

"NOTORIOUS"

FADE IN:  
TITLE:

MIAMI, FLORIDA, THREE-TWENTY P.M.,  
APRIL THE TWENTY-FOURTH  
NINETEEN HUNDRED AND FORTY-SIX

DISSOLVE:

1. INT. FEDERAL COURTHOUSE. HALLWAY.

The hallway is crowded with waiting reporters, flash-light photographers and general curiosity seekers, all impatient for the outcome of the trial that is coming to a conclusion behind the massive double doors. Above the doors is the legend: UNITED STATES DISTRICT COURT. SOUTHERN DISTRICT OF FLORIDA. One of the doors is open a few inches and a reporter is peering inside.

2. INT. COURT ROOM.

LONG SHOT - Three men, backs to camera, stand facing the judge who is preparing to pass sentence. Camera shoots over the heads of the spectators in the f.g.

JUDGE

Is there any legal reason why sentence should not be pronounced?

COUNSEL FOR THE DEFENDANT

No, Your Honor.

HUBERMAN (the defendant)

Yes, I have something to say! You can put me away, but you can't put away what's going to happen to you and to this whole country next time. Next time we are going to ...

His counsel has put a restraining hand on Huberman's arm, whispers, obviously advising Huberman to be quiet. The judge, seeing that Huberman is not going to say any more, frowns, continues:

JUDGE

It is the judgment of this court that the defendant, John Huberman, having been found guilty of the crime of treason against the United States by a jury of this court for the Southern District of Florida at Miami, be committed to the custody of the United States Attorney-General for imprisonment in an institution of the penitentiary type for a period of twenty years. And the defendant may be forthwith remanded to the custody of the United States Marshal.

## 3. INT. HALLWAY

The reporter is still peering through the doorway into the courtroom.

JUDGE (off scene)

Court is now adjourned.

Reporter turns to the others waiting in the hallway:

REPORTER

Here she comes!

The waiting men move forward, the photographers readying their cameras.

## 4. CLOSE SHOT DOORWAY.

As the people start to file out from the courtroom, CAMERA FOCUSES on a young woman, well groomed and chic. She moves forward into a CLOSEUP, her face expressionless. THE CAMERA RETREATS BEFORE HER, as she is besieged on all sides.

VOICES

Just a minute, Miss Huberman.

Hold it, Miss Huberman.

Look this way, if you please.

Flashlights explode over her face. She glances around as more voices come across:

VOICES

We'd like a statement from you, Miss Huberman - about your father.

For instance, do you think your father got what he deserved?

Miss Huberman doesn't answer. She moves forward continuously.

VOICES

Could we say that you're pleased that your father is going to pay the penalty for being a German worker?

Miss Huberman passes out of scene and the CAMERA HOLDS on two men watching after her.

1ST MAN

Let us know if she tries to leave town.

The second man nods and exits.

DISSOLVE:

3. EXT, MIAMI BUNGALOW. DAY.

LONG SHOT - a Miami Beach street. It is early morning. All appears to be quite calm until we hear the movement of quiet footsteps. An elongated shadow moves across the bottom of the picture. It passes from right to left out of scene.

DISSOLVE:

6. EXT. MIAMI BUNGALOW. NIGHT.

Lights are on in the windows and soft music is heard from within.

DISSOLVE:

7. INT. MIAMI BUNGALOW. NIGHT.

SEMI LONG SHOT. A party is in progress. Besides Alicia Huberman, who is the hostess, a group of six people are in the room. The company is all tipsy in various degrees, with glasses in hand.

A man sits with back to camera in the foreground of the shot. Before him is a table on which are one or two empty bottles.

Also seated at the table is a white-haired gentleman, remarkably suntanned and weather beaten. He is dashingly dressed in a yachting coat and white trousers and has the air of being an athlete despite his advanced years. His face is rugged and amiable.

A single couple, clasped tightly, is dancing, or rather swaying while stationary to the music from a phonograph. They are Ethel and Mr. Hopkins.

Another couple occupy a divan in the background, the man practically asleep.

From the back of the room Alicia is coming forward toward the Commodore. She is carrying a fresh bottle.

ETHEL

(dancing)

Would you care to pour us more refreshments, Mr. Hopkins?

(nearly colliding with Alicia)

Excuse me.

CONTINUED:

7 CONTINUED

As Alicia stops by the Commodore, the woman calls to her from her seat on the divan in the rear of the room:

MISS JACKSON

Alicia, were you really followed by a policeman? It sounds very exciting.

ALICIA

(answering over her shoulder)  
I'm going to shoot it out with them tomorrow.

Alicia starts to pour from the bottle into the Commodore's glass.

COMMODORE

No, thanks. Had enough. So have you.

ALICIA

Don't be silly. The important drinking hasn't started yet.

She pours herself a drink.

continued:

MR. HOPKIN

(still swaying  
with Ethel)

Everybody down here's got a  
stuffed fish hanging on the  
wall. But when'd they get it -  
I'd like to know ---

ALICIA

(to the other  
man opposite her)

. How about you, handsome?

MAN

(holding up his  
glass; his back  
to camera)

Thank you.

ALICIA

(pouring him a drink)

Haven't I seen you somewhere  
before?

MAN

I don't think so.

ALICIA

Doesn't matter. I like  
party crashers.

MISS JACKSON

(from other  
side of the room)

He didn't crash the party.  
I brought him.

ETHEL

(tired voice)

Mr. Hopkin, do you mind if I  
sit down?

MR. HOPKIN

Wouldn't think of it.

They continue dancing.

ALICIA

I hate mean, underhanded  
people like policemen - pussyfooting  
after you.

Miss Jackson has come forward from the couch. She  
holds out an empty glass.

(CONTINUED)

ALICIA (cont'd)  
Of course, I'm a marked woman.  
And I'm liable to blow up the  
Panama Canal any minute --  
(sees Miss  
Jackson's glass)  
Do you want some ice in it,  
darling?

MISS JACKSON

No thank you.

Alicia pours her glass.

COMMODORE

It's not becoming for a lovely  
girl like you - to be worried  
about policemen. You won't be  
- tomorrow.

ALICIA

Really?

COMMODORE

We sail at ten.

ALICIA

(mocking)  
Really? Just sail away?  
(looks around,  
sees Ethel and  
Mr. Hopkin  
dancing stupidly)  
What this party needs - is a  
little gland treatment.

MR. HOPKIN

Show me a fish and I'll show  
you a liar.

COMMODORE

We'd better start breaking up,  
Alicia. Leave at ten - have  
to be on board by nine. One  
week in Havana and - this  
whole thing about your father'll  
be blown over when you get back.

ALICIA

Do you love me, Commodore?

COMMODORE

You're a very beautiful woman.

ALICIA

I've got to have another drink -  
to appreciate that.

(CONTINUED)

7 (CONTINUED)

She leans forward and pours a drink. Mr. Hopkin breaks away from Ethel.

ETHEL  
(to Mr. Hopkin)  
Where you going?

MR. HOPKIN  
Fishing.

ETHEL  
This time of night - you're mad!

MR. HOPKIN  
What's the difference - there ain't no fish day or night.

Alicia turns her attention to the man opposite her.

ALICIA  
How about you, laddie? You still drinking?

MAN  
I wouldn't mind another, thank you.

ALICIA  
You know something, I like you.

COMMODEORE  
I'll see you on board, Alicia. Nine o'clock.

ALICIA  
I'll have to think that over.

COMMODEORE  
You don't have to bring anything - We'll pick up some things in Havana. Start over --

ETHEL  
(looking at the collapsed Mr. Hopkin)  
I think I'll have to leave him here to dry out, Alicia.

ALICIA  
Sorry, you'll all have to go. (directly to man opposite her)  
It's been a perfectly hideous party --

She lifts her glass and drinks.

DISSOLVE OUT

8. INT. MIAMI BUNGALOW. NIGHT. (AN HOUR LATER)  
 SEMI LONG SHOT. Almost filling the screen and back to camera, is the head and shoulders of the mysterious member of the party. Alicia sits opposite him, facing camera. Her head is thrown back and she is listening to a phonograph record. Mr. Hopkins and Ethel are asleep in the b.g. CAMERA MOVES AROUND SLOWLY until it takes in Alicia and her vis-a-vis in profile. For the first time we see Devlin's face.

DEVLIN

There's one more drink left apiece.  
 Shame about the ice.

ALICIA (drunkenly)

What is?

DEVLIN

Gone.

ALICIA

Who's gone?

DEVLIN

The ice.

(glances at Alicia)  
 Why do you like that song?

ALICIA

Because it's a lot of hooley. There's nothing like a love song to give you a good laugh.

DEVLIN

That's right.

ALICIA

It's stuffy in here.

DEVLIN

Might be.

ALICIA

What about we have a picnic?

DEVLIN

Outside?

ALICIA (rises)

It's too stuffy in here for a picnic.  
 (nods toward the glass in Devlin's hand  
 as he rises)  
 Want to finish that?

DEVLIN (drinking)

Shame to leave it.

ALICIA (appreciatively)

You're quite a boy.

CONTINUED:

10

Alicia rises and starts for the door and lurches.  
Devlin follows her. His hand steadies her by the elbow.  
CAMERA FOLLOWS them closely.

ALICIA  
My car's outside.

DEVLIN  
Naturally.

ALICIA  
Want to go for a ride?

DEVLIN  
Wouldn't mind.

9 SEMI-LONG SHOT - (NIGHT) the sleeping Hopkins FROM his  
VIEWPOINT.

10 SEMI-CLOSEUP - (NIGHT) - the two again.

DEVLIN  
(looking at the  
sleeping Hopkins)  
What about your guest?

ALICIA  
He'll crawl out under his own  
steam.  
(she sways in  
the opened  
doorway)  
I'm going to drive - that's  
understood.

DEVLIN  
Better take your coat - it's  
chilly.

ALICIA  
You'll do.

DISSOLVE

EXT. MIAMI HIGHWAY - NIGHT

11 LONG SHOT - We see a long deserted road by the sea in  
which a strong moon is reflected. An open car moves  
swiftly into scene and speeds a bit erratically  
towards us.

DISSOLVE

INT. CAR - NIGHT

12 MED. SHOT. In the open car are Alicia and Devlin.  
Alicia is at the wheel. Her eyes are half shut and a  
smile is on her face. The wind slaps her hair wildly  
about.

SLIGHTLY AHEAD of the car so that we are able to get a near view of Alicia's erratic driving. For an instant the car swerves and barely avoids crashing into a ditch. She pulls it onto road again.

INT. CAR - NIGHT

14 SEMI-CLOSEUP

ALICIA

How am I doing?

DEVLIN

Not bad.

ALICIA

Is there a fog - or am I  
imagining things?

Alicia's head lolls over the wheel.

DEVLIN

(quietly, as  
they careen  
along)

You're falling asleep.

Alicia straightens up.

ALICIA

Thanks. I'm going to step on  
it when we get on the straight  
road. Want to see me?

DEVLIN

Go ahead.

ALICIA

Scared?

DEVLIN

No.

ALICIA

You're not scared of anything,  
are you?

DEVLIN

Not too much.

ALICIA

(lurches over  
the wheel)

That fog gets me.

DEVLIN

It's your hair in your eyes.

(CONTINUED)

14 (CONTINUED)

Alicia tucks her hair back with one hand as the car zigzags swiftly on.

ALICIA

What's the speedometer say?

DEVLIN

Sixty-five.

Alicia gives him a glance.

ALICIA

I'm going to make it eighty -  
and wipe that grin off your  
face - I don't like gentlemen -  
who grin at me.

EXT. CAR - NIGHT

15 SEMI-LONG SHOT. The car's speed increases. It goes screaming around the bend on two wheels.

INT. CAR - NIGHT

16 SEMI-CLOSEUP - Devlin remains staring ahead and smoking his cigarette. Suddenly, above the noise of the car is heard the sound of a motorcycle siren. Devlin glances back and then leans over towards Alicia.

DEVLIN

Cops.

ALICIA

What?

DEVLIN

(stiffly)  
A policeman is chasing us.

He leans forward and puts his hand out towards the mirror.

17 CLOSEUP - Devlin's hand adjusting the driving mirror. In it we see the bright lights of the chasing cop coming up behind them.

DEVLIN

Have a look.

18 SEMI-CLOSEUP - the two - SHOOTING CLOSELY DOWN on them. Alicia sways over the wheel.

DEVLIN  
What's the matter?

ALICIA  
They make me sick.

CAMERA PULLS BACK and we see the motor cop racing alongside their car.

19 SEMI-CLOSEUP - the two.

DEVLIN  
He wants to talk to us.

Alicia slows down the car and eventually pulls on the hand brake, as she flops back into her seat.

ALICIA  
Drunken driving - my second offense. Now I go to jail. Whole family in jail. Who cares? Written on my license - drunken driving - two months ago.

20 SEMI-LONG SHOT - (NIGHT). The car comes to a stop. The motor cop drives ahead a bit. He dismounts and returns to them.

21 MED. SHOT - (NIGHT). Cop leans against the side of the car and says grimly:

COP  
Havin' a time for yourself, aren't you?

ALICIA  
(woozily)  
People like you ought to be in bed.

COP  
Drunk, eh?

22- CLOSEUP - Devlin. His hand feels inside his inside  
24 coat pocket. He says softly:

DEVLIN  
Just a minute, officer.

COP  
No arguments. You ain't got a leg to stand on.

Devlin has removed a wallet-like case during the policeman's remark and hands it to him.

(CONTINUED)

The CAMERA PULLS BACK with it. The cop takes it and examines the contents under the flashlight. After several moments, he walks around to Devlin's side of the car - and returns the wallet.

COP

Sorry - but you didn't speak up.

DEVLIN

That's all right.

COP

Sure you can handle her?

DEVLIN

No trouble.

COP

O.K.

He salutes Devlin and walks out of the picture. We hear him start his motorcycle and drive off.

ALICIA

He saw my license.

Devlin is silent. A pause.

ALICIA (cont'd)

Where's the ticket? He didn't give me a ticket? Did he? No.

(sits up and  
stares at Devlin)

What's your name -

DEVLIN

Dev for short.

ALICIA

(staring at him)

You showed that cop something, didn't you? And he saluted you.

DEVLIN

Did he?

ALICIA

I saw him.

DEVLIN

Let's get going.

ALICIA

Why - you double-crossing buzzard. You're a cop.

DEVLIN

We'll argue later.

ALICIA

Crashing my party - a federal  
cop! Like that buzzard with  
the glasses. Tailing me to  
get something on me - And me -  
falling for you!  
(she pulls at  
him angrily)  
Get out of my car! You viper!  
Get out of my car!

Devlin pays no attention to Alicia's pummeling fists. Quietly, almost tenderly, he puts his hand under her chin, turns her face around and looks into her eyes. Alicia's blows subside. She stares at him as if to say, "Don't you dare kiss me!" Calmly and deliberately Devlin clips her on the chin, and Alicia sinks back with her eyes closed. Devlin pushes her to the other side of the seat, slips behind the wheel, and grimly starts the car.

25 LONG SHOT - (NIGHT). The car speeds on away into the darkness as the scene

FADES OUT

FADE IN

INT. MIAMI BUNGALOW BEDROOM - MORNING

26 SEMI-CLOSEUP. Alicia is lying in bed asleep. A light effect of a sun blind being raised brightens the scene, causing the sun to shine directly onto Alicia. She opens her eyes, gives a slight moan, and presses her hand to her temple, then looks around to get her bearings.

27 CLOSEUP - Alicia. Her head still on the pillow, she raises slightly, realizes she is in her own bed, and with a gesture of impatience throws the weight of the bedcovers back. (They are o.s.)

28 SEMI-CLOSEUP. Devlin stands in the open doorway to Alicia's room, leaning casually against the frame and looking at Alicia. He is shaved and looking as fit as a fiddle.

29 SEMI-CLOSEUP - Alicia FROM Devlin's VIEWPOINT. She is not, as we expected, in night attire, but has slept fully dressed -- in the same dress she wore during the previous night's party and in the ride with Devlin. She looks down at herself.

avb

ph

30

MED. SHOT - Devlin and Alicia. He has a tall glass full of liquid he has put on the table beside Alicia's bed.

DEVLIN

You'd better drink that.

Alicia looks at the drink he has indicated, then back at him questioningly.

DEVLIN (cont'd)

I just made it for you. It's a special recipe of mine for brain fever.

31

CLOSE SHOT - Alicia. In grim silence she sits up, picks up the glass, drinks from it, shudders from the bitter taste, then glares at Devlin, her face still screwed up with distaste.

ALICIA

(grimly)  
You -- you copper!  
(groans)

32

MED. SHOT.

DEVLIN

Finish it.

Alicia drinks the full glass as Devlin stands watching with a look of proprietary satisfaction.

DEVLIN (cont'd)

Feel better?

Alicia gives an apologetic burp.

DEVLIN (cont'd)

Your stomach'll feel warm in a minute -- and then you'll get rid of those cramps up here --  
(taps the back of his head)

ALICIA

What's all this solic -- solicit ---  
(she gives up,  
can't quite make  
"solicitude")  
What do you care how I feel?

DEVLIN

Got a little job for you.

ALICIA

Oh...why all the long build-up?

(CONTINUED)

Well, in the first place I --

ALICIA  
You don't have to tell me...  
There's only one job you coppers  
would want me for. Well, you  
can forget it!

DEVLIN  
I figured you might be interested  
in helping me out.

ALICIA  
You're not very good at figuring,  
Mr. --

DEVLIN  
(supplying  
the name)  
Devlin.

ALICIA  
I'm no stool pigeon!

DEVLIN  
(going on  
relentlessly)  
The Department has authorized  
me to engage you to do some  
work for us. It's a job in Rio.

ALICIA  
(grimacing)  
Go 'way. The whole thing bores  
me.

DEVLIN  
Certain of the Nazi gentry with  
whom your father worked are  
beached in Brazil.

ALICIA  
I tell you I'm not interested.

DEVLIN  
The Brazilian government has  
asked us to help smoke them out.  
My chief thinks that the daughter  
of a -- a --

ALICIA  
. A traitor?

DEVLIN  
Well...he thinks you might be  
valuable in the work. The  
undercover boys would sort of  
admire you -- and trust you.  
And you could make up a little  
for your daddy's peculiarities.  
That is -- if you felt in the mood.  
(CONTINUED)

32 (CONTINUED)

ALICIA

Why should I?

DEVLIN

Patriotism.

ALICIA

That word gives me a pain. No,  
thank you, I don't go for  
patriotism -- or patriots.

During this last speech, CAMERA PANS Devlin THROUGH  
INTO the living room. We see him pick up a paper-wrapped  
phonograph record from the couch. He crosses to the  
victrola.

DEVLIN

(sarcastic humor)

I'd like to dispute that with you.

33

SEMI-LONG SHOT - SHOOTING THROUGH the door of the  
living room INTO the bedroom. Alicia, sitting on the  
bed, calls out with voice slightly raised:

ALICIA

Waving the flag with one hand --  
and picking pockets with the  
other -- that's your patriotism.  
You can have it.

34

SEMI-CLOSEUP - Devlin. He now has the record unwrapped.  
He holds it up.

DEVLIN

We've had your bungalow wired  
for three months.

(reads from  
the label)

"Conversation between John  
Huberman and his daughter,  
Alicia, six-thirty p.m.,  
January 9th, 1946, at Miami  
Beach, Florida."

He starts to adjust the record on the machine.

35

CLOSEUP - Alicia, startled.

36

SEMI-CLOSEUP - Devlin, adjusting the needle.

DEVLIN

This is some of the evidence  
we didn't use at the trial.

37 CLOSEUP - Alicia.

ALICIA  
(quietly)  
I don't want to hear that.

38 SEMI-CLOSEUP - Devlin.

DEVLIN  
All right, hard-boiled. You  
just relax and listen a few  
minutes.

The record begins to play the following dialogue as  
Devlin looks across to Alicia's direction:

HUBERMAN'S VOICE  
There is for us, both of us,  
a mint of money in it, Alicia.

ALICIA'S VOICE  
I told you before Christmas  
I wouldn't do it.

39 SEMI-CLOSEUP - Alicia. She has walked to the open  
doorway and stands listening.

HUBERMAN'S VOICE  
You don't use your judgment.  
You can have anything what you  
want. The work is easy.

ALICIA'S VOICE  
I'm not listening, father.

Devlin walks into the spot and stands quietly leaning  
against the doorframe, a little in front of Alicia.  
As the record continues, we see that Alicia is moved  
and disturbed at being thus exposed, but is careful  
not to let Devlin see it.

HUBERMAN'S VOICE  
This is not your country, is it?

ALICIA'S VOICE  
My mother was born here. We  
have American citizenship.

HUBERMAN'S VOICE  
Where is your judgment? In your  
feelings you are Cherman! You  
got to listen to me. You don't  
know what we stand for!

ALICIA'S VOICE  
I know what you stand for --  
you and all your murdering swine.  
I've hated you ever since I  
found out.

HUBERMAN'S VOICE

My daughter, don't talk to me  
like that!

ALICIA'S VOICE

Stay on your side of the table!

HUBERMAN'S VOICE

Alicia -- put your voice down.

ALICIA'S VOICE

I hate you all -- and I love  
this country. Understand that?

Devlin steals a little look at Alicia. She avoids his  
gaze.

ALICIA'S VOICE (cont'd)

I love it -- and I'll see you all  
hanged before I raise a finger  
against it. Now, go on -- get  
out of here, or, so help me, I'll  
turn you in. And don't ever come  
near me or speak to me again  
about your rotten schemes --  
never!

