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"NOTORIOUS"

Screen Play
by
Ben Hecht

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Shooting Script, 1946

"NOTORIOUS"

RETAKE - SCENE #352

EXT: TERRACE - DAY

WILD LINES ONLY OVER L.S. already shot:

SEBASTIAN

Drink your coffee, my dear. It's getting cold.

ALICIA

Are you going out this afternoon, Alex?

CLOSE SHOT, starting on Sebastian with cigar box, PULLING BACK to Alicia at table, MOVING IN to CLOSEUP of coffee cup as she drinks, PULLING BACK to Mme. Sebastian in chair nearby, sewing. (Matching positions of L.S.)

SEBASTIAN

(cigar box business)

No, darling. I have a lot of letters to write. What are you going to do?"

ALICIA

Oh, I have just a little shopping. I'd like to go to -----'s. Then I think I'll drop in at -----'s to see if they have any new books in from New York.

SEBASTIAN

(voice over Alicia's coffee cup)

(and over Mme. sewing)

While you're down there, would you mind going into-----'s and see if my cigars have arrived? There should be at least a thousand. If they've arrived, you might ask them to keep them in their humidor for me....

NOTORIOUS

FADE IN

INT. FEDERAL COURT - MIAMI, FLORIDA

1 LONG SHOT - a camera is standing in the aisle just a few yards this side of the rail that divides the spectators from the rest of the court. Beyond the rail we see the standing figure of a man who is to be sentenced by the judge. Beyond him is the judge sitting at his high desk, and behind the judge is draped an American flag. Near us in the f.g. are the heads of the spectators when our FADE IN is completed.

JUDGE

Let the prisoner step forward.

The prisoner steps a foot or two toward the bar.

JUDGE (cont'd)

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

COUNSEL FOR THE DEFENDANT

No, Your Honor.

HUBERMAN (the defendant)

(speaking out
defiantly and
nervously)

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

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

(CONTINUED)

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 the 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 it is the further judgment of this court that he pay a fine to the sum of ten thousand dollars and stand committed until such fine is paid. And the defendant may be forthwith remanded to the custody of the United States Marshal.....Court is now adjourned.

A United States Marshal rises from the front bench, taps Huberman on the arm and leads him out through a side door.

Suddenly, the head of a young woman rises and turns into the camera. It is just as though she were seated at the left and right underneath the camera lens. As her big head fills the screen, the CAMERA BEGINS TO RETREAT BEFORE her. She is a well-groomed young woman, chic, but whose face is expressionless. As she walks, voices come over her.

VOICES

Just a minute, Miss Huberman.
Hold it, Miss Huberman -
Look this way, won't you
please, Miss Huberman --

Flashlights explode over her face as we get an impression that she has emerged from the court. She glances around her as more voices come across.

1ST NEWSPAPER MAN

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

2ND NEWSPAPERMAN

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

Miss Huberman doesn't answer. She starts to move forward continuously, and again the voices continue.

3RD NEWSPAPERMAN

What are your plans, Miss Huberman
- do you intend staying in Miami?

(CONTINUED)

2ND NEWSPAPERMAN

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

1ST NEWSPAPERMAN

I think you ought to say something, Miss Huberman, so people will know where you stand.

Still Miss Huberman refuses to answer. Her face moves out of scene and for a moment a camera gets a glimpse of the newspapermen's faces as they gaze after her. The CAMERA SWINGS OFF these faces and takes in a WAIST SHOT of two other men. They move slightly forward. One of them is Devlin and the other is a short man with myopic glasses, named Adams.

DEVLIN

Let me know if she tries to leave town. I'll be at headquarters most of the day.

Adams nods and starts out of the picture as Devlin moves forward and contemplates the departed Miss Huberman and her follower.