The record stops automatically. Devlin looks at Alicia  
quizzically. She still stares out as she says:

ALICIA

(controlling  
her tears)

That doesn't prove much. I  
didn't turn him in.

DEVLIN

We didn't expect you to. That  
was for Nazis -- to turn in their  
fathers.

(pauses, looks  
at her)

Well, what do you say?

ALICIA

(angrily, against  
her own tears)

Oh, get out and leave me alone!  
I've got my own life to lead.  
Fun, that's me. Fun all the  
time! With people I like -- my  
own kind. No underhanded cops  
who want to set me up in a  
shooting gallery. But -- people  
who treat me right -- and like  
me -- and understand me.

The bell rings. The old commodore opens the door.

COMODORE

Good morning, Alicia.

(CONTINUED)

32 (CONTINUED)

ALICIA  
(staring at him)  
Hello.

COMMODORE  
Thought you might need a hand  
this morning. We're sailing  
with the tide, you know. You  
ready?

ALICIA  
(blinking)  
The tide. Oh, yes.

COMMODORE  
Don't tell me you've forgotten,  
honey.

ALICIA  
Almost.

COMMODORE  
I'll help you pack -- although  
you really don't need anything.  
Got everything on board.

ALICIA  
Thanks. I'll pack myself.

COMMODORE  
We're moored at the hotel pier  
-- you know the spot.

ALICIA  
Yes.

COMMODORE  
(leaving)  
You're a darling --  
(beams at Devlin)  
Sweetest girl I ever knew.  
(to Alicia)  
See you soon.

He goes out. Devlin stands looking at Alicia. She  
smiles wryly. They stand looking at each other.  
Alicia laughs and nods toward the departed commodore.

ALICIA  
You tell him.

DEVLIN  
(grinning)  
Okay.

He starts out, picking up his hat. Halfway to the door  
he turns back, deposits his hat back on the table.  
Then, whistling, he goes out the door.

FADE CUT

FADE IN

39AA CLOSE SHOT - office door. It is closed. On the frosted glass is lettered:

UNITED STATES DEPARTMENT OF -----

The rest of the text is lost in shadow as, inside the office, a figure passes by the door.

QUICK DISSOLVE

INT. OFFICE

39AA-1 A girl government clerk stands before the open drawer of a large file case. She is holding a small sheaf of cards in her hand - filing them. As another clerk enters the scene, the first girl pauses, looking at the card she is about to file, and as she speaks the CAMERA MOVES UP TO AN INSERT - showing that Alicia Huberzan has been entered on duty and that her assignment is a confidential mission in Rio de Janeiro.

FIRST GIRL

All you have to have is pull.  
Pull gets you anything in  
Washington. Look at this --  
Rio in the winter time.

SECOND GIRL

Yes - it's just knowing the  
right people does it.

As Alicia's card is put in its place in the file drawer,

DISSOLVE TO:

(Alicia and Devlin en route Rio in the plane)

EXT. PICTORIAL VIEW OF RIO HARBOR - EARLY EVENING

40 The arrival of the Pan-American Airways plane. The plane should be flying in very high, just before it begins to come down for landing.

DISSOLVE

41 A NEARER VIEW of the plane showing the landing wheels being lowered.

DISSOLVE

INT. PLANE

42 LONG SHOT - the passengers are looking out of the window at their first view of Rio Harbor.

Alicia is sitting alone. She is watching Devlin rise from a seat toward the front of the plane. He stands talking briefly to its other occupant - a good-looking man of middle years.

Devlin walks to Alicia and sits down beside her.

43 MED. SHOT - Devlin and Alicia - sitting together.

ALICIA

Now, there's what I call an attractive man.

DEVLIN

You'll be seeing him in Rio.

ALICIA

No, I won't. I won't be seeing any man in Rio.

DEVLIN

I think you will. That's our chief, Paul Prescott.

ALICIA

Oh...

Devlin enjoys her surprise.

ALICIA (cont'd)

Has he said anything about the job?

DEVLIN

No.

(CONTINUED)

43 (CONTINUED)

ALICIA

No hints?

DEVLIN

No. He had some news about  
your father.

ALICIA

(frowning)  
What about him?

DEVLIN

He died this morning.

ALICIA

(stares  
at him)  
Oh.  
(pause)  
How?

DEVLIN

A poison capsule.

ALICIA

(slowly)  
He did it himself?

DEVLIN

Yes. In his cell.  
(he looks  
at her)  
Sorry.

ALICIA

(quietly)  
I thought - he would.  
(pause)  
Poor man -- I hated him, but  
I can feel sorry for him now.  
(looks at  
Devlin)  
I used to think he was  
wonderful - when I was a  
little girl. He was a sort  
of hero to me. The war made  
him crazy -- and vicious.  
(she frowns and  
adds softly)  
Did it take long?

DEVLIN

No. A few minutes.

(CONTINUED)

ALICIA

I don't know why I should feel so bad. I hated him so. When I found out -- a few years ago -- what he was -- everything went to pot. I didn't care what happened to me. But now -- I remember how nice he once was -- how nice we both were. Very nice.

DEVLIN

(taking her hand)

Would you like a drink -- or something?

ALICIA

No, thanks.

(her eyes intent)

It's a very curious feeling. As if something had happened to me - and not to him.

(pause)

You see -- I don't have to hate him anymore -- or myself.

DEVLIN

(looks out the window, back at Alicia)

Here's Rio.

Alicia turns and looks out the window.

DEVLIN (cont'd)

(kindly)

Well, I hope it will be a nice change for you.

Alicia smiles at him. He smiles back, then becomes impersonal again.

44 LONG SHOT - air view approach to Rio. Angle from nose of plane, as it appears to dive toward the city, passing the Christ statue.

DISSOLVE

EXT. MAIN SQUARE - RIO

45 We get a glimpse of the center of the city and all its activities.

ph

DISSOLVE OUT

DISSOLVE IN

46 LONG SHOT - another avenue called Avenida Rio Branco containing many sidewalk cafes.

DISSOLVE

EXT. SIDEWALK CAFE - DAY

47 SEMI-LONG SHOT. A near view of one particular cafe.

48 MED. SHOT - Devlin and Alicia sitting at a table looking out toward the street. Music comes from the cafe proper inside. Beyond their table, we can see the busy afternoon traffic and pedestrians. Alicia is sipping her highball.

ALICIA

I wonder if the Embassy or somebody would help me find a maid. I don't mind sweeping and dusting -- but I hate cooking. You might ask them.

DEVLIN

I'll ask.

ALICIA

While you're asking, ask them when I go to work -- and on what.

(out of the  
corner of  
her mouth)

Do you suppose there's anyone watching us? I wonder whether we're being followed or not.

DEVLIN

No. But if you carry on like that, we soon will be.

Alicia laughs at her own dramatics.

A waiter comes around and picks up their empty glasses. Devlin asks Alicia politely:

DEVLIN (cont'd)

Another of the same?

ALICIA

No, thank you. I've had enough.

DEVLIN

(to waiter)  
One rum highball.

The waiter leaves, Alicia chuckles.

DEVLIN

What's the joke?

ALICIA

Me. I've practically gone on  
the wagon. It's quite a change.

DEVLIN

It's a phase.

ALICIA

(smiling at  
him as the  
orchestra  
plays softly)  
You don't think a woman - can  
change?

DEVLIN

Oh, yes. A change is fun --  
for a while.

ALICIA

(smiling  
and calmly)  
For a while! What a rat you  
are, Devlin!

DEVLIN

(grinning)  
All right, you've been sober  
for eight days and -- so far  
as I know -- haven't met any  
new boy friends.

ALICIA

That's something.

DEVLIN

(smiling)  
Eight days.

ALICIA

(quietly)  
I'm very happy, Dev. Why  
can't you let me be happy?

49 CLOSEUP - Devlin. Devlin's hand patting hers.

50 MED. SHOT - the two again.

DEVLIN

Nobody's stopping you.

ph

(CONTINUED)

ALICIA

Why don't you give that copper's brain of yours a rest? Every time you look at me, I can see it running over its slogans -- once a crook, always a crook. Once a tramp, always a tramp.

Devlin grins at her and pats her hand -- as she continues:

ALICIA (cont'd)

Go on, you can hold my hand. I won't blackmail you for it afterward.

The waiter returns with the drink. Devlin removes his hand and takes up the glass. Alicia waits for the waiter to leave and then continues softly:

ALICIA (cont'd)

You're scared, aren't you?

DEVLIN

I've always been scared of women. But I get over it.

ALICIA

This time you're scared of yourself. You're afraid you'll fall in love with me. Madly in love.

DEVLIN

That wouldn't be hard.

ALICIA

(smiling)  
Careful.

DEVLIN

You enjoy making fun of me, don't you?

ALICIA

(softly)  
I'm making fun of myself, Dev. I'm pretending I'm a very nice, unspoiled child -- whose heart is full of daisies and buttercups. And that when you look at me you see -- Shirley Temple.

DEVLIN

(quietly)  
That's a nice day dream. And then what?

ALICIA

(mockingly)

Then you wake up and find  
that I've taken you in --  
and that your slogans are  
always right -- once a tramp,  
always -- the same.

(she smiles  
at him)

I've changed my mind -- I  
think I'll have another drink  
-- a double to make up for  
lost time.

DEVLIN

No. I like it this way.

ALICIA

(sighing)

Thanks for the assist.

(she leans  
forward, speaks  
seriously,  
intensely)

Dev, why won't you believe in  
me -- just a little? Why  
won't you?

CAMERA HAS MOVED IN TO A CLOSEUP of Alicia for the last  
speech, and on this,

DISSOLVE OUT

DISSOLVE IN

EXT. HILLTOP OVLRLOOKING RIO

51 LONG SHOT. The small figures of Alicia and Devlin are walking up to the crest of the hill, approaching the camera.

51A Wiaast figures - Alicia and Devlin. Reaching the top of the hill, Alicia stops, turns to Devlin, speaks to him intensely, taunting:

ALICIA

I know why you won't, Dev....  
you're sore at yourself!  
You're in love with me, aren't  
you? And you're sore because  
you've fallen for the little  
drunk you tailed in Miami and  
you don't like it!

Devlin is facing her, listening. He doesn't answer, but as Alicia continues, we see from his face that she is hitting the mark, Alicia continues without interruption:

ALICIA (cont'd)

It makes you sick all over,  
doesn't it? Everybody will  
laugh at you .... that's what  
happens when you fall for a  
girl like me, isn't it?

(mounting sarcasm)

The invincible Devlin, in love  
with somebody who isn't worth  
even wasting the words on!  
The fair-haired boy wanting  
somebody who's cheap and who's  
put everything decent out of her  
heart! Poor Dev -- to love a  
no-good gal, it must be awful  
..... I'm sorry --

Devlin suddenly takes Alicia into his arms, stopping her words with a long, hard kiss.

DISSOLVE

INT. GOVERNMENT OFFICE - DAY

52 CLOSEUP - Paul Prescott. He sits at a very long council table.

PRESCOTT

Gentlemen, I assure you she is  
the perfect type for the job.

ph

(CONTINUED)

As he is speaking, the CAMERA DRAWS SLOWLY BACK revealing that other men are sitting around the table, grouped around Prescott. A severe-faced Brazilian dignitary named Julio Barbosa sits at the head of the table. He answers Prescott as the CAMERA CONTINUES BACK until the little group is in the b.g. of the shot, at the far end of the enormously long, shiny table. One of the men is a plump, amiable-looking American with an Ohio drawl, named Walter Beardsley; another, a lean, serious-faced Brazilian of thirty-five, Ribeiro, the secretary; another, a handsome and uniformed Brazilian colonel named Mario Ferreira; another, a heavier and moodier-looking Brazilian named Dr. Silva; and a Brazilian stenographer who takes notes during the talk.

BARBOSA

I do not question the girl.  
Such is not my objection. I  
simply question why you don't  
take the German chief into  
custody.

53

MED. GROUP SHOT.

FERREIRA

Excellency, what if we arrest  
this leader Sebastian? In two  
weeks a new leader takes his  
place and continues the work.

BARBOSA

I see, I see. So the next  
best plan is your plan, Captain  
Prescott?

PRESCOTT

I'm certain it'll get us what  
we want. The young lady knows  
how to make friends with  
gentlemen. We need somebody  
in his house -- in his confidence.

BARBOSA

You have faith in this procedure,  
Captain Prescott?

PRESCOTT

Yes, with somebody on the  
inside --

FERREIRA

You have consulted the young  
lady?

BEARDSLEY

No -- not yet. Our man Devlin  
brought her down two weeks ago.  
We've been waiting for  
Sebastian's return to Rio.

FERREIRA

Has Mr. Devlin told her the nature of the work?

BEARDSLEY

We haven't discussed anything with him. But I can set your mind at rest about her.

BARBOSA

She is a patriot, Senor.

BEARDSLEY

I wasn't referring to her patriotism, Excellency..... The girl's ready mady for the job.

(he takes some papers out of a brief case)

Here's some information on her - just to assure everybody.

(he passes papers to Barbosa and Col. Ferreira)

Her father was a traitor - and highly regarded by the Germans, which will be a big help to her in crawling into this fellow's arms.

BARBOSA

(quietly)  
But surely this man Sebastian has enough sense to become a little suspicious at this lovely stranger assaulting him.

PRESCOTT

You are right, Excellency. We selected Miss Huberman, however, for the very reason that she is not a stranger to Sebastian. Our information is that he was very much in love with her four years ago. He saw a lot of her - and her father at the time.

BEARDSLEY

He didn't quite make the grade. That happened before the girl walked out on her father.

DR. SILVA

That is very interesting - and makes the enterprise a little more reasonable.

BARBOSA

You are sure of her -  
political side?

PRESCOTT

Yes.

BARBOSA

(with finality)

Well, I see nothing to be lost  
- if we proceed as you advise.

BEARDSLEY

Fine -

(he turns to  
Ribiero, the  
Brazilian  
secretary)

Will you get hold of Devlin and  
tell him we want him to come  
around right away?

DISSOLVE

EXT. COPA CABANA ROADWAY AND BEACH - DAY

54 LONG SHOT. We see the sweeping circle of apartment  
houses beyond. A car comes up into the f.g. and stops  
outside the entrance to an apartment house.

55 MED. SHOT, SHOOTING OVER the bonnet of the car, we see  
Devlin and Alicia alight and proceed into the building.

DISSOLVE

INT. ALICIA'S APARTMENT - DAY

56 LONG SHOT - Alicia and Devlin have just come in. Not  
talking, but happy, they cross directly out onto the  
terrace, Alicia tossing her hat onto a chair as she  
passes.

EXT. TERRACE - DAY

57- TWO SHOT AND INDIVIDUALS. The terrace overlooks the  
59 beach. Coming to the edge of the terrace, Alicia and  
Devlin immediately return to interrupted business.  
They go into a long kiss.

When they break out of the kiss, they remain very close  
together - their lips not far apart - and their arms  
still around each other as they speak only in soft  
murmurs. From time to time, their murmured  
conversation is broken by more kisses.

57-59  
CONTINUED

ALICIA  
It's nice out here. Let's not go out  
for dinner. Let's stay here.

DEVLIN  
We have to eat.

ALICIA  
We can eat here. I'll cook.

DEVLIN  
But I thought you didn't like to cook.

ALICIA  
No, I don't like to cook, but I have a  
chicken in the ice box and you're eating  
it.

DEVLIN  
What about all the washing up?

ALICIA  
We'll eat it with our fingers.

DEVLIN  
Don't we need any plates?

ALICIA  
Yes, we do. One for you and one for  
me.

DEVLIN  
(giving in)  
Do you mind if I have dinner with you  
tonight?

ALICIA  
I'd be delighted.

CONTINUED:

57- (CONTINUED)

59

Alicia kisses him again. Devlin starts to move away toward the apartment.

ALICIA

Where are you going?

DEVLIN

If we aren't going out, I must call the hotel to see if there are any messages.

Alicia doesn't let go of his arm as they walk into the living room and to the phone.

INT. LIVING ROOM

60

Alicia and Devlin, very close, walk to the phone. Devlin takes the receiver from the cradle with one hand, but since his other arm is close around Alicia, has no free hand with which to dial. Alicia takes the receiver from him, holds it while he dials, gazing at each other all the time. Devlin takes the receiver back from Alicia, and they kiss again while waiting for an answer. They pull apart only enough for Alicia to murmur:

ALICIA

This is really a very strange love affair.

DEVLIN

What's strange about it?

ALICIA

Maybe - the fact that you don't love me.

There is an answer at the other end of the phone. Devlin turns his head only enough to speak into the mouthpiece.

DEVLIN

Hello. Palace Hotel? This is E. P. Devlin. Any messages for me?

(back to Alicia)

Look - when I don't love you I'll tell you so.

ALICIA

But you haven't told me - anything.

DEVLIN

Actions speak louder than words.

ALICIA

What actions?

60 (CONTINUED)

Another kiss for reply. Devlin hears the voice at the other end of the phone, breaks off kiss suddenly.

DEVLIN

(into phone)

Hello?.....oh, there is? Will you read it, please.

(listens, Alicia clinging to him closely)

Thank you.

(hangs up the phone - to Alicia, their lips still close)

Prescott wants me over right away.

ALICIA

Did he say what about?

DEVLIN

No.

ALICIA

It's probably our assignment.

DEVLIN

Probably.

ALICIA

It's a fine time for that. Just as I'm going to cook the chicken.

Still holding each other, they start to the door. They get to the door. He opens it.

DEVLIN

Do you want me to bring anything back?

ALICIA

What about a nice bottle of wine to celebrate?

Devlin kisses her.

DEVLIN

What time do you want me back?

ALICIA

(looking at clock in room)

Seven o'clock.

(CONTINUED)

60 (CONTINUED)

DEVLIN  
 (another kiss)  
 I'll lay out the two plates.  
 (goes through the  
 door - calls back  
 softly)  
 Good-bye.

As the door closes, Alicia answers softly:

ALICIA  
 Good-bye.

DISSOLVE

INT. GOVERNMENT OFFICE - DAY

INSERT CLOSEUP - CHAMPAGNE BOTTLE - its neck  
 showing above the paper wrappings -  
 on a chair.

61 CAMERA PANS UP to Devlin standing in the room looking  
 down at someone off scene, very disturbed.

PRESCOTT'S VOICE  
 (sharply)  
 What is it, Devlin? What's  
 wrong?

DEVLIN  
 Well, I don't know whether  
 Miss Huberman will do it!

CAMERA PULLS BACK revealing the rest of the room.  
 Around a desk are seated Prescott and Beardsley. There  
 is an empty chair behind Devlin and it is obvious he  
 has just sprung to his feet.

PRESCOTT  
 What do you mean, Devlin - she  
 won't do it? You haven't  
 discussed it with her, have you?

DEVLIN  
 No. I didn't know what the job  
 was myself until this moment.

PRESCOTT  
 (quietly)  
 Well then, why are you so certain  
 she won't undertake the job?

DEVLIN  
 Well, she doesn't seem that sort  
 of woman to me. She strikes me  
 as being a rather.....

(CONTINUED)

61 (CONTINUED)

PRESCOTT

Devlin, I don't understand your attitude. Have you some personal interest in Alicia Huberman?

BEARDSLEY

(facetiously)

Maybe he's fallen in love with the lady.

PRESCOTT

(sharply)

I don't think that's a very nice thing to say, Mr. Beardsley! After all I don't think Devlin's the sort to associate with a person of Miss Huberman's reputation.

(to Devlin)

Why don't you think she'll do it?

DEVLIN

(haltingly)

Well, she's had no experience.

PRESCOTT

What experience does she lack, do you think?

DEVLIN

Well, she's never done anything crooked. She isn't trained to put on a show. They'll see through her.

PRESCOTT

Miss Huberman was chosen not only because her father gives her an ideal background, but because Sebastian knows her and was once in love with her.

62 CLOSE SHOT - Devlin, he subsides into his chair, deflated.

DEVLIN

(quietly)

I didn't know that.

63 BACK TO SCENE -

BEARDSLEY

(impatiently)

I don't know why we're arguing about petty things like this. We've got important work to do. We've got to get her inside that house of Sebastian's and find out what's going on there!

PRESCOTT

(quietly)  
You'd better get back, Devlin,  
and explain to Miss Huberman  
what she has to do.

DEVLIN

I --  
(breaks off)

PRESCOTT

What is it, Devlin?

DEVLIN

Nothing, sir.

PRESCOTT

(looks at him  
quizzically  
for a moment)  
I thought you were going to  
say something.

DEVLIN

(rises)  
How is the meeting to be arranged,  
sir?

PRESCOTT

Well, we've discussed that - and  
we think the best place would be  
the Riding Club. We understand  
that Sebastian usually rides  
there in the mornings. We'll  
leave the rest up to you and  
Miss Huberman.

Devlin stands quietly for a moment.

PRESCOTT (cont'd)

Okay, Devlin - that's all.

Devlin quietly picks up his hat from the table and  
goes out of the room.

64

CLOSEUP - Prescott. He looks after Devlin thoughtfully.  
His eyes catch the bottle of champagne which Devlin has  
left behind, forgotten. Prescott's eyes turn again in  
direction Devlin has taken, understanding in his face.

DISSOLVE OUT

DISSOLVE IN

INT. ALICIA'S APARTMENT - DUSK

65 Devlin comes in the door, his face troubled and thoughtful. Alicia can be heard busy in the kitchen.

ALICIA'S VOICE

(brightly)

Dev?

DEVLIN

It's me.

He doesn't go to Alicia in the kitchen, but walks slowly across the room and out onto the terrace while Alicia's voice runs on gaily. CAMERA PANS WITH HD.

ALICIA'S VOICE

I'm glad you're late.....This chicken took longer than I thought..  
.....What did they say, Dev?

SOUND of pot lid, etc.

ALICIA'S VOICE (cont'd)

I hope it isn't done too much.  
It caught fire once.

(in a strained voice)

I think it's better if I cut it  
up out here.....unless you want  
a half of a one to yourself.

Devlin is now on the terrace, looking absentmindedly at the table already laid - then stands at the edge of the terrace, looking down at the sea below.

INT. KITCHEN

66 Alicia, at the kitchen table is attacking the chicken with a knife and having a little difficulty disjointing it.

EXT. TERRACE

67 LONG SHOT - SHOOTING from the interior, at Devlin standing quietly, morose, with his back to camera, staring down over the balustrade.

INT. KITCHEN

68 Alicia has the chicken cut and on a platter. With the other hand she picks up two plates and, CAMERA PANNING WITH her, goes out through the living room onto the terrace.

(CONTINUED)

ALICIA

(as she  
crosses;  
gaily)  
Marriage must be fun with this  
sort of thing going on every  
day.

Not until she nears the table on the terrace does Devlin  
turn.

ALICIA (cont'd)

(depositing  
plates on table)  
I wonder if it's too cold out  
here. Maybe we ought to have  
had it inside.

She turns from the table to Devlin, puts her arms  
round him and kisses him.

69 CLOSE SHOT - Alicia and Devlin.

ALICIA

(breaking the kiss  
but not pulling  
away, murmuring  
as in their last  
scene)  
Hasn't something like this  
happened before?

She laughs, kisses him again. Although Alicia's arms  
are around Devlin, each of his hang straight down at  
his side. Alicia looks down at them, lifts each up  
separately and arranges them about her shoulders in an  
embrace. She looks up at him, laughing.

For the first time she notices that something is wrong.

ALICIA (cont'd)

(smiles)  
Darling, what's the matter with  
you? Don't look so tense.  
(looks intently  
at him)  
Troubles?

Devlin doesn't answer. Alicia moves her head slightly  
back, but, although neither of them is aware of it,  
they remain with their arms around each other in an  
attitude of embrace.

(CONTINUED)

ALICIA

(looking  
at him)

Well, handsome, I think you'd better tell mama what's going on. All this secrecy is going to spoil my little dinner. Come on, Mr. D., what's darkening your brow?

DEVLIN

After dinner.

ALICIA

No, now....

(pause)

Look, I'll make it easy for you.

(her voice

becomes

mocking)

The time has come when you've got to tell me that you have a wife and two adorable children - and this madness between us can't go on any longer.

DEVLIN

(moodily)

I bet you've heard that line often enough.

ALICIA

Ooo-hoo-hoo! Right below the belt - every time.

(lowers her voice)

That's not fair, Dev.

DEVLIN

Skip it. We've got other things to talk about. We've got a job.

ALICIA

(smiles)

Oh - so there is a job!

Their arms are still about each other.

DEVLIN

You remember a man named Sebastian?

ALICIA

Alex Sebastian?

DEVLIN

Yes.

ALICIA

One of my father's friends.

DEVLIN

ALICIA  
I wasn't very responsive.

DEVLIN  
He's here, head of a large  
German business concern.

ALICIA  
His family always had money.

DEVLIN  
And they're using it to support  
and aid the group of exiled  
Nazis here in Rio.

ALICIA  
Something big?

DEVLIN  
It has all the earmarks of  
something big.  
(pausing)  
We have to contact him.

There is a dead pause as Alicia looks at him. Not  
until now does she take her arms from around Devlin's  
neck. His drop automatically. Alicia walks slowly  
away toward the door to the living room, turns and  
looks back at Devlin.

70 CLOSEUP - Alicia.

ALICIA  
Go on - let's have all of it.

71 CLOSEUP - Devlin.

DEVLIN  
(sitting on  
the balustrade)  
You're meeting him tomorrow.  
The rest is up to you. You  
go to work on him - till you  
land him.

72- MED. SHOT AND INDIVIDUALS. Alicia is leaning against  
74 the door frame. She speaks casually to cover her hurt.

ALICIA  
Mata Hari. She makes love for  
the papers.

DEVLIN  
There are no papers. You -  
land him. And find out what's  
going on in his house - what  
the group around him is up to  
- and report to us.

(CONTINUED)

ALICIA

(wryly)

I suppose you knew about this pretty little job of mine - all the time.

DEVLIN

No. Just found it out this afternoon.

ALICIA

(softly)

Did you say anything - I mean, about maybe I wasn't the girl for such shenanigans?

DEVLIN

(slowly)

I figured - that was up to you - if you cared to - back out.

ALICIA

I supposed you told them Alicia will take this Sebastian and have him eating out of her hand in a couple of weeks? She's good at that - always was.

DEVLIN

I didn't say anything.

ALICIA

(softly)

Not a word for that little lovesick lady you left an hour ago?

DEVLIN

(angrily)

I told you - I took the assignment!

ALICIA

(continues softly)

Don't get sore, Dev. I was just fishing for a little bird call - from my dream man. One little remark such as - "How dare you, gentlemen, suggest that Alicia Huberman - the new Miss Huberman - be submitted to so ugly a fate?"

DEVLIN

You're not funny.

(CONTINUED)

72- (CONTINUED)

74

ALICIA

(her voice  
suddenly  
tense)

Do you want me to take the job?

DEVLIN

(stubborn)

You're answering for yourself.

ALICIA

I'm asking you -

DEVLIN

It's all - up to you - honey.

ALICIA

(softly)

Not a peep, eh? Darling, what  
you didn't tell them - tell me.  
That you believe I'm nice and  
that I love you - and that I'd  
never change back.

DEVLIN

(controlled)

I'm waiting for your answer.

75 BIG CLOSEUP - Alicia.

ALICIA

What a little pal you are!  
Never believing me! Never one  
little word of faith - Just  
down the drain with Alicia -  
that's where she belongs!

(her voice breaks)

Oh, Dev.

(she pauses and  
controls her  
emotion. Resumes  
in a quiet,  
mocking voice)

When did you say I go to  
work - for Uncle Sam?

76 BACK TO SCENE

DEVLIN

(quietly)

Tomorrow morning.

Alicia takes this for a moment, then:

ALICIA

I'm a little out of training.....

ph

(CONTINUED)

76  
CONTINUED:

She steps inside the door to the living room and we see that she is pouring herself a stiff drink from a table just inside the glass door. She tosses it down quickly.

As she steps out again onto the terrace, there are tears in Alicia's eyes. She shivers a little, looks down at the food on the table.

ALICIA

Oh, we shouldn't have had this out here.  
It's all cold now.

Devlin steps inside the door, looks around for something.

ALICIA

What are you looking for?

DEVLIN

(distract)

I had a bottle of champagne. I must have left it somewhere.

DISSOLVE:

NO SCENES 77-80

81 INT. TALL. MORNING.

MED. SHOT. Devlin and Alicia are sitting stiffly and silently. After a pause, Devlin speaks:

DEVLIN

In case you're asked, I'm with Pan-American Airways.

ALICIA

As Devlin?

DEVLIN

Yes. Public relations office.

ALICIA

Anything else?

DEVLIN

No. Except we met on the plane coming in from Miami. The less detail, the better.

DISSOLVE:

DISSOLVE IN

EXT. - DAY

83 LONG SHOT - A long riding track in an attractive setting. We see one or two riders in the distance. This is probably on the outskirts of Rio.

DISSOLVE

84 MED. SHOT - Two riders.

DISSOLVE.

85 CLOSE SHOT. The two riders are Alicia and Devlin. They are moving at a walking pace, their eyes searching ahead.

86 LONG SHOT - FROM their VIEWPOINT - another man and woman rider. They are also moving at about the same pace.

87 CLOSE SHOT - Devlin and Alicia.

DEVLIN

He usually rides around this time. If we miss him, we'll come back tomorrow.

ALICIA

(looking off)

There he is.

DEVLIN

You sure?

ALICIA

Yes.

DEVLIN

We'll go by him easy - and let him spot you.

88 SEMI-LONG SHOT. We see them spur their horses a little from a fast walk into a slight trot. CAMERA PANS them as they move in the direction of Sebastian and his escort. We see them approach the other two riders.

89 MED. SHOT. CAMERA MOVES along with Sebastian and his escort as Alicia and Devlin come into picture.

90 CLOSE SHOT - Alicia and Devlin. She is tense. Devlin assumes a nonchalant attitude. CAMERA MOVES IN to include Alicia alone. She looks toward the other two people.

- 91 MED. SHOT - FROM Alicia's VIEWPOINT. The CAMERA MOVES as though it were she. It approaches the other two riders as they come abreast of it.
- 92 CLOSE SHOT - Alicia and Devlin. Alicia looks toward Sebastian and his escort.
- 93 CLOSE SHOT - Sebastian alone. He turns and glances in Alicia's direction.
- 94 CLOSE SHOT - FROM Sebastian's VIEWPOINT. We see Alicia and Devlin. Alicia is nearer the camera. The brim of her hat casts a shadow over her eyes.
- 95 CLOSE SHOT - Sebastian. He glances away from Alicia and resumes his look ahead.
- 96 SEMI-CLOSEUP - Alicia and Devlin. They move ahead of Sebastian and his escort whom we see dropping away behind. Alicia leans to Devlin.
- ALICIA  
(coolly)  
I guess I'm the girl nobody remembers.
- DEVLIN  
Was it Sebastian?
- ALICIA  
Yes.
- DEVLIN  
Well - we'll stick around and give him another chance.
- 97 CLOSEUP - Devlin. He half glances over his shoulder in Sebastian's direction and then looks ahead again, thinking hard. He looks at Alicia and then gets an idea.
- 98 CLOSEUP. We see Devlin's foot in the stirrup. He removes it and then kicks Alicia's horse sharply in the groin.
- 99 LONG SHOT. We see Alicia's horse suddenly break loose and dash away. Sebastian is only one and a half lengths in the rear.
- 100 FLASH CLOSEUP - Alicia. Looking around wildly as her horse dashes away.

- 101 MED. SHOT.  
We see Devlin twist his own horse around as though finding it difficult to get into position to follow.
- 102 SEMI LONG SHOT.  
Sebastian gestures toward the careening horse in alarm and then dashes off.
- 103 LONG SHOT  
We see Sebastian's horse dash past Devlin and go off in the direction of Alicia.
- 104 MED. SHOT  
Devlin starts to canter off. The other woman comes up beside him. He comes to a slow walk.
- 105 CLOSEUP  
Devlin peering ahead.
- 106 LONG SHOT - from Devlin's viewpoint.  
We see Sebastian come up alongside Alicia's horse. He grabs it and pulls it to a stop. We see him look at Alicia and then a gesture of recognition. He puts out his hand to hers and takes it, shakes it vigorously.
- 107 CLOSEUP  
Devlin still walking toward them. He wears a grim smile of doubtful satisfaction.
- NO SCENES 108-116
- DISSOLVE:
- 117 EXT. SIDEWALK CAFE. TWILIGHT  
(The same cafe in which we have seen Alicia and Devlin)  
MED. CLOSE SHOT - Devlin sitting alone at a table reading a New York newspaper. There is a drink on the table before him. He looks glum and lonesome.
- DISSOLVE:
- 118-120 INT. BAR LOUNGE. FASHIONABLE RESTAURANT. NIGHT  
Alicia is alone in a booth near the lobby. She sips a drink, looks off nervously to the revolving doors leading from the street into the lobby, obviously waiting for someone. Sebastian enters from the street, looks around, finds Alicia, goes to her. CONTINUED:

SEBASTIAN

My dear Alicia, will you forgive me for being late? A last minute conference at the office. You got my message?

ALICIA (smiles, giving him her hand)  
Yes. It's all right, Alex.

SEBASTIAN (sits)

It was sweet of you to wait. I was afraid you might run off.

ALICIA

No, I'm not that easily put off. I was too eager to meet you again.

SEBASTIAN

Oh, I'm tired. The worst thing about business is it makes you feel old, look old.

ALICIA (flattering)

You seem to have escaped all that.

SEBASTIAN

Four years of dullness and disintegration. Awful.

ALICIA

Alex, you look younger than you did in Washington.

SEBASTIAN

Well, it's a temporary improvement, entirely due to your presence, my dear. You always affected me like a tonic. But perhaps now, with you here in Rio... Unless you insist on running away from me again...

(as waiter enters to table)

Oh, would you like another drink?

ALICIA

Yes, thank you.

As Sebastian orders, in Portuguese, Prescott walks through the dining room beyond and is seated at a table. Alicia sees him through the glass partition. Sebastian turns back in time to see the sudden frown and surprise that has come over her face. He follows her gaze and also recognizes the figure of Prescott.

SEBASTIAN (softly)

Do you know him?

ALICIA (slowly)

No, I don't think so. But he seems familiar.

SEBASTIAN

(his voice low -  
leaning over and  
sharing a confidence)  
Captain Prescott, intelligence  
man - down here as part of the  
Washington espionage. The  
American Embassy is loaded with  
them - agents.

ALICIA

(frowning)  
Really?

SEBASTIAN

Rather handsome, isn't he?

ALICIA

I'm allergic to American agents.  
Their fine points don't  
particularly appeal to me.

SEBASTIAN

Have they bothered you since  
you came down?

ALICIA

No - not yet.

SEBASTIAN

(fishing)  
They were troublesome in Miami?

ALICIA

That's why I left - as soon as  
the trial was over - to get away  
from their snooping.

SEBASTIAN

(softly)  
I wondered why you left your  
father -

ALICIA

He insisted. He was so  
unselfish...He kept worrying  
about me - begging me to run  
away.

(starts to break)

I had no idea he was going to  
- die....We were so close. I  
idolized him so...

SEBASTIAN

Mother and I were deeply fond  
of him, too. We were so unhappy  
- not to be able to help him -  
after all his splendid work.

(CONTINUED)

ALICIA  
He understood, Alex. He talked  
of you often - so gratefully.  
Then I understood you.  
(she smiles  
ruefully at him)  
I wasn't very bright four years  
ago.

SEBASTIAN  
(softly)  
I know how you feel about your  
father. Many things have died -  
for all of us. We mustn't let  
our spirit die with them.

ALICIA  
(softly)  
You're kind.

SEBASTIAN  
Perhaps I can help you forget.  
I would like to.

ALICIA  
It's odd - but I feel at home  
with you -

SEBASTIAN  
Not at all odd. Old friends  
and old admirers are always  
useful in times of trouble.

ALICIA  
Dear Alex.

SEBASTIAN  
(smiles, leans  
forward)  
I knew it would happen. I knew  
when we met the other day, that  
if I saw you again - that if we  
sat together once - like this -  
I would feel what I used to for  
you. The same hunger. You're  
so lovely, my dear...  
(he sighs)  
But I'm only making a fool of  
myself again. There's someone  
else, of course. Who is it this  
time - that Mr. Devlin - you were  
with?

ALICIA  
There's no one.

SEBASTIAN  
He seemed attentive -

(CONTINUED)

118- (CONTINUED)  
120

ALICIA

Mr. Devlin has been pestering me with his attentiveness since I arrived. I met him on the plane from Miami.

SEBASTIAN

(overly casual)  
You made a pretty couple -

ALICIA

(seriously)  
Please, Alex - Mr. Devlin doesn't interest me. I was so lonely that day - I'd have gone riding with Peter Rabbit.

SEBASTIAN

You will let me - help your loneliness?

ALICIA

You're very sweet - to forget what a brat I was - once.

SEBASTIAN

I shall test out your repentance, my dear - at once. Will you have dinner with me tomorrow night?

ALICIA

Thank you very much.

SEBASTIAN

At my home.

ALICIA

Oh - how nice.

SEBASTIAN

My mother is giving a dinner party -

ALICIA

Won't she mind - an extra guest?

SEBASTIAN

An old friend is never an extra guest.

(beaming)

Well, shall we order now?

Sebastian snaps his fingers to attract the waiter's attention. As the waiter moves forward with a menu:

ALICIA

I'm starved.

(CONTINUED)

SEBASTIAN

(taking menu from  
the waiter)

Let me see - what shall we have  
for our first dinner?

(he studies  
the menu)

No, no, no. The fish is always  
dreadful. Horrible sauce. My  
stomach has a terrible time.  
The native sauces make me ill.  
They ruin fish and poultry  
ruthlessly...

FADE OUT

INT. ALICIA'S LIVING ROOM - NIGHT

121 CLOSE SHOT - Sebastian's card on a large bouquet reading:

"Dinner tonight at the house, dearest Alicia.  
Yours,  
Alex."

CAMERA PULLS BACK showing Prescott looking at the  
flowers and the card, a drink in one hand. Devlin  
stands in the doorway of the balcony.

Alicia enters from the bedroom. She is beautifully  
gowned. Prescott looks at her admiringly, and Devlin  
steps in from the terrace.

PRESCOTT

(appraising Alicia)

Very good. I'd like you to  
wear these - they're rented  
for the occasion.

He hands Alicia a necklace and bracelet. She fumbles  
at the necklace for a moment, trying to fasten it in  
back, looks at Devlin as though expecting him to help  
her. Devlin hesitates. Prescott, understanding his  
hesitation, steps forward and goes to her assistance.  
As he does, and as Alicia puts on the bracelet:

PRESCOTT

(amused)

So the old boy knew me - eh?

ALICIA

Yes. He thought you were very  
handsome.

PRESCOTT

H'm...Sorry I'm not going with  
you,

(indicates the  
jewelry)

Dev'll pick these up in the  
morning.

(CONTINUED)

The jewelry on, Prescott steps back.

PRESCOTT

Try and memorize the names of all the people you meet there tonight, the men, I mean - and their nationalities - that's very important.

ALICIA

(coldly)

You mean which are the Germans? That won't be very difficult for me.

PRESCOTT

I suggest you ask no questions - but merely use your eyes and ears. They're a very keen and desperate lot. Don't underestimate them.

Alicia moves away toward the door.

122 MED. SHOT - Devlin stands by silently.

123 MED. SHOT - Alicia reaches the door, then says to both men.

ALICIA

Thank you for your instructions. Good night.

124 SEMI-LONG SHOT - Prescott has a sudden last thought.

PRESCOTT

By the way, unless you get something very urgent to report - you two had better keep shy of each other for a few days - just in case Sebastian's people feel like checking up on you - after your visit. That's all. Good luck.

125 SEMI-CLOSEUP - Alicia nods and without further word exits and closes the door after her.

126 MED. SHOT - Devlin is staring at the door with no expression. Prescott strolls across to Devlin.

PRESCOTT

(touching his arm)

Come on, Devlin, let me buy you a drink.

## EXT. SEBASTIAN'S HOUSE - NIGHT

- 127 LONG SHOT - The Sebastian home is a luxurious affair set back on rolling, landscaped grounds. The windows are lighted. We see a limousine riding around the driveway of the estate. It comes to a halt in front of the steps.
- 128 MED. SHOT - The driver helps Alicia out. As she stands and contemplates the front door; an almost lonely, small figure at the foot of the broad steps, the car pulls away. Alicia proceeds up the steps to the door.
- 129 CLOSE SHOT - Alicia rings a bell and stands waiting before the massive door. An outer light goes on above her head.
- 130 CLOSEUP - Alicia turns her eyes upwards for a moment and then looks on a level toward the door.
- 131 CLOSEUP - The door swings open revealing a fairly CLOSE SHOT of a gaunt middle-aged man. He is the butler called Joseph. He regards the visitor in silence for a moment. We hear Alicia's voice:

ALICIA

I am Miss Huberman. Will you  
tell Mr. Sebastian I am here?

Joseph retreats backwards and admits Alicia without comment. She enters from the foreground into what we now see is a large circular hall. Her heels click on the marble floor.

## INT. SEBASTIAN HALLWAY - NIGHT

- 132 FULL LONG SHOT - We get an impression of the size of this residence, when we see how much Joseph and Alicia are dwarfed. Joseph walks with a slight limp. He leads the way across the hall.

We hear men's laughter coming from behind a closed door opposite the one which Joseph opens for Alicia to enter.

133 Joseph shows Alicia into a large book-lined study. It is heavily furnished with large leather chairs and thick window drapes.

Joseph silently departs, leaving the door half open behind him.

Alicia alone, stands uncertainly, looking after him.

134 FROM ALICIA'S VIEWPOINT - Joseph limping up the long staircase.

Suddenly the door across the hall opens and Eric starts out.

VOICE  
(from the living  
room inside)  
I would like you to look at the  
documents yourself, Herr Mathis --

He swings around, to answer, his back to the camera.

135 Alicia steps back, so as not to be seen staring.

136 FROM ALICIA'S POINT OF VIEW.

MATHIS  
(as he re-enters  
the room)  
Oh, you have them with you.  
I did not understand.

137- BACK TO ALICIA. She examines the room. CUTS OF WHAT  
138 SHE SEES AND HER REACTIONS:

From these props Alicia and the audience learn a great deal of Sebastian's Prussian background:

On the bookshelves some books with German titles.

A world globe.

An iron cross in a little glass case.

An array of framed pictures:

Sebastian as a boy of fifteen with his  
mustachioed stern German father, sitting  
in the seat of a high old German-make car;

An old Bavarian castle;

Sebastian, one of a group of old Heidelberg  
students;

Family group picture: Mme. Sebastian with  
her three sons - young men.