FADE OUT

FADE IN

EXT. MIAMI BUNGALOW - DAY

2 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

INT. MIAMI BUNGALOW - DAY

3 SEMI-CLOSEUP - Alicia Huberman is having breakfast. She is wearing a morning negligee. She is pouring coffee. On one side of the tray we get a glimpse of morning papers that are being laid aside. There is mention in the headlines of Huberman's trial of the day before. Alicia has poured a second cup of coffee. She rises and carries the cup across the room, the CAMERA FOLLOWING her. In her other hand she carries a clean cup. She hands it to Ernest Waylin, a man of forty whose manners are much better than his morals. As she hands him the coffee, Ernest is inclined to be a little wistful because the present scene is a little difficult for him. He feels he is doing something a bit ill-mannered. Ernest is speaking as Alicia passes him the coffee.

(CONTINUED)

ERNEST

Things always turn out a bit different than one hoped.

ALICIA

Yes - it's bad to hope about things. Cream?

ERNEST

(shaking his head and sighing)

I'm going to run smack into a blizzard in New York.

ALICIA

(seating herself on the settee beside him)

When are you leaving?

ERNEST

I'm taking the noon train. The planes are all booked. Everybody seems to be flying these days.

ALICIA

You're leaving today?

ERNEST

Yes.

ALICIA

You haven't much time - to pack -

ERNEST

I'm all packed.

ALICIA

(smiling)

You should have let me help you. It's an awful bore - packing -

ERNEST

Darling - you've been very charming - and I hate running off like an oaf - but - I've got to get back to business.

ALICIA

(smiling)

Yes, of course. And that policeman following me - and watching the house all night.

(CONTINUED)

ERNEST

What!

ALICIA

Oh, come now, Ernest. Let's
not play ostrich - at this very
sad moment.

Alicia rises and crossing to the table, replaces her
coffee cup.

ALICIA (cont'd)

(bitterly)

There's nothing I can blame you
for.....Papa's a traitor and
his little girl has fleas.

ERNEST

(quietly)

Your father doesn't exactly add
to your charms.

Alicia comes forward and fills the screen. Her manner
is more tense, her voice mocking.

ALICIA

Yes, and who knows - like father,
like daughter.

She turns away and moves away down the room.

4 SEMI-CLOSEUP - Ernest replies coolly.

ERNEST

I wouldn't talk like that, if
I were you - even for fun.

5 SEMI-CLOSEUP

ALICIA

(tensely)

No?

ERNEST

(glances down
at his watch
and rises)

The rent on the bungalow is paid
for another two weeks, by the way.
And if you should care to take
that trip to Havana - without me -
that's been taken care of, too.

Alicia turns away coldly.

(CONTINUED)

ALICIA

You're very kind....But I don't think I'll go to Havana this season....

She turns and we see her cross through a door in the background, into her bedroom.

5A

MED. SHOT - Ernest, CAMERA PANNING WITH him, goes to a small box on a table. He opens the box, takes out a handful of cigars and stuffs them into his coat pocket. He shakes the box to be sure there are no cigars left in it, throws the empty box into wastepaper basket just as Alicia re-enters the room. She crosses to Ernest, holding a diamond bracelet in her hand.

ALICIA

Here.

ERNEST

That's not mine. It's yours.

ALICIA

It's your again.

ERNEST

You're being a little silly, my dear.

ALICIA

I don't like souvenirs of - unhappy times.

She holds the bracelet out.

ERNEST

Frankly, I didn't expect you to make a scene, my dear -

ALICIA

(thrusting the bracelet into his hand)

Do you call this a scene? Don't flatter yourself - I'm not making any scenes over you. I ought to have my head examined for ever having said hello to you. Now run along.

(she looks significantly out the window)

--before the guy outside runs you in for knowing Alicia Huberman.

The CAMERA DOLLIES FORWARD, PASSING Ernest and Alicia, THROUGH the window at an ANGLE. Across the street, a little ways down the street we see the slowly pacing figure of the FBI man. There is the SOUND of the door closing after Ernest as the scene slowly:

EXT. BUNGALOW - DAY

6 LONG SHOT - This is the same shot that we saw earlier in the day. Direction of the shadow of the man watching has changed. A car pulls up in the foreground and stops. The figure which was creating the shadow has moved forward to lean in by the car door, the driver of which is Devlin. The CAMERA MOVES IN until their two big heads fill the screen.

DEVLIN

Anything new?

ADAMS

The man left - took two suitcases.

DEVLIN

If she starts pulling out --
let me know -- in plenty of time.