- 139 Alicia - walks back again toward open doorway just in time to see:
- 140 Joseph - FROM HER VIEWPOINT - who has just descended the staircase. Without looking at her or making any movement in her direction, he crosses the hall and disappears in the rear of the house.
- 141 Alicia, feeling more unsure. She looks up and sees:
- 142 Top of Staircase - FROM HER VIEWPOINT - Mme. Sebastian starting to descend slowly.
- 143 Alicia, realizing she has been seen, stands rooted to the spot, embarrassed, not being able to move away.
- 144 Mme. Sebastian comes down the remaining steps, across the hall, and staring straight into CAMERA, walks into the study and directly up to Alicia (THE CAMERA).

Mme. Sebastian  
Miss Huberman?

- 145 Alicia and Mme. Sebastian.

ALICIA  
(trying to recover  
poise)  
Yes --

MME. SEBASTIAN  
(the polite  
hostess)  
Please forgive me for keeping  
you waiting.

ALICIA  
Not at all --

MME. SEBASTIAN  
You resemble your father very much.  
I am Alex's mother.

ALICIA  
(smiling)  
I knew when I saw you.

MME. SEBASTIAN  
Alex has always admired you -  
and now, at last, I know why.

ALICIA  
You are very kind, Madame.

(CONTINUED)

145 (CONTINUED)

MME. SEBASTIAN  
 You did not testify for your  
 father at the trial - we thought  
 that unusual.

ALICIA  
 (quick thinking,  
 after a second's  
 shock)  
 He didn't want me to. He refused  
 to let his lawyers call me to the  
 stand.

MME. SEBASTIAN  
 (smiling)  
 I wonder why --

Sebastian enters.

SEBASTIAN  
 Alicia. I am so glad.  
 (he shakes hands  
 with her)  
 You have met my mother.

ALICIA  
 (smiling)  
 Yes - we've met.

SEBASTIAN  
 (looking fondly  
 at Alicia)  
 You didn't meet Alicia when we  
 were in Washington four years  
 ago, did you, mother? I don't  
 know where you were at that time.

MME. SEBASTIAN  
 (almost cutting  
 him off)  
 Alex, I think we should join our  
 other guests.

SEBASTIAN  
 (hiding his irritation)  
 Oh, by all means.  
 (takes Alicia's arm,  
 smiling to cover his  
 mother's rudeness)  
 Come, Alicia.

They go out.

INT. LARGE CIRCULAR HALLWAY - NIGHT

146

LONG SHOT - Alicia, Sebastian and his mother emerge and  
 enter the drawing room door across the hall.

147 MED. LONG SHOT. Four men are present. The men rise as the others enter.

SEBASTIAN  
Miss Huberman, may I present  
Eric Mathis.

148 CLOSE SHOT. Mathis bows slightly.

149 CLOSEUP. Alicia studies Mathis, nodding graciously.

150 CLOSEUP - Big head of Mathis as he looks Alicia over.

SEBASTIAN'S VOICE  
William Rossner.

151 MED. SHOT. Alicia studies Rossner, a cynical, easy-going, former German staff officer.

ROSSNER  
Very honored.

SEBASTIAN  
Emil Hupka.

EMIL  
(bowing)  
Delighted.

152 CLOSEUP - Rossner. He bows to Alicia.

SEBASTIAN'S VOICE  
And Mr. Knerr. And Dr. Anderson.

153 CLOSEUP - Alicia examining this new introduction.

154 CLOSEUP - Dr. Anderson. A man of 60 - short, with a shock of white hair and a pair of gleaming eyes in a pale, round face. He is bowing over her hand and we get a clear view of him as he looks up at her.

DR. ANDERSON  
It gives me great pleasure.

ALICIA  
Dr. Anderson - how do you do.

155 MED. SHOT.

SEBASTIAN  
Dr. Anderson is our guest of  
honor tonight. He has --

MME. SEBASTIAN

(interrupting)

You mustn't bore Miss Huberman,  
Alex, with discourses on science.  
Not before dinner, anyway.

JOSEPH

(appearing in  
the doorway)

Dinner is served, Madame.

Senor and Senora Ortiz enter as the group starts toward  
the dining room. The Ortiz's are late.

SENORA ORTIZ

(eagerly)

Forgive me. I'm so sorry. We  
had car trouble. Thirty minutes,  
it refuses to run. The motor -  
terrible -

MME. SEBASTIAN

You are not late at all, my dear,  
Senora Ortiz -

ORTIZ

(bowing)

Madame - I am furious with my  
automobile for inconveniencing  
you.

MME. SEBASTIAN

You know our guests -

SENORA ORTIZ

Yes - yes. Miss Huberman - we  
have met. This is my husband.

ALICIA

So glad.

ORTIZ

I am charmed.

SEBASTIAN

I do not think you know  
Dr. Anderson - Senora Ortiz -  
Senor Ortiz. They have just  
arrived from Madrid. Dr.  
Anderson is our guest of honor.

ORTIZ

(bowing)

I am very pleased, Dr. Anderson.

Dr. Anderson bows.

## INT. DINING ROOM - NIGHT

156 As they enter and walk to the table.

Mme. Sebastian starts seating her guests.

MME. SEBASTIAN

Dr. Anderson - beside me, if you will. And Senor Ortiz - there -  
(to Mathis)

Eric, you will sit next to Miss Huberman. Yes, that's your place, Miss Huberman, next to Alex. Emil, please, on Senora Ortiz's right. Thank you. I think we are all in place.

The guests are sitting down. Emil Hupka has stopped and is staring at a wine bottle on the serving table. Alicia's eyes are attracted by the alarm on Hupka's face.

DR. ANDERSON

(to Alicia)  
You have just come from the United States, Fraulein?

ALICIA

A few weeks ago. It seems ages.

HUPKA

(hoarsely)  
What is this doing here!

SENORA ORTIZ

Travel does not mean anything any more. It is too swift. One has the feeling of not going anywhere.

HUPKA

(at the bottle)  
Alex - that bottle does not belong here. Somebody remove it - quick!

Sebastian is at Hupka's side.

SEBASTIAN

You are mistaken --

HUPKA

That label!

SENORA ORTIZ

I suppose we can expect rocket ships to be carrying us across the Atlantic in an hour - very soon.

(CONTINUED)

DR. ANDERSON

Yes - we can expect many strange things - very soon. The miracles of civilization have not yet begun.

SEBASTIAN

(taking Hupka's elbow)  
You are a little tired since your journey, Emil. It is nothing - I assure you.

Sebastian and Hupka sit down. Hupka is strained and tense. The servants have begun serving the soup. Joseph has picked up the bottle of wine that excited Hupka and is pulling the cork. Alicia's eyes are on Hupka as he watches Joseph and the bottle in his hands as he brings it to pour a first thimbleful in Sebastian's glass.

SEBASTIAN (cont'd)

(talking during his sitting down and Joseph's movements)  
Did you see a good movie this afternoon, Eric?

MATHIS

No, I was disappointed.

SEBASTIAN

(to Alicia)  
It must have been a comedy. Eric loves to go to the movies to cry. He is very sentimental.

Joseph is now pouring the wine into Sebastian's glass as we

DISSOLVE

INT. DINING ROOM - NIGHT

157

The dinner is finished. The women are gone and the men are sitting over their cigars, except Hupka who, as the scene opens, is just going out of the room. As the door closes behind him the others look at each other for a moment, then:

MATHIS

I'm afraid, gentlemen, that something must be done about Emil.

ROSSNER

(easily)  
I don't know. It was an understandable slip. The man was tired.

(CONTINUED)

DR. ANDERSON

A very dangerous slip.

KNERR

It is not the first one. There have been several lapses. There will be more - if we permit them.

SEBASTIAN

And each more dangerous.

DR. ANDERSON

Ach, that is bad - that is very bad.

MATHIS

I think, gentlemen, you can leave it to me to find some way.

ROSSNER

You will have to be careful.

MATHIS

(ruminating)

When you drive up to Petropolis the road winds quite a bit... it's very high -- There are some very awkward turns --

He looks around at the others whose eyes are all on him.

MATHIS (cont'd)

I am sure I will have no difficulty in getting Emil to give me a lift in his car --

The men all look at each other and smile in satisfaction.

MATHIS (cont'd)

(the whole thing settled)

It is quite a trick to jump clear... I will just have to be careful, that is all. I turned my ankle last time.

The door opens and Hupka comes in. He is a little unsure of himself after the slip he has made.

EMIL

Madame says will you join the others or will you take coffee in here?

SEBASTIAN

We will take coffee in here.

Emil, feeling that he is forced to remain with the men and face a dressing down, looks around him awkwardly.

EMIL

(smiling nervously)  
I am sorry, gentlemen, to make  
such an exhibition --

ROSSNER

(easily)  
Nonsense. We all have nerves.

Dr. Anderson nervously clears his throat and raises his hand as if to say something, but subsides as he catches Mathis' cold eye on him.

SEBASTIAN

You have been overworking.  
Don't you think so, Rossner?  
A few days' leisure will remove  
the strain. You must take a  
rest - your health is very  
important to us.

EMIL

(agreeing quickly)  
That is very considerate....  
I am very tired...  
(nervously trying  
to escape)  
So now, I think perhaps....  
if you make my pardon to the  
ladies, Alex, for my leaving  
so early...

MATHIS

(rising)  
I think maybe, Emil, it would  
be better if I came with you.  
I think perhaps if you tried to  
drive yourself all the way up  
to Protopolis it would be too  
much for you.  
(starting forward;  
smiling)  
I shall drive you.

Hupka senses what is closing in on him, but tries to cover up.

HUPKA

(not able to keep  
all the panic  
out of his voice)  
No, no -- it is too much for you --  
all that way. It is too much to ask.

MATHIS

(still smiling)  
Nonsense. I would love to go.  
Come on, Emil.  
(maneuvers Emil  
toward the door)  
Goodnight, gentlemen.

Hupka is caught.

HUPKA

(weakly)  
Goodnight, Alex.

ROSSNER

(smiling)  
I hope you feel better in the  
morning, Emil.

HUPKA

Thank you...  
(one last effort  
at reprieve)  
And I am very sorry to make a  
scene in front of strangers...

But Mathis has maneuvered him out the door.

MATHIS

(calling back over  
his shoulder as he  
follows Hupka out)  
Thank you, Alex, for an excellent  
dinner - and please tell your  
mother for me that the dessert  
was superb.

DISSOLVE OUT

DISSOLVE IN

EXT. RIO RACE TRACK - DAY

158 LONG SHOT - a full view of the race track at Rio.

DISSOLVE

159 A nearer view of the enclosure.

DISSOLVE

INT. BOX AT RACE TRACK - DAY

160 Alex Sebastian and his mother sit in the box, an empty chair between them. Alicia's coat is thrown over the back of the chair, and a pair of binoculars is on the empty seat. Alex is studying his program, pencil in hand.

MME. SEBASTIAN

(with a glance at  
the empty chair)

Miss Huberman's been gone a  
long time.

SEBASTIAN

(looks up -  
a little  
exasperated)

Mother, is it necessary for you  
to always address Alicia as  
Miss Huberman? I wish you could  
be a little more cordial to her.

MME. SEBASTIAN

(rather coolly)  
Really? I thought I was  
behaving very well. Has she  
been complaining about me?

SEBASTIAN

No, no.

MME. SEBASTIAN

I am grateful.

SEBASTIAN

You might smile at her.

MME. SEBASTIAN

Wouldn't it be a little too  
much if we both grinned at her -  
like idiots?

SEBASTIAN

Please, mother - I want to  
enjoy myself.

MME. SEBASTIAN

Is it so boring to sit with me -  
alone?

(CONTINUED)

160 (CONTINUED)

SEBASTIAN  
(resigned)  
Not at all, not at all ----

161 MED. SHOT - near rail. Alicia among the line of people crowding the rail. Devlin approaches her. His manner is that of a man meeting a casual friend by accident.

DEVLIN  
Oh - hello - I thought I saw you.....

Alicia turns and smiles socially.

ALICIA  
Hello, Dev. How are you?

DEVLIN  
Fine, thanks. Great turnout.

162 CLOSEUP - Devlin and Alicia. He edges nearer to her and lowers his voice.

DEVLIN  
Where are they?

ALICIA  
(quietly)  
In the box -- to the left. I don't think they can see us -- Alex and his mother.

DEVLIN  
Don't telephone me anymore. Just rely on my popping up.

He adjusts his field glasses and surveys the track.

ALICIA  
(quietly)  
Can you hear me?

DEVLIN  
Yes. Go ahead.

ALICIA  
Ever hear of Dr. Anderson?

DEVLIN  
No.

ALICIA  
He's a scientist of some sort. Grey hair - mustache -- pock-marked face that looks like powder burns.

(CONTINUED)

DEVLIN

Tall or short?

ALICIA

Short. Emil Hupka -- heard  
of him?

DEVLIN

No.

ALICIA

He made quite a scene about a  
wine bottle the other night.

DEVLIN

He didn't like the vintage?

ALICIA

Not that. He seemed to think  
it was something else -- in  
the bottle.

DEVLIN

Was it?

ALICIA

No. It was wine. We drank it.

DEVLIN

Has he pulled anything since?

ALICIA

I haven't seen him since.

DEVLIN

Anything else?

CAMERA PULLS BACK slightly. She looks at Devlin and he  
looks at her. Her face bears the traces of a bitter  
smile.

ALICIA

Nothing very important -- just  
a minor item. But you may want  
it for the record.

DEVLIN

What is it?

Again she hesitates and then blurts out.

ALICIA

You can add Sebastian's name  
to my list of playmates.

DEVLIN

(his face  
grim)

Oh.

162 (CONTINUED)

Alicia watches Devlin without speaking. During the ensuing dialogue we hear the voice of the track announcer speaking in Portuguese announcing the next race.

DEVLIN

(after a  
pause)  
Pretty fast work.

ALICIA

Yes, that's how I am, once  
I make up my mind.

163 SEMI-LONG SHOT - FROM their viewpoint. The horses are now coming onto the track. Over it we hear Alicia's voice.

ALICIA'S VOICE

Are you betting on this race?

164 MED. SHOT - the two.

DEVLIN

No.

ALICIA

Alex is sure number ten is  
going to win. He knows the  
owner.

DEVLIN

(grimly)  
Thanks for the tip.

Alicia looks off at the horses being lined up at the post. (NOTE: If this start is not possible in front of the stand, then photograph the parade of horses going by.)

ALICIA

Alex says they've been holding  
him back all season - but that  
today -

165 CLOSE SHOT - Devlin interrupts her. His voice low and sarcastic.

DEVLIN

I can't help recalling some  
of your remarks - about being  
a new woman. "Daisies and  
buttercups," wasn't it?  
(he chuckles  
sardonically)

166 CLOSEUP - Alicia! her voice is low and angry.

ALICIA

You fathead!

167 TWO SHOT - Devlin and Alicia.

DEVLIN

(casually)

Just remembering.

ALICIA

(fiercely)

You could have stopped me.  
With one word. But no. You  
wouldn't. You threw me at him.

DEVLIN

I threw you at nobody. I'm  
not complaining. You're  
doing a good job. I was just  
thinking -- generally.

Over this we hear the announcer's voice in Portuguese.

ANNOUNCER'S VOICE

They're off.

The crowd around Devlin and Alicia crush them against  
the rail. Under the murmur of excitement that  
accompanies the running of the race, they continue,  
their faces almost together. The CAMERA MOVES IN until  
we have their heads and shoulders filling the screen.

ALICIA

(grimly --  
talking out  
of the side  
of her mouth)

And now you're going to  
pretend you're hurt and  
disillusioned. Why, you fool,  
I went on my knees to you.

DEVLIN

(out of  
the side of  
his mouth)

I'm not disillusioned. I  
assure you.

(watching the  
horses run)

ALICIA

(fiercely)

You didn't tell me to go  
ahead? You didn't insist  
that I -

(CONTINUED)

DEVLIN

A man doesn't tell a woman  
what to do. A woman tells  
herself.

She looks through the glasses as he continues, quietly,  
his face close to hers.

DEVLIN (cont'd)

You had me almost believing  
in your hokey-pokey little  
miracle -- that a woman like  
you could ever change her  
spots.

ALICIA

(looking  
through  
the glasses)  
You rotten --

DEVLIN

(coolly  
interrupting)  
That's why I didn't try to  
stop you. The answer had to  
come from you.

168 CLOSEUP - Alicia. The field glasses filling the screen.

169 LONG SHOT - Through the field glasses, we see the race  
in progress, as we hear Alicia's voice.

ALICIA'S VOICE

(grimly - still  
looking through  
the glasses)  
I see - a sort of love test -

170 CLOSEUP - Devlin.

DEVLIN

That's right.

171 LONG SHOT - The race still seen through the field  
glasses held by Alicia. We hear her voice.

ALICIA'S VOICE

You never believed in me -  
what's the difference --

But the scene through the glasses becomes blurred.

172 CLOSEUP - Devlin watching the distant horses.

(CONTINUED)

DEVLIN

Lucky for both of us -- isn't it? It wouldn't have been pretty -- if I'd believed in you --

(sarcastic)

-- if I'd figured, "She can never go through with it -- because she's been made over by love --"

173 CLOSEUP - Alicia. She lowers the glasses and we see that her eyes are filled with tears. Her voice is husky.

ALICIA

If you had once said -- you love me -- oh Dev --

174 CLOSE TWO SHOT - Devlin and Alicia.

DEVLIN

(coolly)

Listen, you've chalked up another boy friend -- and no harm done.

ALICIA

Oh -- how I hate you!

DEVLIN

There's no occasion -- you're doing good work.

(he looks at  
the horses)

Number ten's out front.  
Looks like Sebastian knows how to pick 'em.

We hear the thunder of the horses' feet as the race passes them and ends. There is babble in the crowd. As they break up behind Alicia and Devlin and move away.

ALICIA

(staring  
at him)

That's all you've got to say to me --

DEVLIN

Dry your eyes, baby. It's out of character. Yes -- except keep on your toes. It's a tough job we're on.

THE CAMERA PULLS BACK a bit. He glances over his shoulder.

(CONTINUED)

DEVLIN

Now -- snap out of it. Here  
comes Dream-Boat.

CAMERA PULLS BACK farther. Alicia turns and beyond them  
we see Sebastian pushing his way through the crowd  
towards her. Alicia calls after him above the noise.

ALICIA

Alex! Alex!

Sebastian comes between her and Devlin. She speaks  
excitedly and takes Sebastian's arm.

ALICIA (cont'd)

Darling - it was so exciting!  
-- A beautiful horse! You  
remember Mr. Devlin - Alex -

SEBASTIAN

Oh, yes - how do you do.

DEVLIN

How do you do. Alicia tells  
me you had a bet down on Ten.  
Sorry I didn't get the tip  
earlier - So long.

Devlin moves away. Alicia calls after him.

ALICIA

See you sometime, Dev.

CAMERA MOVES IN as she turns to Sebastian.

ALICIA (cont'd)

Wasn't it a wonderful race,  
Alex? Did you have much money  
on the winner?

SEBASTIAN

I didn't see the race.

ALICIA

Oh? I thought I saw you  
following through your field  
glasses when I looked up.

SEBASTIAN

No, my dear. I was watching  
you and your friend, Mr. Devlin.  
(jealous)  
I presume that is why you left  
my mother and me -- you had  
an appointment to meet him?

ALICIA

That's absurd -- I met him  
purely by accident.

174 (CONTINUED)

SEBASTIAN

You didn't seem very anxious  
to get away from him.

ALICIA

Alex, persuading Mr. Devlin  
that I have no serious interest  
in him took a little longer  
than I would have liked.

SEBASTIAN

I watched you -- I thought --  
maybe you are in love with him.

ALICIA

Please don't talk like that.  
I detest him.

SEBASTIAN

Really? He's very good looking.

ALICIA

He's a pain in the neck.

SEBASTIAN

(pacified)  
I would like to be convinced.

CAMERA MOVES UP SLOWLY to CLOSEUP of Sebastian's face.

SEBASTIAN (cont'd)

Would you maybe care to convince  
me, Alicia -- that Mr. Devlin  
means nothing to you?

As he smiles,

DISSOLVE OUT

DISSOLVE IN

INT. GOVERNMENT OFFICE - DAY

175 Prescott, Beardsley and Barbosa are grouped around the desk. Devlin stands in the background near the window.

PRESCOTT

You'll be pleased to know, Senor Barbosa, that our little theatrical plan is working. We've got hold of something concrete for a change.

BARBOSA

I'm delighted, gentlemen. What is it?

PRESCOTT

Professor Wilhelm Otto Renzler is working in Brazil...

BEARDSLEY

One of Germany's scientific wizards.

BARBOSA

(surprised)  
I didn't know he was here!

PRESCOTT

Living and experimenting in Sebastian's house. They call him Dr. Anderson.

BARBOSA

Then they must have a laboratory fitted there!

PRESCOTT

That's what we're beginning to suspect.

He looks up as the door opens and Ribiero, the secretary, appears.

RIBIERO

Pardon me, sir -- Miss Huberman wishes to see Captain Prescott or Mr. Devlin.

PRESCOTT

She's here?!

RIBIERO

Yes, sir.

PRESCOTT

Show her in, Ribiero.

The secretary leaves.

PRESCOTT (cont'd)

I don't like that. I don't like her coming here.

BEARDSLEY

She's had me worried for some time, a woman of that sort!

Devlin turns from the window for the first time.

DEVLIN

(quietly)

What sort is that, Mr. Beardsley?

BEARDSLEY

Oh, I don't think any of us have any illusions about her character, have we, Devlin?

DEVLIN

(angry)

Not at all - not the slightest. Miss Huberman is first, last and always not a lady. She may be risking her life, may end up with a knife in her back working for her country - but when it comes to being a lady - she doesn't hold a candle to your wife, sir - sitting in Washington playing bridge with three other ladies of great honor and virtue....No, let us make no mistakes about Miss Huberman!

PRESCOTT

(quietly)

Lay off, Dev.

DEVLIN

(controlling himself)

Sorry.

BEARDSLEY

I think those remarks about my wife are uncalled for.

DEVLIN

Withdrawn. Apologize, sir.

The door opens and Ribiero returns with Alicia. The men rise. Alicia crosses and Prescott comes round to greet her.

PRESCOTT

Hello, Miss Huberman.

(turns and introduces the others)

Mr. Beardsley, Senor Julio Barbosa.

(CONTINUED)

ALICIA

How do you do.

PRESCOTT

Please sit down.

ALICIA

(sits)

Thank you.

BARBOSA

You have the esteem of my government, Senorita.

BEARDSLEY

We are worried about your visiting this office.

ALICIA

I promise not to break the rules again - but I need some advice - and I couldn't find Mr. Devlin. I need it, in fact, before lunch.

PRESCOTT

Something has happened?

ALICIA

Yes, something rather confusing. Mr. Sebastian has asked me to marry him.

BEARDSLEY

What!

PRESCOTT

Well - well - !

ALICIA

I'm to give him my answer at lunch. And - I wasn't certain - what the department might think of such a step.

PRESCOTT

What do you think of it, Devlin?

DEVLIN

(slowly)

I think it's a useful idea.

BEARDSLEY

(to Devlin)

You know the situation better than any of us.

DEVLIN

(to Alicia)

May I ask what inspired Mr. Sebastian - to go this far?

ALICIA

He's in love with me.

DEVLIN

I see. And he thinks you're in love with him.

ALICIA

Yes - that's what he thinks.

BARBOSA

Gentlemen, it's the cream of the jest.

ALICIA

(to Prescott)

Then - it's all right?

PRESCOTT

Yes - I'd say so. It's a perfect marriage - for us.

DEVLIN

There's only one thing -- It might delay us a bit.

PRESCOTT

How is that?

DEVLIN

Mr. Sebastian will probably want to take his bride away for a long honeymoon.....Very romantic fellow, isn't he, Alicia?

ALICIA

(looking at him steadily)

Yes.

DEVLIN

Take her off into the hills and look at sunsets - and what have you - for a month. Isn't that going to hold us up a bit?

BEARDSLEY

Devlin has a point there.

PRESCOTT

(bringing the sparring to an end)

I think we can rely on Miss Huberman to get back in the house quickly.

(CONTINUED)

175 (CONTINUED)

DEVLIN

If you don't mind, sir -- I think I'll take the week off - until the bride gets back from the honeymoon.

(bows to Alicia)

Congratulations - on behalf of the department.

CAMERA PANS him across to the door.

176 CLOSEUP - Alicia. She looks after Devlin with sullen and painful eyes.

PRESCOTT'S VOICE

Well, I do want to thank you, Miss Huberman....

177 CLOSEUP - Prescott, looking at Alicia with understanding and sympathy.

PRESCOTT

.....very much. I think that so far, everything's been managed with great ---

DISSOLVE

MME. SEBASTIAN'S BEDROOM - DAY

178 Mme. Sebastian is standing, cold and immobile in the center of the room. Alex, making exasperated answers to her questions, paces around restlessly.

MME. SEBASTIAN

Who are her friends here?

SEBASTIAN

None that I know of.

MME. SEBASTIAN

Then why did she come to Rio?

SEBASTIAN

I told you -- to escape the scandal of her father's trial.

MME. SEBASTIAN

Are you quite sure she didn't come down here to see you? To capture the rich Alex Sebastian for a husband?

SEBASTIAN

Don't be absurd, mother. She didn't even know I was here.

(CONTINUED)

178 (CONTINUED)

MME. SEBASTIAN  
We will discuss it more fully -  
tonight.

SEBASTIAN  
(turning -  
sharply:)  
We will not discuss it tonight!...  
All these carping questions are  
merely the expression of your  
own jealousy, mother... just as  
you've always been jealous of  
any woman I have ever shown any  
interest in. In this case, there  
is nothing more to discuss!

MME. SEBASTIAN  
You mean, then, to go ahead with  
this marriage?

SEBASTIAN  
The ceremony will take place next  
week. It will be private. We  
shall both be pleased to have you  
present - if you wish.

He bows formally and leaves the room. We stay on  
Mme. Sebastian's face, cold and angry.

DISSOLVE OUT

1/22/46  
87A

INT. SAME GOVERNMENT OFFICE

178A

The same two clerks stand at the large file cases. In one hand the first girl holds Alicia's record card and a department memo under it. She is making handwritten corrections on the card, changing Alicia's surname from Huberman to Sebastian.

Scene opens on INSERT, and CAMERA PULLS BACK as she talks:

FIRST GIRL

There's a fast and confidential worker! A few weeks in Rio and she's grabbed herself a husband -- on government time, too. I told you, pull is all you need.

Puts card back in file.

DISSOLVE TO:

(Sebastian and Alicia returning from honeymoon)

DISSOLVE IN

INT. SEBASTIAN LOWLER HALL - NIGHT

179

The hall is lighted only by a dim light from the upper landing. The doorbell SOUNDS as the scene opens. Joseph hurries from the rear of the hall toward the front door. He opens it. Framed in the entrance are Alicia and Sebastian who have been waiting.

JOSEPH

(surprised)

Oh, good evening, sir! Madame!

He steps back for them to enter.

ALICIA

Good evening, Joseph.

SEBASTIAN

(looking around,  
a little  
irritably)Well, Joseph -- it doesn't  
look very cheerful here.

Sebastian's driver moves through the b.g. during the scene as he carries their luggage, deposits it on the floor until a signal from Joseph for him to take it upstairs.

JOSEPH

I'm sorry, sir. Madame Sebastian  
wasn't certain you'd be back  
tonight.

He starts to switch on lights, until the hall is brightly lighted.

SEBASTIAN

Why not, Joseph? I telegraphed  
her.

JOSEPH

Madame Sebastian said we were  
all to retire, sir.

SEBASTIAN

Where is my mother?

JOSEPH

Madame Sebastian went to bed  
very early, sir.

SEBASTIAN

(to Alicia)

I'm sorry, my dear. I'm afraid  
this isn't a very bright  
homecoming for you.

(CONTINUED)

ALICIA

It's all right, Alex.

SEBASTIAN

Well, what shall we do? Shall we have Joseph arrange a little food for us?

ALICIA

Not unless you want to, Alex. I'm rather tired....

SEBASTIAN

We'll go right up, then.....

He takes Alicia by the arm and they start up the stairs.

180

LONG SHOT - STATIONARY ANGLE. Alicia and Sebastian, arm in arm, go up the long staircase as the lights below go out one by one.

On the upper landing, they turn toward the door to the master suite. Alex opens the door and they enter. Just over the threshold, his arms go around her in a loverlike embrace. The door closes, shutting their figures from the camera.

DISSOLVE TO

INT. ALICIA'S DRESSING ROOM - NEXT MORNING

181

The morning sunlight streams through the windows. Alicia, in negligee, is supervising the unpacking of her luggage. A native maid helps her. Two draymen, under Joseph's eye, are carrying in Alicia's wardrobe trunk.

ALICIA

Right over there please, Joseph.

JOSEPH

Yes, Madame.

ALICIA

(to maid  
who is at  
open case)

Lay all the small things on the bed, please. And don't hang anything up till I tell you where. I want to know where everything goes.

The draymen have deposited the trunk and now exit. During the scene, the little maid crosses back and forth from the bedroom.

(CONTINUED)

ALICIA (cont'd)  
You've had all the closets  
aired, Joseph?

JOSEPH  
Yes, Madame.  
(opens closet  
doors to  
show her)

ALICIA  
Good. But this isn't very  
large, Joseph. I'll need more  
room....

She has spotted another door to which she crosses,  
CAMERA PANNING WITH her.

ALICIA (cont'd)  
A great deal more.  
(tries door.  
It is locked)  
This is locked.

JOSEPH  
(comes into  
shot)  
That is used for a storeroom,  
Madame.

ALICIA  
May I have the key?

JOSEPH  
I do not have the keys, Madame.

ALICIA  
Oh? Where are they?

JOSEPH  
Madame Sebastian has charge of  
all the house keys, Madame.

ALICIA  
I see.....  
(starts to  
cross, Joseph  
behind her)  
Do you know where Mr. Sebastian  
is?

JOSEPH  
I believe he is having a business  
meeting downstairs in the study,  
Madame.

ALICIA  
Oh...

CUT TO

## INT. STUDY - MORNING

182

MED. SHOT. Sebastian, Mathis and Rossner are grouped around "Dr. Anderson," and Knerr is standing to one side.

MATHIS

(sharply)  
Herr Professor, we are not  
your students!

DR. ANDERSON

No, you are not enough intelligent  
to be my students.

(crossly)

And - I miss Hupka. He was a  
first class metallurgist.

SEBASTIAN

(soothingly)  
Gleichen is just as good.

DR. ANDERSON

Such is your opinion. But I  
don't criticize....

(abruptly returning  
to a previous topic)

What were you asking? You  
want reports? Written reports?

(suddenly smiling)

My work, my friends, is done.

The group tenses, waiting.

SEBASTIAN

You have been successful?

DR. ANDERSON

Yes.

## INT. HALLWAY - MORNING

183

SEMI LONG SHOT. Alicia is coming down the stairs. She has changed into a simple morning dress. She crosses the hall and knocks lightly on the study door.

In a minute, Sebastian opens the door, smiles as he sees Alicia, steps out and closes the door behind him.

ALICIA

I'm sorry to interrupt you,  
Alex - but some of the closets  
seem to be locked. Could you  
let me have the keys so I can  
start my housekeeping?

SEBASTIAN

Oh, of course, my dear. Forgive  
me. I'd forgotten about the  
keys. I'll get them for you  
right away.

183 (CONTINUED)

As they start up the stairs,

DISSOLVE TO:

UPPER HALLWAY - MORNING

184 Alicia and Sebastian reach the landing. Sebastian pauses before his mother's door.

SEBASTIAN

I'll bring the keys in to you  
right away, my dear.

Alicia smiles and goes on toward her room as Sebastian taps on his mother's door.

SEBASTIAN (cont'd)

Mother...mother....

185 CLOSE SHOT - Alicia. She starts to enter her room, hears Sebastian close the door to his mother's room behind him and stands in her open doorway, listening. The voices of Sebastian and his mother are heard, raised in anger. Only a word here and there is distinguishable.

The voices stop. There is the SOUND of the door opening and closing as Sebastian leaves his mother's room. Quickly, Alicia steps back into her room and closes the door.

INT. ALICIA'S ROOM - MORNING

186 Alicia is busily arranging some things in a drawer by the time Sebastian enters. His manner is bright, with no hint of the heated argument he has just left.

SEBASTIAN

Well, here you are!  
(puts keys in  
Alicia's hand)

ALICIA

Thank you, Alex.

SEBASTIAN

I'm afraid I'm going to be very  
busy for the rest of the morning,  
my dear. I'll see you at lunch.

He kisses Alicia and goes out.

187 CLOSEUP - Alicia. She stares down at the keys in her hand.

FAD DISSOLVE OUT

DISSOLVE IN

EXT. TERRACE - DAY

188 The table is laid for lunch. Alicia, Sebastian and his mother are crossing to their seats. Joseph is in the b.g. There is an awkward moment as both Alicia and Madame Sebastian start to take the chair at the head of the table. Madame Sebastian, hiding a flicker of resentment, quickly withdraws and takes the other chair, leaving the head of the table to Alicia.

MADAME SEBASTIAN

(seated,  
smiling  
politely)

No doubt you would like Joseph to go with you around the house this afternoon, Alicia?

ALICIA

Why yes, that is very thoughtful of you, Madame. I think that will be a very good idea.

LAP DISSOLVE TO

189- SERIES OF SHORT DISSOLVES. Alicia unlocking and opening  
191 various closed doors - in close angles with Joseph framed in the picture at her side.

DISSOLVE TO:

INT. BASEMENT CORRIDOR

192 Alicia and Joseph walk past a glass door that opens on the garden, toward a single door at the end of the corridor.

193 CLOSE SHOT at door. Alicia tries several keys in the lock. None of them fit.

ALICIA

There's no key for this, Joseph.

JOSEPH

No, Madame. That's the wine cellar. Mr. Sebastian carries the key himself.

Alicia's eyes narrow ever so slightly.

194 SEMI CLOSEUP - the locked door - FROM Alicia's VIEWPOINT.

(CONTINUED)

*Hitchcock*  
*(10)*

194 (CONTINUED)

THE CAMERA MOVES IN TO A LARGE CLOSEUP of the lock on the door. We read the manufacturer's name:

"Unika."

FADE OUT

FADE IN

EXT. PARK BENCH

195 Devlin and Alicia are seated on a bench in the green park-like center of Rio. Traffic goes by in the b.g. There is a decided coolness between them.

DEVLIN

The wine cellar's the obvious place to look, then.

ALICIA

But my husband has the key.

DEVLIN

Get it from him.

ALICIA

The key? How?

DEVLIN

Don't you live near him?

ALICIA

But what do I look for, if I get the key?

DEVLIN

A bottle of wine like the one that rattled the guy that night at dinner, of course.

ALICIA

All bottles look alike to me... I'm no master mind.

DEVLIN

You're doing all right.

ALICIA

(softly)  
It's no fun, Dev.

(CONTINUED)

DEVLIN

Isn't it a little late for that now?

(ALTERNATE SPEECH)

(I know - you cry yourself to sleep every night and the great sacrifice goes on and on.)

Look...I think you'd better persuade your husband it'd be a good idea to throw a large shindig and introduce his bride to Rio society... Say in about a week.

ALICIA

Why?

DEVLIN

(explaining)

Consider me invited... and I'll see what I can do about the wine closet.

ALICIA

(getting it)

Oh ...

(then uncertainly)

I don't know if Alex would be interested in entertaining... just yet...

DEVLIN

The honeymoon isn't over, eh?

(Alicia winces)

Don't underestimate your charms, Mrs. Sebastian ... You can handle it.

ALICIA

It won't be so easy about you, Dev... He thinks you're in love with me.

DEVLIN

(coldly)

Tell him that you thought if you invited me to the house - and I saw how happily married you were - the horrid passion I have for you might be torn out of me.

ALICIA

(cold)

It sounds logical.

DEVLIN

Next week, then. And get the key. I have to hop down to Montevideo, but I'll get back in time.

(CONTINUED)

195 (CONTINUED)

ALICIA

(rising)  
Thanks - I'll be looking forward -  
to seeing you.

DEVLIN

(rising - and  
bowing slightly)  
It's always a pleasure - meeting  
you, Madame.

She turns and walks off. He watches her.

DISSOLVE OUT

DISSOLVE IN

INT. SEBASTIAN'S BEDROOM SUITE - NIGHT

196 CLOSEUP. A man's hands pull a bunch of keys on a chain, from trousers hung across a chair. He puts the keys on a chest. CAMERA PANS OFF the keys, showing Alicia in full figure, dressed for the party, standing in a doorway.

197 CLOSED SHOT - Alicia, watching. Over this we hear Sebastian's voice.

SEBASTIAN'S VOICE

I won't be a second, darling.  
Just to take a quick shower.

Alicia moves away stealthily, CAMERA FOLLOWING her. We see her pass into the dressing room.

INT. DRESSING ROOM - NIGHT

198 MED. SHOT. Alicia moves forward to the chest on which the keys are resting. We hear the SOUND of the shower from the half-open door of the bath beyond.

199 CLOSEUP - Alicia looks at the keys.

200 CLOSEUP - We see her fingers sorting them through until she stops at one key. The CAMERA MOVES IN just as it did on the lock of the cellar door. The name on the key is identical. Her finger begins to hastily detach it. Over this we suddenly hear Sebastian's raised voice.

SEBASTIAN'S VOICE

I'm surprised at Mr. Devlin coming.  
I don't blame anybody for being in  
love with you. I just hope, darling,  
you don't do anything tonight - to  
give him any false impressions -

201 MED. SHOT - Alicia is rooted for the moment. She gets the key and crosses to the center of the room. She now has the key in her possession. She looks down at it in her open palm.

202 MED. SHOT. Through the half-open door we can see the shadow of the edge of the towel as Sebastian dries himself.

(CONTINUED)

202 (CONTINUED)

SEBASTIAN'S VOICE

(cheerfully)  
I'll be right out with you.  
Don't get impatient.

203 CLOSEUP. Alicia is wondering where on her person to secrete the key.

204 MED. SHOT. Sebastian emerges from the bathroom in his robe and strides out of the dressing room and into the bedroom. The CAMERA PANS Sebastian into the bedroom. Alicia is nervous. She comes toward him.

205 CLOSE SHOT - Sebastian and Alicia.

SEBASTIAN

(bright and  
tender)

It's not that I don't trust you,  
my dear. But when you're in  
love at my age - every man who  
looks at your woman is a menace.  
Please forgive me for even  
talking about it. I'm very  
contrite.

He takes her hand.

206 CLOSEUP. Sebastian taking her clenched hands in his.

207 MED. SHOT - Sebastian and Alicia. He opens one hand to kiss it, but before he can open the other which contains the key, Alicia slips her arms around his neck. He kisses her.

208 CLOSEUP - Alicia. We see her right hand lower itself behind his back. She opens it and drops the key onto the soft carpet.

209 CLOSEUP - Alicia. In her embrace, slowly turns Sebastian away as though in a kind of ecstatic sway.

210 CLOSEUP - Alicia. Her feet approach the key. She kicks it - just under the bureau.

INSERT CLOSEUP - Key, resting almost out of sight underneath the bureau.

DISSOLVE OUT

DISSOLVE IN

EXT. HALLWAY - UPSTAIRS

211 MED. SHOT. We see Sebastian and Alicia emerge from their room, now groomed for their social evening. As they come out of the door, Alicia says suddenly:

ALICIA

Oh, I forgot a handkerchief.

SEBASTIAN

I'll get one for you, my dear.  
Where is it?

ALICIA

Don't bother - you won't know  
where it is.

She goes into the room while Sebastian waits. There is a pause. The CAMERA MOVES IN while Sebastian is waiting. We then see the figure of Alicia emerge from the door and close it. By this time the CAMERA is close enough until her hand and handkerchief fill the screen. The CAMERA PANS WITH the hand which is the left one and we see her go to Sebastian's side. She puts her right hand through his arm. They commence to descend the stairs and move away from the camera.

DISSOLVE

INT. SEBASTIAN'S HALL - NIGHT

212 FULL SHOT. The hallway is now thronged with the guests of the evening. We can see through to the drawing room; it is equally full. People are moving in and out of the buffet. Beyond the dining-room, the terrace has a number of small tables laid out. A cut shows Dr. Anderson worried and ill at ease. There is the SOUND of loud chatter and MUSIC over the whole scene. The CAMERA BEGINS TO PAN OVER until it comes ON to a BIG HEAD of Alicia. Her face wears an expression of concealed anxiety. She looks furtively toward the front door.

213 CLOSEUP. Her hand and handkerchief fill the screen. She moves the hand around the handkerchief nervously and for a moment we get a glimpse of the key.

214 MED. SHOT - FROM her VIEWPOINT. The door is closed and the footmen are still standing by. Sebastian is a few paces away from them. He is chatting to another man who is just leaving him. Sebastian comes over to Alicia, CAMERA FOLLOWING.

(CONTINUED)

214 (CONTINUED)

SEBASTIAN

Well, I think we might join the rest of the party now. I think all our guests are here.

- 215 CLOSEUP. As Sebastian says these last words he gives a glance toward Alicia.
- 216 CLOSEUP. Alicia's face breaks from its slight anxiety and she nods acquiescence.
- 217 TWO SHOT. He leads her away into the main part of the hall and they are soon lost among the crowd.
- 218 MED. SHOT. The front door is opened to admit a late-comer: Devlin. His attitude is genial and breezy. We see him ask something of the footman. Footman indicates the crowd in the main part of the hall. CAMERA PANS Devlin across and we see him lost in the crowd. The PAN ends on a watchful and anxious Mathis.
- 219 MED. SHOT. Devlin threading his way through the people, looking for Alicia.
- 220 SEMI-LONG SHOT - FROM his VIEWPOINT. We see Alicia catch sight of him. Her face is full of relief.
- 221 SEMI-CLOSEUP. Sebastian is looking at Alicia. He turns his head.
- 222 SEMI-LONG SHOT - FROM his VIEWPOINT. We see Devlin crossing to meet Alicia.
- 223 CLOSEUP. Sebastian follows the meeting.
- 224 MED. SHOT - FROM his VIEWPOINT. Alicia's hand stretched out in greeting. The hand holds the handkerchief.
- 225 MED. SHOT. Sebastian's attention is distracted for a moment by two other guests.
- 226 MED. SHOT. Alicia's and Devlin's outstretched hands meet.

227 CLOSEUP. The two hands fill the screen. CAMERA MOVES IN until we see a key slip from one set of fingers to another.

228 SEMI-CLOSEUP - the two heads of Alicia and Devlin. She plays the chatty hostess; he is smilingly urbane.

ALICIA  
How are you, Dev? So glad you could come.

DEVLIN  
Couldn't keep me away with a stone wall.

ALICIA  
You've never seen the house, have you?