ADAMS

Sure. Don't think she will.
She ain't budged all day.

The car pulls away and the watching detective moves out of the picture. We are left with an empty scene shooting across the roadway to the bungalow beyond. The whole scene changes from day to night although the angle has not changed.

DISSOLVE

INT. MIAMI BUNGALOW - NIGHT

7 SEMI-LONG SHOT. A party is in progress. Besides Alicia Huberman who is the hostess, a group of six people are in the room.

Alicia is seated toward the f.g. facing the camera. Opposite her, on one end of a couch, sits a man with his back to us. Seated also opposite Alicia on the other end of the couch is a white-haired gentleman remarkably suntanned and weather beaten. He is dashingy dressed in a yachting coat and white trousers and has the air of being an athlete despite his advanced years. His face, rugged and amiable, is half turned toward Alicia. In the b.g. a single couple, clasped tightly is dancing, or rather swaying while stationary to the MUSIC from a phonograph. They are Ethel and Mr. Hopkin. Farther in the b.g., toward the side of the room, another couple occupy another couch. The man is practically asleep.

There are empty bottles around and glasses, and some broken glassware underfoot. On a table in front of Alicia are one or two bottles still full. The company is all tipsy in varying degrees, with glasses in hand.

(CONTINUED)

7 (CONTINUED)

MR. HOPKIN

(dancing with
Ethel in the b.g.;
his voice morose)

Been coming to Florida fifteen
years. Never caught a fish.
Never seen a fish caught.

ETHEL

I love fishin'. Simply love it!

MR. HOPKIN

Never seen one. Never seen
hide nor hair of a fish.

ETHEL

I don't know why it is - but
fish always come to me. I
guess you've got to have fish-appeal.
(she sighs wearily)
Would you care to pause for
refreshments, Mr. Hopkin?

Mr. Hopkin continues to dip and sway.

Miss Jackson calls to Alicia from her seat on the
divan in the rear of the room:

MISS JACKSON

Were you really followed by the
police? Must be very exciting,
Alicia.

ALICIA

(over her shoulder)

I'm going to shoot it out with
them tomorrow.

The Commodore chuckles.

ALICIA (cont'd)

Your glass is empty, Commodore.
Here --

She reaches for a bottle.

COMMODORE

No. Had enough, Alicia. 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)

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.

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

ALICIA
I'll have to think that over.

COMMODORE
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

DISSOLVE IN

INT. MIAMI BUNGALOW - NIGHT - (AN HOUR LATER)

8

SEMI-LONG SHOT - almost filling the screen and back to the 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 record playing on the victrola. Mr. Hopkins is asleep on the couch in the b.g.

The CAMERA MOVES AROUND SLOWLY until it takes in Alicia and her vis-a-vis in profile. For the first time we are on his face. It is, of course, Devlin.

DEVLIN

Why do you like that song?

ALICIA

Because it's a lot of hooey.
Nothing like a love song - to
give you a laugh.

DEVLIN

That's right.

He drinks.

ALICIA

This one - is my favorite joke.
Somewhere I'll find you - you
rotter.

She drinks.

DEVLIN

Sort of hunting song -

The record comes to an end.

ALICIA

How about we have a picnic?

DEVLIN

Outside?

ALICIA

Too stuffy in here for a picnic.

DEVLIN

Wanna swim?

ALICIA

No.

(holds up
the bottle)

Want to finish this?

DEVLIN

Shame to leave it.

She refills his glass. He drinks it.

(CONTINUED)

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.

13

SEMI-LONG SHOT - (NIGHT). The CAMERA IS TRAVELING 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.

(CONTINUED)

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.

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.

(CONTINUED)

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.

30 MED. SHOT - Devlin and Alicia. He indicates 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 crines 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)

DEVLIN
Well, in the firstplace 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)

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.

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 shot 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.

(CONTINUED)

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.

COMMODORE

Good morning, Alicia.

(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 OUT

FADE IN

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)

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.

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 giew 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.

(CONTINUED)

DEVLIN

What's the joke?

ALICIA

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

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.

(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 OVERLOOKING RIO

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

51A Wiast 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.

(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 Barosa 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, Ribiero, 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.