DEVLIN  
No - quite a jolly cottage.

ALICIA  
I'll show you over the place.

DEVLIN  
(lowering his voice)  
Later. Take it easy. His ribs is on the trail.

229 MED. SHOT - Sebastian. He moves across in the direction of Alicia and Devlin - the CAMERA FOLLOWING.

SEBASTIAN  
Mr. Devlin. Pleased you are here.

DEVLIN  
It was nice of your bride to invite me.

SEBASTIAN  
(smiling)  
We both invite you, Mr. Devlin.  
(puts his arm around Alicia)  
You will see that our guest is fed, my dear - and amused. The wine is to the left.  
(turns to greet a guest)  
Madame Estorik - I'm so glad to see you.

Alicia is leading Devlin off.

230

CLOSE TWO SHOT. The CAMERA TRAVELS AHEAD of Devlin and Alicia, their voices down:

DEVLIN

It's not going to be too easy.

ALICIA

Why?

DEVLIN

He's very sensitive about you - and going to watch us like a hawk.

ALICIA

He's rather jealous - of anybody who -  
(she breaks off)

DEVLIN

Where'd you get the key - off his chain?

ALICIA

Yes.

DEVLIN

Let's hope the liquor doesn't run out and start him down the cellar for more.

ALICIA

I hadn't thought of that.

DEVLIN

(soberly)  
It's quite a point...

CAMERA PULLS AWAY FROM them and they cross to the buffet where Joseph is dispensing champagne.

231

MED. SHOT. As Alicia hands a glass to Devlin, Senora Ortiz comes alongside and greets Devlin effusively.

The CAMERA MOVES IN as she gushingly leads Devlin away in a TWO SHOT.

SENORA ORTIZ

Mr. Devlin! How nice! You remember me!

DEVLIN

(bowing)  
Senora Ortiz.

(CONTINUED)

231 (CONTINUED)

SEÑORA ORTIZ

So sweet of you! Young men  
usually have short memories.  
Here is something I adore -  
champagne - a fresh bottle.

232 MED..SHOT. Alicia is sipping some champagne. She  
glances down behind the buffet.

233 CLOSEUP - a group of eight bottles of unopened champagne.

234 MED. SHOT.

ALICIA

(to Joseph)  
Do you think you'll have enough  
champagne for the rest of the  
evening, Joseph?

Joseph glances down and then turns to Alicia with a  
look of doubt.

JOSEPH

I'm not sure. I thought there  
would be enough, but I'm afraid,  
Madame, we seem to have a number  
of very thirsty guests. We may  
need some more champagne - soon.

235 CLOSEUP - Alicia. She turns from Joseph with alarm.  
She realizes the implications of Joseph's statement.  
She turns and exits, the CAMERA FOLLOWING her. She  
stops in the doorway.

INT. HALLWAY - NIGHT

236 CLOSEUP. Alicia scans the room for Devlin.

237 SEMI-LONG SHOT. We see Devlin and his chatty partner  
moving away from the camera.

238 CLOSEUP - Alicia. She looks thoughtfully: how to get  
Devlin alone! She looks up again.

239 SEMI-LONG SHOT. Senora Ortiz is departing, leaving  
Devlin alone.

240 CLOSEUP - Alicia. Her expression changes to one of  
slight relief. She looks off in Sebastian's direction.

241 SEMI-LONG SHOT. Sebastian is standing with his mother, a little aside from a group of people.

242 MED. SHOT. Alicia quickly starts across the room, the CAMERA FOLLOWING her. She reaches Devlin. Her manner is gay and casual.

ALICIA  
Enjoying yourself, Mr. Devlin?

DEVLIN  
Mildly.

ALICIA  
(beaming)  
I want to ask you so many things about the States. It's been ages since I've heard a word.

She leads him to a small settee near the wall. CAMERA MOVES IN. Alicia looks across the room.

243 SEMI-LONG SHOT - from her viewpoint. Sebastian and his mother. Sebastian has turned and sees her.

244 MED. SHOT - Devlin and Alicia. Alicia waves to her husband.

245 CLOSE SHOT - Sebastian and his mother. Sebastian waves back, his mother watching.

MADAME SEBASTIAN  
Alicia's friend Mr. Devlin is a very attractive man, isn't he?

SEBASTIAN  
(purposely ignoring his mother's reference to Devlin)  
The party seems to be going off very well, doesn't it? I must say Alicia's managed wonderfully.

But by the way Sebastian gives a half glance back again, we can see his mother's remark is adding to his uneasiness about Devlin.

246 CLOSE SHOT - Alicia and Devlin.

ALICIA  
(sotto voce)  
He's watching us.

DEVLIN  
That's all right. Keep chirping  
away.

247 SEMI-CLOSEUP - Sebastian. As his mother draws someone into  
chatter in Portugese, again Sebastian turns and looks  
across in the direction of Alicia.

248 SEMI-LONG SHOT - FROM his VIEWPOINT. Alicia and Devlin  
laughing, but their attitudes casual, as though enjoying  
some inconsequential joke.

249 CLOSE SHOT - Alicia and Devlin. While their physical  
attitudes are broad and gay, their voices are low and  
intent.

ALICIA  
We'd better hurry.

DEVLIN  
Lots of time.

ALICIA  
No. The wine's running out.  
Alex will send Joseph for  
more - any minute.

DEVLIN  
Sorry to hear that.

He chuckles. She laughs with him.

DEVLIN (cont'd)  
Is he watching?

ALICIA  
Yes. You go into the garden  
alone. Wait for me around the  
back of the house. I'll show  
you the wine cellar door...

DEVLIN  
(rising)  
Don't let him see you follow  
me.

250 SEMI-CLOSEUP - Sebastian. His mother moves away,  
leaving Sebastian still chatting with their group.  
He glances back to Alicia.

251 SEMI-LONG SHOT - FROM his VIEWPOINT. We see Alicia glance down at Devlin's empty glass. She holds his hand and the glass to indicate this. She directs him to the dining room to get a drink. We see Devlin move away while Alicia comes toward the Camera to join Sebastian. The CAMERA PANS her into the group.

252 MED. SHOT - CAMERA PANS Alicia up at the door of the dining room and goes with her until she joins Sebastian. She nods her greetings to the rest of the group. Sebastian puts his arm around her.

SEBASTIAN

It's a very nice party, isn't it?

ALICIA

Oh yes, it's a wonderful party.

SEBASTIAN

You've done it wonderfully well.  
I'm very proud.... Does Mr. Devlin bother you very much?

ALICIA

No, darling. He's trying to drown his sorrows.

Through this scene Alicia's expression conveys her veiled anxiety to get away to Devlin.

253 MED. SHOT - Devlin is receiving a glass of champagne from Joseph. As he drinks he looks down behind the buffet.

254 CLOSEUP - FROM his VIEWPOINT - We see there are now only four bottles of champagne. Joseph's hand comes in and takes one, leaving only three.

255 MED. SHOT - Devlin strolls away from the camera, sipping his champagne. He goes out on the terrace.

EXT. TERRACE - NIGHT

256 SEMI-LONG SHOT - Devlin emerges and threads his way through the tables. He greets an acquaintance. He still holds his glass in his hand. He finishes the drink and leans over slightly to put his glass on a table. As he straightens up and turns around he collides with Mathis who has come across from the background. At one of the tables, two other of Sebastian's political friends uneasily watch the crowd.

257 CLOSE SHOT - Mathis and Devlin.

DEVLIN

Oh, sorry....

Mathis looks at him strangely and steps aside.

258 SEMI-LONG SHOT - Devlin continues across, casually strolls down the steps into the garden, lighting a cigarette as he goes.

INT. RAILWAY - NIGHT

259 MED. SHOT - Alicia with Sebastian and a group of people around them. Conversation is general. Her mind is really on Devlin. A footman arrives with a tray of drinks. There is a general exchange of glasses.

260 CLOSEUP - Alicia. She is given a sharp reminder of the time element. She stares down at the tray.

261 CLOSEUP - FROM her VIEWPOINT - The laden tray with hands exchanging glasses for full ones.

262 CLOSEUP - Alicia. An expression of desperation. CAMERA PULLS BACK as the tray goes away. Then feigning casualness she glances across the room. She turns to Sebastian.

ALICIA

Oh, Alex, look! Poor Senora  
Ortiz is sitting quite alone.

She rises and before anything else can be said she goes out of the scene.

EXT. GARDEN - NIGHT

263 MED. SHOT - Devlin is walking around the terrace and down towards the back door. He is behaving quite casually and puffing away at his cigarette as though he had come out to enjoy the night air. Behind him we get a faint impression of a glass door, faintly reflecting the moonlit garden. Suddenly a flood of light appears from the door. Devlin turns and approaches the few steps leading to it. Alicia appears, CAMERA MOVES IN to include the two. She opens the door for him and Devlin passes through.

## INT. BASEMENT CORRIDOR - NIGHT

264 MED. SHOT - Without a word Alicia leads Devlin across to the corridor that leads to the wine cellar. She points to the door at the end of the passage.

ALICIA

I'll leave the door open to the garden. I'll call if anything happens. Don't take too long.

CAMERA FOLLOWS Devlin down the corridor.

265 SEMI-CLOSEUP - Devlin inserts the key into the lock. He opens the door. It is dark inside. He feels around for a switch.

## INT. WINE CELLAR - NIGHT

266 Devlin closes the door loosely behind him and then begins to examine the room, touching the walls and then the various layers of bottles that surround him.

## INT. BASEMENT CORRIDOR - NIGHT

267 MED. SHOT - The disturbed and almost impatient figure of Alicia is looking anxiously about her. CAMERA MOVES IN until she is in CLOSEUP. We see her face express apprehension as she looks up.

## INT. DINING ROOM - NIGHT

268 MED. SHOT - Joseph, serving at the buffet. He glances down at the wine. With his finger he counts out the remaining number: three.

## INT. CELLAR - NIGHT

269 MED. SHOT - Devlin has moved and is examining bottles which unlike the rest, are not lying on their side. CAMERA MOVES IN and we get a big head of Devlin and the bottles. He is peering through the underside of the deep shelf at a paper which is affixed to the wall. It is half curled up.

270 CLOSEUP - A finger straightens the paper out. It contains a whole series of numbers, never more than twenty or thirty and each is crossed off in pencil. The last number is fourteen and is not crossed off.

271 CLOSEUP - A big profile of Devlin as he peers at this.

272 CLOSEUP - Devlin's elbow is pushing one of the bottles into a precarious angle.

273 CLOSEUP - The paper on the wall curls up again. As his finger straightens it out...

274 CLOSEUP - His elbow jogs the bottle to an angle that is dangerously near toppling it over.

275 SEMI-CLOSEUP - Devlin withdraws his hand and then he steps back as he hears the bottle tumbling down. It falls out of the picture. There is a crash.

276 CLOSEUP - Devlin stares down at the floor.

INT. BASEMENT CORRIDOR - NIGHT

277 Alicia turns sharply a second or two after the SOUND of the bottle. She gives a frightened glance into the garden and out into the corridor and hurries into the cellar, the CAMERA PANNING her in.

INT. WINE CELLAR - NIGHT

278 Alicia hurries through the door. The CAMERA PANS her to Devlin who is squatting down examining the broken bottle. He beckons Alicia to come down to him.

CAMERA PANS her down and we have the two heads looking at the floor.

DEVLIN  
Look, vintage sand!

279 CLOSEUP - As he says these words we overlay a picture: the bottle has smashed, but instead of wine, a pale colored sand has spilled over the floor.

280 MED. SHOT - Devlin scoops up some of the sand and puts it in his pocket. He rises simultaneously with Alicia. He says quickly:

DEVLIN  
We've got to leave things as we found them. Help me find a bottle of wine with the same label as these others.

They begin to look around the cellar.

ALICIA  
It isn't really sand, is it?

(CONTINUED)

280 (CONTINUED)

DEVLIN

No, a metal ore of some sort.

INT. DINING ROOM - NIGHT

281 MED. SHOT - Joseph still serving at the buffet, now looks down. There is only one bottle of wine left. He thinks for a moment and then begins to look for Mr. Sebastian.

INT. WINE CELLAR - NIGHT

282 MED. SHOT - Devlin is pushing the pieces of glass underneath the bottom shelf. He is scooping sand into a small pile.

DEVLIN

(sotto voce)

This is a bit weird.

ALICIA

I'm terrified.

DEVLIN

Just pretend... You're a janitor... Cleaning things up. Janitors are never terrified.

283 MED. SHOT - Alicia is by the sink emptying the remains of some wine from a bottle. She turns on the tap to wash the wine away. She wipes the top of the bottle carefully on an old cloth. The CAMERA PANS her OVER to Devlin. She bends down with the bottle and he begins to put in the sand. To do this he quickly takes a paper from his pocket and curls it into a funnel. During the scene they talk softly and tensely.

ALICIA

I feel we're being... very slow.

DEVLIN

No, we're on schedule. Take it easy.

ALICIA

I keep hearing someone coming...

DEVLIN

Nice.

ALICIA

What if he comes down... with Joseph...

DEVLIN

Unfortunate.

283 (CONTINUED)

ALICIA

He's always got a gun...

DEVLIN

So have I.

INT. HALLWAY - NIGHT

284 MED. SHOT - We see Joseph crossing to Sebastian. CAMERA MOVES IN until we have the two together.

JOSEPH

I'm afraid we shall need some more champagne.

SEBASTIAN

Really? I thought we had provided enough. I'd better go down with you then.

Sebastian turns to guests and we half hear him excuse himself. He moves away with Joseph.

INT. CELLAR - NIGHT

285 MED. SHOT - Devlin is finishing off the bottle. The CAMERA MOVES IN until only the neck of the bottle fills the screen. He is putting on the tinfoil cap and squeezing it tightly between his fingers.

286 MED. SHOT - With a grunt of satisfaction he puts the bottle on the shelf among the others. The CAMERA PULLS BACK as Devlin steps down and with his handkerchief gives a few final swishes to the floor. The CAMERA PANS them both over to the door.

INT. CORRIDOR - NIGHT

287 MED. SHOT. As they both emerge and the door is closed with a click, Devlin hands Alicia back the key. As they turn into the main corridor toward the glass garden door Alicia looks back on hearing footsteps.

ALICIA

Wait - there's someone...

288 SEMI-LONG SHOT - FROM her VIEWPOINT. Sebastian is coming down the stairs. There is a half-shadow on the wall behind Sebastian but the cut is too quick for Alicia to notice anything.

## INT. CORRIDOR - NIGHT

- 289 MED. SHOT. She quickly hurries Devlin through the glass door and closes it.
- 290 MED. SHOT. Sebastian has stopped on the stairs. He looks in direction of Alicia and Devlin.
- 291 Alicia and Devlin - their figures through the glass door from Sebastian's viewpoint.
- 292 MED. SHOT. Sebastian and Joseph. Joseph tries not to show that he too has seen Alicia and Devlin and suspects a domestic upset.

SEBASTIAN

(hurriedly motions  
Joseph upstairs)  
You'd better wait, Joseph.  
I'll call you.

JOSEPH

Very good, sir.  
(he turns up)

- 293 CLOSEUP - Devlin and Alicia, outside glass door. She grabs him and whispers:

ALICIA

It's Alex. He's seen us.

DEVLIN

(whispering)  
I'm going to kiss you -

ALICIA

No, he'll think we're --

DEVLIN

That's what I want him to think -

He embraces her; they kiss. Slowly, the kiss which has started merely as a trick to fool Sebastian, turns into the real thing for both of them. Each is deeply moved.

ALICIA

Oh, Dev, Dev!

Devlin is the first to control himself.

DEVLIN

(whispering)  
Push me away -

Alicia remains motionless with her eyes closed.

294 MED. SHOT - Sebastian coming down the corridor. His

295 SEMI-LONG SHOT - FROM Sebastian's VIEWPOINT. We see Alicia and Devlin embracing beyond the glass door.

296 SEMI-CLOSEUP - Alicia and Devlin. As they break apart, Devlin murmurs quickly.

DEVLIN

Act as if we were caught.

297 MED. SHOT - Sebastian opens the door and confronts the two. CAMERA MOVES IN to include the three. Sebastian is bitter and ironic.

SEBASTIAN

I'm sorry to intrude - on this tender scene - but mother saw you come this way.

ALICIA

Alex - not here. We'll talk alone.

SEBASTIAN

You are afraid to speak in front of him?

ALICIA

No. I couldn't help what happened. He's been drinking.

SEBASTIAN

(sarcastically)  
He carried you down here - ?

ALICIA

Alex - please!

SEBASTIAN

You love him.

ALICIA

No. Absolutely - no.  
(to Devlin)  
Please go!

DEVLIN

For what it's worth - as an apology - she's telling the truth. I knew her before you - loved her before you - but wasn't as lucky as you. Sorry, Alicia.

ALICIA

Please go!

DEVLIN

Good night.

The CAMERA PANS him a little until he mounts the stairs leading to the terrace.

298 CLOSEUP - Alicia and Sebastian.

ALICIA

You're being foolish, Alex. I came here because he threatened to make a scene unless I'd see him alone.

SEBASTIAN

He kissed you.

ALICIA

I couldn't stop him - I tried.

SEBASTIAN

We'll talk about it later. Your guests are upstairs. Please join them.

Alicia starts off.

INT. MAIN HALLWAY - NIGHT

299 Devlin, about to leave, is being helped into his coat by Joseph.

Madame Sebastian sees him and steps forward.

MADAME SEBASTIAN

Oh, Mr. Devlin, are you going so soon?

DEVLIN

Yes. I'm afraid I have to be up early in the morning.

INT. REAR CORRIDOR - NIGHT

300 Sebastian is arriving at the top of the stairs that lead to the lower corridor. He catches Joseph passing from one pantry to another.

SEBASTIAN

Joseph!

JOSEPH

Yes, sir.

SEBASTIAN

We will go down for the wine now.

Joseph picks up a butler's tray and follows Sebastian down the stairs.

301 SEMI CLOSEUP - The CAMERA FOLLOWS the two men down the stairs and PANS them into the corridor leading to the wine cellar.

- 302 CLOSE SHOT - Sebastian puts his hand in his pocket and pulls out the keys.
- 303 CLOSEUP. His fingers run through the keys searching for the right one.
- 304 BIG HEAD. Sebastian is looking down. His expression changes.
- 305 MED. SHOT - The two. Sebastian looks up for a moment from his keys and then assumes a blank face.

SEBASTIAN

I don't think we'd better get any more champagne, Joseph. You have plenty of whiskey, haven't you?

JOSEPH

Yes, sir.

SEBASTIAN

...and some red and white wine, as well?

JOSEPH

Yes, sir.

SEBASTIAN

Well, I think we'll use that.

They both move away out of the picture. CAMERA STAYS on the closed door of the wine cellar.

DISSOLVE OUT

DISSOLVE IN

INT. HALLWAY - NIGHT

306 LONG SHOT. The hall is now deserted save for the last guest who is moving, a bit unsteadily, out of the door. There are signs of the end of a party. Footmen and maids are beginning to clear up. Alicia and Sebastian turn away from the last guest.

307 MED. SHOT. Alicia is worried about Alex's attitude. She turns suddenly to him and speaks with the false spontaneity of the liar.

ALICIA

Alex, I'm really sick at heart  
over what happened.

Sebastian looks at her - and a new expression is in his face. The jealousy and pain are gone. In their stead is a curious urbanity. He would seem whimsical were it not for the underlying tension of his manner - and the unexpectedness of his new attitude.

SEBASTIAN

My dear -

(he takes  
her hands)

I shall never forgive myself  
for behaving like a stupid  
schoolboy.

ALICIA

(softly)

Then you believe me -

SEBASTIAN

Certainly, my dear. The  
incident is not even worth  
mentioning again.

ALICIA

(quietly)

Thank you, Alex. Are you  
coming up?

(she starts  
toward the  
stairs)

SEBASTIAN

Not for a little while. I have  
to see Mr. Mathis and Dr.  
Anderson. They're waiting for  
me in the study.

(he puts an  
arm around her)

Please go on up to bed - and  
sleep well. It was a very  
successful party.

(CONTINUED)

307 (CONTINUED)

ALICIA

Good night, then. And thanks  
for being so nice.

SEBASTIAN

Not at all. You deserve it -  
and more.

He smiles and kisses her lightly on the forehead and  
moves away, out of the picture.

Alicia looks at him for a moment, and then sighs with  
relief. THE CAMERA PANS her slightly as she mounts the  
stairs.

INT. HALLWAY - NIGHT

308 MED. SHOT. Sebastian opens the study door and enters.

DISSOLVE

INT. SEBASTIAN SUITE - NIGHT

309 MED. SHOT. Sebastian comes in the door. He looks  
toward Alicia's bed.

310 SEMI-LONG SHOT - FROM his VIEWPOINT. Alicia is sleeping.

311 MED. SHOT. Sebastian crosses the room and stands at the  
end of the bed, gazing down at her. He moves away, into  
his dressing room.

INT. DRESSING ROOM - NIGHT

312 MED. SHOT. Sebastian enters the room. He takes off his  
coat, throws it over an armchair. He then unbuttons the  
key chain from his trousers. He throws the keys down on  
to a chest, and then stares at them, frowning intensely.  
CAMERA MOVES IN until the keys fill the screen.

DISSOLVE

313 The two beds occupied by Sebastian and Alicia. The  
faint light of dawn comes through the windows over them.

314 MED. SHOT. Sebastian opens his eyes. He looks over in  
the direction of the sleeping Alicia. He sits up in bed  
and then swings his legs out and puts on his dressing  
gown. CAMERA PANS him to his dressing room.

INT. DRESSING ROOM

315 Sebastian enters, goes to the chest, looks down.

been replaced. Sebastian's fingers come into the picture and twist it around.

317 CLOSEUP. Sebastian's face is almost wearing a grim smile as he looks down. He turns and looks in the direction of the open door of the room.

INT. BEDROOM

318 SEMI-LONG SHOT - FROM his VIEWPOINT. Alicia sleeping peacefully.

319 CLOSEUP. Sebastian looking at her.

DISSOLVE

INT. DRESSING ROOM - EARLY MORNING

320 CLOSEUP. The keys belonging to Sebastian fall the screen. There are streaks of sunlight across them. His hands come in and take them up, the CAMERA WHIPS BACK. We see him put them in his trouser pocket and button the chain to the end of his suspenders. He turns, takes a coat from a closet and puts it on, picks up a handkerchief from a drawer and then moves slowly across to the door of the room.

INT. BEDROOM

321 MED. SHOT. Sebastian emerges from the dressing room and stops as he looks across at his wife.

322 SEMI-LONG SHOT - FROM his VIEWPOINT. Alicia is still sleeping.

323 MED. SHOT. Sebastian walks carefully and slowly across the room. He opens the door noiselessly and passes through.

LAP DISSOLVE

INT. BASEMENT CORRIDOR

324 MED. SHOT. The screen is filled with the wine cellar door. We see the shadow of Sebastian approaching, then he comes into the picture and inserts the key into the lock. As he opens the door, he switches on the light inside.

- 325 MED. SHOT. Sebastian gives a brief look around and then crosses to the particular wine bottles we had that business with last night.
- 326 CLOSE SHOT. Sebastian comes to the bottles and examines them. He looks at the list on the wall at the back and then quickly counts the number of bottles.
- 327 CLOSEUP - Sebastian. Slight frown on his face indicates that he is bewildered to find everything in order.
- 328 MED. SHOT. He moves away from the bottles and looks around the cellar generally. He goes over to the sink. He finds nothing out of the ordinary. He crosses to the door, the CAMERA FOLLOWING. He looks back toward the wine bottles.
- 329 MED. SHOT - FROM HIS VIEWPOINT. The group of particular wine bottles on the shelf.
- 330 MED. SHOT. Sebastian goes over once more. He runs his fingers along the various labels.
- 331 CLOSEUP. Sebastian's finger stops at one bottle. The label on the neck indicates its vintage year is different from all the others which are marked 1934. This one is marked 1940. CAMERA MOVES IN until the small oval label with the figure 1940 fills the screen.
- 332 CLOSEUP. Big head of Sebastian examining this label.
- 333 SEMI-CLOSEUP. He picks up the bottle and holds it to the light.
- 334 CLOSEUP. Over his shoulder and big three-quarter back profile in the f.g., we see the bottle held against the light. It is not quite full.
- 335 MED. SHOT. Sebastian replaces the bottle on the shelf. He glances around the floor, then stoops down, the CAMERA GOING WITH him. He traces his finger over the stone floor.
- 336 CLOSE SHOT - Sebastian's finger. Showing traces of sand on it as he turns it up. We then see his finger take up a particle of glass which sparkles in the light. He puts his hand under the lowest shelf and brings out a piece of broken bottle. It is part of the neck which bears the old label, 1934. CAMERA MOVES IN until this small label fills the screen.

DISSOLVE IN

INT. HALLWAY - EARLY MORNING

337 LONG SHOT. SHOOTING FROM the top of the broad staircase, we see the tiny figure of Sebastian below. He is slowly crossing toward the foot of the stairs. He begins to ascend them slowly, coming nearer and nearer to the camera. When he reaches the top, he takes a few steps forward until he is in BIG CLOSEUP. You can now see the anger and fury on his face at what he has discovered. He looks to the left.

338 MED. SHOT - FROM his VIEWPOINT. We see the door that leads to his bedroom.

339 CLOSEUP - Sebastian. He is staring at the door. He breathes heavily. We see his mind at work, then he turns and looks in another direction. CAMERA PULLS BACK SLOWLY as he moves over. He taps on this other door.

INT. MME. SEBASTIAN'S BEDROOM

340 MED. SHOT. Madame Sebastian lies asleep in bed. We hear another faint tap on the door. The room is half lit by the faint morning sunlight coming through the blinds. Sebastian slowly opens the door and comes into the room. His mother is still sleeping heavily. CAMERA PANS him around the bed. He sits in a nearby armchair and waits.

341 CLOSEUP - Sebastian. His mind is racing, turning. He doesn't try to wake his mother. His thoughts preoccupy him - grimly, wretchedly. Then he recovers and calls across softly.

SEBASTIAN

Mother!

342 MED. SHOT - FROM Sebastian's VIEWPOINT. His mother stirs, opens her eyes, raises her head. On seeing him, she glances quickly at the clock beside the bed.

MME. SEBASTIAN

Why are you up so early?

343 MED. SHOT.

SEBASTIAN

(his voice low  
and hoarsened)  
You must help me.

ph

(CONTINUED)

MME. SEBASTIAN

(slowly - her  
eyes intent on  
him - and now  
fully awake)

I knew last night there was  
something.

(pause)

Sebastian sits looking stonily at the floor.

MME. SEBASTIAN (cont'd)

Something is wrong?

SEBASTIAN

A great deal.

(pause)

Alicia.

MME. SEBASTIAN

(her face  
lighting  
eagerly)

Oh. I've expected it.

(eagerly)

I knew. I knew!

(she breaks off  
and asks softly)

What is it? Mr. Devlin?

SEBASTIAN

No. I'm married to - an  
American agent.

344 CLOSEUP - Mme. Sebastian. She stares at him for a moment, then, quite deliberately she turns and takes a cigarette from a small jar by the bed. She picks up a lighter and lights it. She takes a long pull and then looks at Sebastian. There is almost a trace of a cynical smile over her face.

INT. ALICIA'S BEDROOM - DAY

345 MED. SHOT. Alicia is getting out of bed. She is humming slightly. She crosses to the French windows and opens them. The sun streams in. She stretches out her arms and breathes in the morning air. Then, after a sudden thought, she turns and crosses to the dressing room, the CAMERA FOLLOWING - she quietly looks in.

INT. DRESSING ROOM - DAY

346 Alicia looks in the dressing room, discovers it is empty. She crosses to the chest, looks down. There are no keys there. CAMERA MOVES IN. A faint smile of relief comes over her face at the thought that Alex has picked them up without detecting anything was wrong.

INT. MME. SEBASTIAN'S BEDROOM - DAY

347 MED. SHOT. Sebastian is now sitting on the edge of his mother's bed. She is sitting upright now.

MME. SEBASTIAN

Yes - it's easy to see - now. I knew - but I didn't see. They picked her - because of her father... And Mr. Devlin is her accomplice.

SEBASTIAN

In my house. In my arms. Loving me. I can't bear the memory. I'm sick. That horrible face - loving me!

(sharply) MME. SEBASTIAN  
Stop it!

SEBASTIAN

I married her!

MME. SEBASTIAN

Yes, that's quite the worst side of it.

SEBASTIAN

(emotionally)  
I must have been insane! Mad!  
Not to look - closely. To behave like an idiot! To believe in her! With her clinging kisses -

MME. SEBASTIAN

(sharply)  
Enough! Stop wallowing in your foul memories.

348 CLOSEUP - Sebastian.

SEBASTIAN

What do I do? There's nothing to do. I'm done. Finished. They'll find out.

349 CLOSEUP - Mme. Sebastian.

MME. SEBASTIAN

They won't find out.

350 MED. SHOT - Mme. Sebastian and her son.

350 (CONTINUED)

SEBASTIAN

(nausea in him)  
 They'll find out what I'm  
 married to. They must kill me.  
 What else? Look what they did  
 to Emil Hupka. Emil who did  
 nothing - And I - I've betrayed  
 them! I! I! Bungled! No,  
 there's no appeal. I'd do the  
 same - kill the fool who betrayed  
 them.

MME. SEBASTIAN

(quietly)  
 There's no need for them - to  
 find out.

SEBASTIAN

Mathis is sharp.

MME. SEBASTIAN

Yes - he dislikes you. But his  
 criticism of your talents won't  
 go that far - to imagine you  
 are married to an American  
 agent. We are protected by the  
 enormity of your stupidity -  
 for a time.

Sebastian turns to her.

SEBASTIAN

(grimly)  
 Alicia -- I will attend to her  
 - myself.

MME. SEBASTIAN

No. Not that way.

SEBASTIAN

(raging)  
 I stood looking at her as she  
 slept - and  
 (makes a  
 gesture  
 of choking)  
 I could have --

MME. SEBASTIAN

Quiet, Alex. You are almost  
 as impetuous as before your  
 wedding. You barred me from  
 that episode. Let me arrange  
 this one. Your mind isn't too  
 clear. (cont'd)

(CONTINUED)

350  
CONTINUED

MME. SEBASTIAN (cont'd)  
Listen to me. No one must know - what she is. There must be no suspicion of her, of you, or me. She must be allowed to move about freely. But she will be on a leash. She will learn nothing further to inform. She must go, but it must happen slowly. If she could become ill, and remain ill for a time, until ...

DISSOLVE:

(NO SCENE 351)

352 EXT. SEBASTIAN TERRACE. DAY.  
CLOSE SHOT - Sebastian at lunch table, cutting the end from a cigar. As his eyes lower and look across the table, CAMERA PULLS BACK to show Alicia seated across from him. CAMERA SWINGS to show what Sebastian has been looking at - a cup of coffee near Alicia's elbow.

SEBASTIAN  
Drink your coffee, darling. It's getting cold.

ALICIA  
Are you going out this afternoon, Alex?

SEBASTIAN  
No, my dear. I have some letters to write. What are you going to do?

ALICIA (picks up coffee cup)  
Oh, I just have a little shopping. I'd like to go to the Imperiale. Maybe I'll go to Coster's (sips the coffee)  
...and see if they have any new books in from New York.

SEBASTIAN  
If you're going down there, will you go into Suzette Crew's for me...

CAMERA PANS BACK FARTHER to show Mme. Sebastian in a wicker chair nearby, daintily manipulating a needle through some fine embroidery work as she looks off at her dear children. She is sewing Alicia's shroud.

SEBASTIAN 'S VOICE (continuing)  
...and see if my cigars have arrived. There should be about a thousand of them. If they have, ask them to keep them in the humidor for me, will you?

DISSOLVE:

353 INT. PRESCOTT'S HOTEL ROOM. AFTERNOON.  
Alicia and Prescott are sitting talking. Alicia passes her hands over her eyes and closes them.

PRESCOTT  
Anything wrong?

CONTINUED:

353 (CONTINUED)

ALICIA  
No. It's just that the light bothers me.

PRESCOTT  
(rises and draws  
out another  
chair for her)  
Won't you sit over here?

ALICIA  
(changing  
chairs)  
Thank you.

PRESCOTT  
People sometimes get too much  
sun down here. You must be  
careful.

ALICIA  
(dully)  
Yes --

PRESCOTT  
You can be very proud of  
yourself, Mrs. Sebastian. The  
laboratory report on the sand  
that Mr. Devlin brought in shows  
uranium ore. We know now what  
we're dealing with.

Alicia listens attentively.

PRESCOTT (cont'd)  
Your job from now on is to see  
if you can help us find where  
that sand comes from. The  
location of the uranium deposits  
is a vital matter, so we are  
putting quite a number of people  
on it. But I think you can be  
of great help.

ALICIA  
(grimly)  
Yes ... in my position.

PRESCOTT  
But that isn't the main reason  
why I asked Devlin to have you  
come up here, Mrs. Sebastian.

ALICIA  
Oh?

(CONTINUED)

PRESCOTT

I wanted to tell you that I'm making a change in your contact in a week or so. Mr. Devlin is being transferred to Spain.

ALICIA

(slowly)

To Spain? Does Mr. Devlin know?

PRESCOTT

Yes. He asked for the transfer.

ALICIA

Why?

PRESCOTT

I guess he felt he was going a little stale here.

ALICIA

He wants to leave -- Rio --

PRESCOTT

Yes - he figured Spain would be a little more interesting.

ALICIA

(straightening  
up - recovering)

Yes. I imagine it would be. There isn't really much for a brainy fellow like Mr. Devlin to do - in Rio - anymore.

PRESCOTT

Yes; it's more or less routine now.

ALICIA

(rising)

In the meantime, I'm to report to Mr. Devlin as usual; I suppose?

PRESCOTT

Yes. He'll continue until the new man arrives.

ALICIA

(passes her hand  
over her eyes)

Well, thank you, Captain Prescott. I'll keep my ears wide open. Goodbye.

(holds out her hand)

PRESCOTT

(taking her hand)

And go easy on that sun, now....

DISSOLVE OUT

DISSOLVE IN

EXT. SEBASTIAN GARDEN - DAY

354 CLOSEUP - a coffee pot and two coffee cups on a small wrought-iron garden table. One of the cups is empty and one still full.

CAMERA PULLS BACK TO A LONG SHOT of the garden. Alicia and Alex, smiling and chatting, are walking from the table toward the house. Suddenly Alicia clutches her side in pain, staggers and almost falls - but Sebastian quickly reaches her, puts his arms around her and with a beautiful show of tender solicitude, supports her drooping figure.

In the b.g., Dr. Anderson runs toward them from the house.

355 CLOSE SHOT - Sebastian and Alicia.

SEBASTIAN  
(acting great  
concern)  
Alicia! Darling! What is it?

ALICIA  
(dizzied and  
in pain)  
I don't know.

SEBASTIAN  
Are you in pain?

ALICIA  
(in agony)  
All over -

DR. ANDERSON  
(runs into  
CLOSE SHOT)  
How is she? What happened to  
her?

SEBASTIAN  
I don't know. We were walking -  
and she was stricken suddenly.

DR. ANDERSON  
Poor child. We must carry her.

ALICIA  
(straightening  
slowly)  
It's - not so bad now. I think  
I can walk. -  
(she does)  
Yes. I'll be all right.

(CONTINUED)

SEBASTIAN

My poor darling - lean on me -

He supports her as they move toward the house.

EXT. PARK BENCH - SAME DAY

356

Devlin is sitting on the bench reading a newspaper. Alicia appears, walks toward the bench and sits down without greeting him. She looks a trifle seedy. Devlin continues to look at his paper as he talks.

DEVLIN

It gets a bit lonely squatting  
on this bench all day - with  
no one to speak to.

ALICIA

(coldly)  
Yes - Rio can be a very dull  
place.

DEVLIN

(looking at her)  
What's new?

ALICIA

Nothing. What's new with you? -

DEVLIN

(after a pause)  
Nothing.

Slight disappointment on Alicia's face that Devlin doesn't choose to tell her about his transfer.

DEVLIN (cont'd)

No domestic troubles about the  
other night?

ALICIA

No.

DEVLIN

Any footprints - in that sand yet?

ALICIA

No. Nothing yet.

DEVLIN

(friendly,  
grinning at her)  
Just a social visit, eh?

ALICIA

A little fresh air - helps.

DEVLIN

(staring at her)  
You don't look so hot.

(CONTINUED)

356 (CONTINUED)

ALICIA  
I'm not surprised.

DEVLIN  
Sick?

ALICIA  
(lying)  
No. A hangover.

DEVLIN  
Well - that's news. Back to  
the bottle again, eh?

ALICIA  
It sort of lightens my chores.

DEVLIN  
Big party?

ALICIA  
No -- just the family circle.

DEVLIN  
Sounds very jolly.

ALICIA  
It helps - life in a dull town.

DEVLIN  
It'd go easy - on the liquor.

ALICIA  
Fine talk. Don't you find Rio  
a little hard to take - ?

DEVLIN  
It's not a bad town.  
(stares at her)  
You know, you really look - all  
mashed up. Must have been  
quite an evening.

ALICIA  
It was.

DEVLIN  
(angrily)  
Okay, if you want to play that  
way - go on - have all the fun  
you can. There's no reason why  
you shouldn't.

ALICIA  
That's right, Dev.

She takes something from her pocket or purse and holds  
it out to Devlin. It is the scarf he wrapped around her  
midriff in Miami.

(CONTINUED)

356 (CONTINUED)

ALICIA (cont'd)  
Oh, by the way, Dev. Here's  
something that belongs to you.  
I should have returned it sooner.

DEVLIN

(looking)  
What's that?

ALICIA

(sneering)  
You gave it to me the night  
you came into my life - in  
Miami. You didn't want me to  
be cold. I was hanging on to  
it - as a souvenir.

DEVLIN

(scowling)  
Cleaning house, eh?

ALICIA

Yes.

He takes the scarf.

ALICIA (cont'd)

Well, goodbye, Dev.

DEVLIN

What do you mean - goodbye?

ALICIA

Nothing. Just goodbye. The  
fresh air isn't as good for a  
hangover as I thought.

She sways a little on her feet.

DEVLIN

It isn't funny, Alicia. You're  
still tight.

ALICIA

Am I?

DEVLIN

Sit down. Where are you going?

ALICIA

Back to my drinking -

She walks off unsteadily. Devlin sits frowning after  
her.

DISSOLVE OUT

INT. SEBASTIAN DRAWING ROOM - NIGHT

357

CLOSE SHOT - Mme. Sebastian sitting at one end of the divan in front of the fireplace, pouring after dinner coffee. We hear the voices of the others in the room - Dr. Anderson, Sebastian and Alicia - as CAMERA MOVES IN to CLOSEUP one of the cups as she pours.

DR. ANDERSON'S VOICE

You are not taking care of yourself, Alicia.

ALICIA'S VOICE

I'm much better.

DR. ANDERSON'S VOICE

You look like something awful. Pale circles under the eyes. My dear child, you must have a doctor find out what is the matter with you.

ALICIA'S VOICE

I never go near doctors. They always cart you off to a hospital.

CAMERA FOLLOWS the cup of coffee in Mme. Sebastian's hand as she rises and crosses with it across the room.

DR. ANDERSON'S VOICE

Maybe you belong in a hospital. Tell me, when did you first feel sick?

Mme. Sebastian's hand puts the cup down on a table. CAMERA STARTS TO PULL SLOWLY BACK, FIRST RISING to pass Alicia's face. She is sitting before the table on which Mme. Sebastian places the coffee cup.

ALICIA

(frowning)

It was after the party - I think. Yes - the next day after.

CAMERA HAS PULLED BACK to reveal a full GROUP SHOT of Alicia, Dr. Anderson, Mme. Sebastian and Sebastian gathered in front of the fireplace. Mme. Sebastian is just resuming her seat on one end of the divan. Alex sits on the other end, surrounded by brochures and travel maps. Dr. Anderson stands, with cup in his hand, near Alicia's chair in front of the fire.

358

CLOSE SHOT - Sebastian.

SEBASTIAN

(looking up from a map)

I still think, darling, that a sea trip would be much better than doctors and hospitals. A little cruise somewhere. Maybe Spain. It will put the roses back in your cheeks, my sweet.

359 CLOSE SHOT - ALICIA - reaching out  
untouched on the table in front of her.

ALICIA  
No, I don't think so...I don't  
care much for boats.

359A CLOSE SHOT - Madame Sebastian.

MME. SEBASTIAN  
I think it an excellent suggestion,  
Alicia. We could go together, my  
dear. If you could bear to  
leave Alex behind for a few weeks --

359B TWO SHOT - Alicia and Dr. Anderson.

ALICIA  
Thank you. But I prefer Alex -  
to a case of sea sickness. I  
always get seasick.

DR. ANDERSON  
Then maybe you would like the  
mountains. The air is pure and  
fresh...I am going next week.

ALICIA  
(smiling at him)  
Oh, I'm sorry. I didn't know  
you were going away. I'll  
miss you.

DR. ANDERSON  
(eagerly)  
Yes - yes, it is nice here. But  
I must go. I am delaying my  
work too long.  
(puts his coffee  
cup on the table  
next to Alicia's)  
If you could come with me...  
The mountains won't make you  
seasick. And the Carioca Mountains  
are beautiful. Covered with  
flowers...

359C CLOSE SHOT - Sebastian, jumping in to divert the  
conversation.

SEBASTIAN  
Alicia needs rest - and not  
mountain climbing.

359D TWO SHOT - Alicia and Dr. Anderson. Alicia picks up  
her coffee cup and sips.

(CONTINUED)

359D (CONTINUED)

ALICIA

(smiling, her  
manner casual)

I've heard about the Cariocas -  
and their wonderful little native  
towns...Are you going to Rivadavia?

She puts her coffee cup back on the table.

DR. ANDERSON

No - I go to Santa Ma --

359E CLOSEUP - Sebastian.

SEBASTIAN

(interrupting quickly  
and sharply)

Would you care for some more  
brandy, Otto?

359F TWO SHOT - Alicia and Dr. Anderson. Dr. Anderson looks  
over at Sebastian and sighs, aware of the name he  
almost spoke.

DR. ANDERSON

No, thank you. I never drink  
more than one brandy. Even that  
is too much sometimes. I'll just  
finish my coffee.

He reaches down to pick up his cup.

359G BIG CLOSEUP. Dr. Anderson's hand, instead of picking  
up his own cup, picks up Alicia's cup.

360 TWO SHOT - Sebastian and Mme. Sebastian. Both start  
forward in involuntary protest, Alex half rising.  
They speak simultaneously.

SEBASTIAN

But that is Alicia's coffee.

MME. SEBASTIAN

No, no, that is not your cup.

360A CLOSE SHOT - Alicia. Slow realization of the meaning  
of their protest - that she is being poisoned by the  
doctored coffee. Dr. Anderson's arm and hand, in front  
of Alicia's face, stops in mid-air.

DR. ANDERSON'S VOICE

Oh, I'm sorry.

His hand puts the cup back on the table.

360B BIG CLOSEUP - Alicia, as she looks down at the cups on the table.

360C CLOSE SHOT - two cups - from Alicia's viewpoint.

DR. ANDERSON'S VOICE

Perhaps Alex is right, dear child...

His hand picks up his own coffee cup.

360D CLOSEUP - Alicia, horror on her face as she looks off at her murderers.

DR. ANDERSON'S VOICE

When you are young, rest is the best doctor.

360E CLOSE SHOT - Sebastian, from Alicia's viewpoint. Imperturbable, looking again at his travel maps.

DR. ANDERSON'S VOICE

If you will lie still for a few days - relax, read, forget all your troubles --

360F CLOSEUP - Alicia looks from Sebastian to his mother.

DR. ANDERSON'S VOICE

Then maybe it is just the same as medicine or the sea air.

360G CLOSE SHOT - Mme. Sebastian (from Alicia's viewpoint). She is innocently embroidering.

DR. ANDERSON'S VOICE

And when I come back you will be all well, and making us all happy once more.

360H TWO SHOT - Alicia and Dr. Anderson. Overcome by her realization, Alicia passes her hand across her eyes, rises unsteadily.

ALICIA

(quietly)

If you'll excuse me - I think I'll go up to bed. I feel a bit dizzy.

361 TWO SHOT - Sebastian and his mother - from Alicia's viewpoint. Sebastian rises and moves toward Alicia, with phoney concern.

(CONTINUED)

361 (CONTINUED)

SEBASTIAN  
The pain again, darling?

361A CLOSE SHOT - Alicia.

ALICIA  
(smiles with an  
effort)  
It's not bad...It's so silly -  
complaining all the time.

361B TWO SHOT - Sebastian and his mother - from Alicia's  
viewpoint. There is an effect of the lights in the  
room dimming, leaving the walls in bright light, but  
transforming Sebastian and his mother into grotesque  
silhouettes. As both step forward toward Alicia, their  
figures become overlengthened and the divan on which  
they have been sitting, disappear from the scene.

SEBASTIAN  
(moving forward)  
I'll take you up - to your room.

MME. SEBASTIAN  
Let me help you, my dear.  
Some hot water, maybe?

361C CLOSE SHOT - Alicia.

ALICIA  
(holding herself  
up - and forcing  
a smile)  
Don't bother, please. Just -  
a little - dizzy. I'll be all  
right.

She starts for the door.

361D CLOSE SHOT - closed doors (from Alicia's viewpoint).  
The huge black shadows of Sebastian and his mother on  
the closed doors.

SEBASTIAN'S VOICE  
I'll be up in a few minutes,  
darling.

361E CLOSE SHOT - Alicia, nearing the doors.

361F CLOSE SHOT - Alicia, ANOTHER ANGLE, as she reaches the  
doors and puts her hand on the knob.

(CONTINUED)

361F (CONTINUED)

DR. ANDERSON'S VOICE

If you do not feel better in the morning, I insist you call a doctor, Alicia...

Alicia opens the doors, there is the effect of a great burst of light from the hall.

DR. ANDERSON'S VOICE (cont'd)

I don't like the way she looks, Alex.

The door closes behind Alicia.

INT. HALL

- 362 Alicia's slow pace now changes to one of frantic hurry. She takes a few steps in the direction of the study door, then stands still.
- 362A Study door - from Alicia's viewpoint. The door at first appears normal, then rapidly recedes from the camera, out of Alicia's reach.
- 362B CLOSEUP - Alicia. Trapped, she turns, looks in the direction of the stairs.
- 362C Foot of stairs - from Alicia's viewpoint. As did the study door, the stairs rush away from the camera to a great distance.
- 362D CLOSEUP - Alicia. With panic and great effort, Alicia walks forward toward the stairs until her head fills the screen. She looks around, dizzy.
- 362E PANNING SHOT - hall and stairs - Alicia's viewpoint. In a circular panning movement, the CAMERA gets Alicia's dizzy viewpoint.

363

CLOSE SHOT - Alicia. She staggers and falls, CAMERA DROPPING WITH her to the floor. HOLD a minute ON her crumpled figure, then CAMERA WHIPS TO A HIGH TOP SHOT until Alicia is a small picture on the floor below. The drawing room door below opens. Sebastian, his mother and Dr. Anderson hurry out and run to Alicia, all converging on her helpless figure. As they lift Alicia up:

SEBASTIAN

(calling)

Joseph! Joseph!

DR. ANDERSON

She is fainted. It is pain.

She is sweating.

Joseph runs in from the rear of the hall.

SEBASTIAN

Joseph, help me lift her.

MME. SEBASTIAN

We must get her up to bed.

Alicia stirs as they lift her.

ALICIA

(struggling, her  
voice hysterical  
with pain)

No. I'm all right. Let me go!

They carry Alicia up the stairs, still on TOP SHOT. Alicia continues to struggle.

ALICIA (cont'd)

Let me go!

DR. ANDERSON

My poor child - quiet. Don't exert yourself.

Slowly ascending the stairs, they are getting nearer to the camera.

ALICIA

(fighting weakly  
to get out of  
their hands)

Let me go! I want to - go -  
out. I want to go -

Sebastian exchanges looks with his mother.

SEBASTIAN

Delirium.

They have reached the door to Alicia's bedroom and start in.

(CONTINUED)

363 (CONTINUED)

DR. ANDERSON

Alicia, please - quiet. We will  
do everything for you.

INT. ALICIA'S BEDROOM - DAY

364 Mme. Sebastian is walking beside the men and their  
burden as they enter and put Alicia on the bed.

MME. SEBASTIAN

There, there - the pain's better,  
isn't it, my dear?

(to the others)

She's relaxed now.

365 CLOSEUP - Alicia, on the bed. She hears the voices  
talking. The shadows of the speakers cover her face.  
The CAMERA MOVES IN gradually during the scene until  
it is on a BIG CLOSEUP of Alicia's eyes.

SEBASTIAN

The attacks come so suddenly,  
mother. I don't know what to  
make of them.

MME. SEBASTIAN

It's some sort of spasm. I'm  
sure it's not serious.

SEBASTIAN

Joseph, disconnect the telephone.  
Madame must have absolute quiet.  
Take it out of the room, Joseph.

Alicia moans and her panic grows as her chance of  
contact with the outside vanishes.

DR. ANDERSON

We must get a doctor, Alex. The  
poor child is suffering too much.  
An opiate - or something - would  
help her. I'll call the hospital.  
I'll get Dr. de Sa.

MME. SEBASTIAN

Don't worry, dear Otto. We'll  
get a doctor - a good one. We'll  
take the best care of her.

Alicia's eyes turn helplessly - trapped. Her hysteria  
quieting with her helplessness.

DISSOLVE

EXT. CITY PARK - DAY

366 Devlin sits in his car watching for Alicia to show up at  
their meeting place - the park bench. He looks off

366A Park Bench - from Devlin's viewpoint. It is empty.

367 Devlin in car, growing more impatient.

DISSOLVE TO:

EXT. PARK BENCH - NIGHT

368 Devlin, who has obviously been waiting a long time for Alicia, looks at his watch, a worried frown on his face, finally rises and walks away.

DISSOLVE TO:

EXT. PARK BENCH - DAY

369 Again Devlin is waiting in vain for Alicia. His concern has mounted.

DISSOLVE TO:

INT. ALICIA'S BEDROOM - LATE AFTERNOON

370 A silent tableau. Alicia very ill in bed. Madame Sebastian, the watchdog, sitting at her bedside, sewing, sewing.

DISSOLVE TO:

INT. PRESCOTT'S HOTEL ROOM

371 ALREADY SHOT. Devlin and Prescott are seated.

PRESCOTT  
Five days? That's quite a  
binge she must be on.

DEVLIN  
I don't think so.

PRESCOTT  
You told me last week - she was  
drinking. Drunk when you saw  
her.

DEVLIN  
Look -- I've had time to think  
it over.

PRESCOTT  
Think what over?

DEVLIN  
That drinking of hers. I don't  
believe it.

(CONTINUED)

371 (CONTINUED)

PRESCOTT

Why should she lie to you?

DEVLIN

I don't know....But she wasn't drunk. She was sick. Maybe that's why she hasn't showed... She looked like the ragged end of nowhere.

PRESCOTT

Still sounds like a hangover to me.

DEVLIN

No....

(rises)

I'm going to pay a call.

PRESCOTT

I wouldn't like you messing things up, Devlin. We hope to be closing this case in a few days.

DEVLIN

I won't mess anything up - just a social call. I'm a - friend of the family.

PRESCOTT

All right. Go ahead, if you want to. Give me a ring when you get back.

DEVLIN

I'll do that --

As he starts out,

DISSOLVE OUT

DISSOLVE IN

EXT. SEBASTIAN HOUSE - NIGHT

372 LONG SHOT - Devlin in his car drives up in front of the house. He gets out of the car and goes to the front door, rings the bell. A light goes on over his head. The door opens. Joseph greets him.

373 CLOSE SHOT.

JOSEPH

How do you do.

DEVLIN

(amiably)

Good evening. Folks home tonight?  
(he enters)

JOSEPH

(dubiously)

Yes, sir.

DEVLIN

(handing him  
his hat)Would you tell Mr. Sebastian  
Mr. Devlin is calling?

Joseph hesitates.

DEVLIN (cont'd)

What is it, Joseph?

JOSEPH

I'm very sorry, sir, but since  
Mr. Sebastian asked me not to  
disturb him, I don't know --

DEVLIN

Asleep?

JOSEPH

No, sir. He is in the study --  
with some business associates,  
sir.

DEVLIN

Do you think he'll be tied up  
long?

JOSEPH

I don't know, sir.

DEVLIN

Mrs. Sebastian home?

JOSEPH

Yes, sir.

(CONTINUED)

373 (CONTINUED)

DEVLIN

Would you mind telling her,  
Joseph?

JOSEPH

I'm afraid I can't, sir.

DEVLIN

Why not?

JOSEPH

Mrs. Sebastian is very ill and  
confined to her bed.

DEVLIN

I'm very sorry to hear that.  
How long has she been sick?

JOSEPH

A week.

DEVLIN

Has she had a doctor?

JOSEPH

I think so, sir. We're all very  
concerned about her. If you will  
wait here, Mr. Devlin, I'll tell  
Mr. Sebastian --

DEVLIN

Thanks.

He sits in the hall as Joseph goes into the study.

INT. STUDY - NIGHT

374

Sebastian is talking with Dr. Anderson, Mathis and  
Rossner as Joseph knocks and comes in.

JOSEPH

Excuse me, sir.

SEBASTIAN

(turning, irritably)  
What is it, Joseph?

JOSEPH

Mr. Devlin to see you, sir.

SEBASTIAN

(hides a note  
of alarm)  
Very well. Tell him I'll be out  
in a minute.

JOSEPH

Yes, sir.

He exits. Sebastian turns back to Dr. Anderson.  
(CONTINUED)

374 (CONTINUED)

SEBASTIAN

Go on, professor. This sounds serious to me.

MATHIS

To me, also. What happened Monday?

DR. ANDERSON

The same thing. When I left the bank, there was a man following me.

375 CLOSEUP - Mathis. He looks troubled, watchful.

376 BACK TO SCENE.

SEBASTIAN

(frowning)  
Did he stay with you long?

DR. ANDERSON

I don't know - but this morning when I went to the ticket office this same man came inside - and stood beside me.

SEBASTIAN

You are positive about this?

Mathis listens intently for Anderson's answer.

DR. ANDERSON

I am absolutely certain. I recognized him. I have a very quick eye -- quicker than he thinks - this man.

MATHIS

Tell us the entire story, Professor. Where you first became aware -- and a description of the different men who have followed you. Every detail, please.

During Mathis' speech, the CAMERA SWINGS TO Sebastian's face. He is trapped. Anxious to get away to ward off Devlin, but forced to linger for Anderson's report.

INT. HALL

377

Joseph is disappearing through the door behind the stairs. Devlin quickly rises from his seat and moves quickly to the stairs. He mounts them noiselessly.

## UPPER LANDING

378

Devlin studies the several doors, then approaches one. He opens it cautiously. It is Madame Sebastian's suite. She is sitting with her back to the door, writing. Devlin softly closes the door and walks on.

He opens a second door, the door to Alicia's room. Beyond is a dimly lighted room, with a dinner bedroom beyond. He starts in.

## INT. ALICIA'S ROOM

379-  
381

Devlin comes in - sees Alicia lying in the bed, her eyes closed. He goes to her and gently shakes her shoulder.

DEVLIN

(softly)  
Alicia -- Alicia --

ALICIA

(opening her eyes -  
foggily)  
Dev --

DEVLIN

Alicia, what's wrong with you?

ALICIA

Oh, Dev, I'm so glad you've come.

DEVLIN

I had to. I couldn't stand it any more - waiting and worrying about you. That wasn't a hangover you had that day. You were sick then. What is it?-

ALICIA

That's right - sick.

DEVLIN

But, Alicia, what is it? What's wrong?

ALICIA

They're poisoning me -- slowly.

DEVLIN

(suddenly tense)  
How long?

ALICIA

(weak)  
Since the party. Alex and his mother. They found out.  
(sinks back  
exhausted)

DEVLIN

(starts lifting  
her up)  
Alicia, come on -- get up! We've got to get you out of here!

(CONTINUED)

379- (CONTINUED)  
381

ALICIA  
(opens eyes  
again - foggily)  
I thought you'd gone away  
to Spain.

DEVLIN  
(propping her up -  
looking around  
for a robe)  
I had to see you and speak my  
piece once. I was getting  
out because I love you. I  
couldn't bear you and him  
together....  
(starts putting  
robe around her  
shoulders)  
Try to sit up, Alicia....

ALICIA  
(trying to sit  
on edge of bed)  
You love me -- Oh, Lev, if  
you'd only said it before!

DEVLIN  
(supporting her)  
I know. But I couldn't see  
straight or think straight.  
I was a fat-headed guy full  
of pain. It tore me up not  
having you.

ALICIA  
(repeating softly)  
You love me --

DEVLIN  
(putting slippers on)  
Yes - yes. I've gone around  
howling inside for you. Come  
on, now....

ALICIA  
Not just because I'm sick?

DEVLIN  
No. Long ago. All the time.  
From the beginning. Stand up!...  
Where are your clothes?

ALICIA  
(indicates closet  
with weak nod)  
I can't stand. They gave me  
pills to sleep.  
(sinks back)

DEVLIN

(shaking her)  
Keep awake! Talk, Alicia!

ALICIA

Started a week ago. They don't  
want the others to know - about  
me.

DEVLIN

(fetching coat  
from closet)  
Go on. Keep talking. What  
happened?

ALICIA

Alex found out.

DEVLIN

The others haven't?

ALICIA

No. They'd kill Alex - if they  
know. They killed Emil.

DEVLIN

You in pain?

ALICIA

I don't know - the pills. Dev,  
say it again - It keeps me awake.

DEVLIN

I love you. Stand up!

ALICIA

(trying)  
Can't.

DEVLIN

We have to get you out of here.

ALICIA

(wobbling on  
her feet)  
Can't - make it. Must tell you  
about Dr. Anderson.

DEVLIN

Not now.

ALICIA

The sand comes from the Aymores  
Mountains. A town called Santa Ma -  
something.

(CONTINUED)

379- (CONTINUED)

381

DEVLIN

We'll find it. Good work. And we'll take care of them later. Now walk.

ALICIA

Can't. You go - alone. Thanks. Hurry, Dev. They're all in the house.

DEVLIN

Unh-unh. You're never getting rid of me again.

ALICIA

(weakly)  
Never tried to.

DEVLIN

I'm going to crawl after you on my hands and knees for the rest of my life. And I'm beginning right now.

Wraps coat around her. She sways toward him.

ALICIA

(weakly -  
smiling)  
Maybe I'm delirious - and hearing things. Oh, Dev - hold me!

DEVLIN

Afterwards - for years - the longest clinch in history...  
Come on.

They go out.

INT. HALL - NIGHT

382-  
384

Devlin and Alicia come out of the bedroom onto the landing. Sebastian is in the hall below, having just come out of the study. They see Sebastian start for the stairs.

DEVLIN

(looking at Sebastian -  
softly to Alicia as he  
helps her down the  
first step)

Not so good.

ALICIA

What?

DEVLIN

Alex. Keep moving. Don't talk -

SEBASTIAN

(approaching them  
on the steps)

Alicia - what are you doing?  
What is this, Mr. Devlin?

DEVLIN

I'm taking her to a hospital -  
to get the poison out of her.

SEBASTIAN

Poison?

DEVLIN

Everybody knows - except your  
friends downstairs --

Mrs. Sebastian appears from her room. She moves quickly toward them. Devlin continues - his eyes on the study door downstairs.

DEVLIN (cont'd)

They have yet to be informed --

SEBASTIAN

I'm taking her back to her room.

DEVLIN

It'll raise quite a rumpus if  
you try.

MRS. SEBASTIAN

Alex - wait. He knows?

SEBASTIAN

Yes.

Anderson and Mathis enter the hall downstairs. Anderson looks up and sees the four figures at the top.

ANDERSON

What is happening, Alex?

(calling down)  
Alicia.

ANDERSON  
She is worse?

MME. SEBASTIAN  
Yes.

DEVLIN  
(softly to Sebastian  
as he moves slowly  
down the stairs with  
Alicia)  
You haven't forgotten Emil, have  
you, Alex?

MME. SEBASTIAN  
(whispering)  
Help him, Alex.

DEVLIN  
I'm glad you've got a head on  
you, Madame.

SEBASTIAN  
I'm not afraid to die.

DEVLIN  
Well - you've got your chance -  
here and now. Tell 'em who she is.

MME. SEBASTIAN  
What do you offer - if we let -  
you go...

DEVLIN  
I'll keep my mouth shut. So will  
the department.

ANDERSON  
(calling up)  
Do you need any help, Alex?

DEVLIN  
No - we can handle her.

ANDERSON  
Where are you taking her?

DEVLIN  
(whispering)  
You answer that one, Sebastian.

MME. SEBASTIAN  
To the hospital.  
(tensely whispering  
to Sebastian)  
Alex, talk to them - quick.

(CONTINUED)

ANDERSON

(calling up)  
I'm glad she is going, Alex. You  
should not have waited so long -

DEVLIN

(whispering to  
Sebastian)  
Is it a deal - or do we start  
shooting?  
(to Alicia -  
whispering)  
Hang on. Twenty yards to go -

ALICIA

All right, Dev.

They are near the group at the foot of the stairs.

ANDERSON

Poor child, is she in pain?

ROSSNER

What happened, Alex?

Sebastian gives in. He moves forward and helps support  
Alicia.

SEBASTIAN

(sweating, his  
voice slow)  
She collapsed. Mr. Devlin heard  
her scream - while he was waiting  
for me -

DEVLIN

Yes - I called the hospital - as  
soon as I saw how she was -

MME. SEBASTIAN

You have a car, Mr. Devlin?

DEVLIN

Yes, in front.

MME. SEBASTIAN

Your hat, Alex.

MATHIS

You are going with them, madame?

MME. SEBASTIAN

No. Alex will call me up - I'll  
wait here.

Devlin, Sebastian, supporting Alicia reach the door.  
Anderson opens it. As they exit:

ANDERSON

You will telephone us - as soon  
as the doctor sees her - Alex.  
Please. Poor child.

Devlin, Sebastian and Alicia move down the outside steps toward the car.

DEVLIN

You all right?

ALICIA

Hurry up - I'm dizzy - the air -

DEVLIN

Take deep breaths.

He helps Alicia into the car. The group is watching from the open doorway.

SEBASTIAN

Just a minute. I must sit next to her.

DEVLIN

(climbing into car)  
No room, Sebastian.

SEBASTIAN

(wildly and tensely)  
You must take me! They're watching.

DEVLIN

(throwing the car  
in gear)  
That's your headache, partner.

SEBASTIAN

(breaking)  
No - no - no. Take me - no - no - !

The car shoots off. Sebastian stands a minute, defeated, then slowly turns back toward the house.

ROSSNER

(in doorway;  
softly to Mathis)  
There is no telephone in her room  
to call the hospital.

Sebastian stands facing the open doorway.

MATHIS

Alex - will you come in - please.  
I wish to talk to you.

Sebastian walks up the steps to his guillotine.

FADE OUT

FADE IN

INT. SAME GOVERNMENT OFFICE

387 CLOSE SHOT at file cases. The clerk we have seen in previous scenes approaches another girl with Alicia's record card.

FIRST GIRL

Lookie, Mary, let's go to Rio. Two months and she's got a second husband. This time it's Devlin. Here - put her under the D's.

(hands card  
over)

Maybe she'll stay put for a while.

INSERT

CARD in girl's hand. Alicia's name has been changed from Sebastian to Devlin and there is a further notation that her assignment has been successfully completed.

THIRD GIRL'S VOICE

She'd better -- we're running out of space on this card.

Alicia's card is inserted in the "D" drawer. As the girl's hand pushes back the other cards to find the proper place, Devlin's card is revealed and on it we see the notation: "Two months' leave of absence. Purposes - relaxation."

FIRST GIRL'S VOICE

Two husbands and a leave of absence - all on the taxpayer's money.

(As Alicia's card  
goes in next to  
Devlin's:)

It shows you what pull will do.

FADE OUT

THE END