(CONTINUED)

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.

(CONTINUED)

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.

(CONTINUED)

DEVLIN

Why cook dinner? Why not go out to a restaurant like high-class folks?

ALICIA

Don't argue. I'm cooking dinner. And you're eating it.

DEVLIN

Why give yourself all that trouble?

ALICIA

What trouble?

DEVLIN

All that washing up afterwards.

ALICIA

We're going to have chicken-in-the-rough.

DEVLIN

What's that?

ALICIA

You eat ~~it~~ with your fingers.

Devlin lifts Alicia's hand to his lips, kisses it, gently bites one of her fingers.

DEVLIN

(as he does)

Like this?

ALICIA

(smiling)

What do you say?

DEVLIN

How many plates do we have to wash up?

ALICIA

Two.

DEVLIN

(after another kiss)

What do you put the chicken on?

ALICIA

Nothing...You take it straight out of the pan.

Devlin pauses - looks at her with a little smile.

DEVLIN

Do you mind if I have dinner with you tonight?

(CONTINUED)

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

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?

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)

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)

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!

(CONTINUED)

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

85 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 HIM.

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

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

EXT. TERRACE

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

INT. KITCHEN

88 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

He had quite a crush on you. (CONTINUED)

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)

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.....

(CONTINUED)

She steps inside the door to the living room and we see that she is pouring herself a good drink from a table just inside the door. She steps out again with the glass in her hand.

She tosses the drink down quickly. There are tears in her eyes.

ALICIA (cont'd)

(shivers a
little, looks
down at table)

We shouldn't have had this out here. It's cold now.

Devlin gets up from the balustrade, takes a few steps around the terrace as if looking for something.

ALICIA (cont'd)

What are you looking for?

DEVLIN

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

On Alicia's tearful face, and with Devlin's figure moving in the b.g.

DISSOLVE

INT. ALICIA'S BEDROOM - MORNING

77 MED. SHOT. We see Alicia sitting before her mirror. The nearby bed is littered with boxes indicating that new clothes have been brought in them. Alicia is in a riding habit. She is putting the last touches on her toilette. The bell rings and we see her look almost coldly over her shoulder as she calls, "Come in!" She continues finishing her makeup.

78 MED. SHOT. Through the door into the living room, we see Devlin enter and come toward the half-open door. He's dressed in riding clothes. He stands looking at Alicia in silence.

79 MED. SHOT. Alicia without turning, glances into the mirror.

ALICIA

I'll be ready in a minute.

DEVLIN

(quietly)

No rush.

ALICIA

Where are we going?

DEVLIN

The Carioca Riding Club.

ALICIA

I'm ready.

She starts out of the room. Devlin backs away.

INT. LIVING ROOM - MORNING

81

MED. SHOT - With barely a glance at him, she walks to the front door and opening it, passes through. Devlin follows.

DISSOLVE

INT. TAXI - DAY

82

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

DEVLIN

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

ALICIA

As Devlin?

DEVLIN

Yes - public relations office.

ALICIA

Anything else?

DEVLIN

No. You met me in Miami. The less detail, the better.

DISSOLVE OUT

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 in position to follow her.
- 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 sweeps off his hat and puts out his hand to hers and takes it. He shakes it vigorously.
- 107 CLOSEUP - Devlin still walking toward them. He wears a grim smile of doubtful satisfaction.

DISSOLVE

- 108 CLOSEUP - A woman's hand resting on a table. A man's hand is patting her sleeve. The CAMERA PULLS BACK SLOWLY and we reveal Sebastian sitting at a cafe table somewhere in the park where the riding track was located.
- 109 REVERSE ANGLE. Seated at the other side of the table is Devlin and Sebastian's friend, Madame Ortiza. She is a middle-aged, black-haired Spanish type of woman, rather plain. She is chatting away to Devlin whose eyes, however, remain on Alicia and Sebastian.

MME. ORTIZA

Are you a tourist in Rio, Mr. Devlin?

DEVLIN

(abstractedly)

No. I'm working for Pan Air.

MME. ORTIZA

Oh, how interesting.

CAMERA MOVES IN until Devlin fills screen as her prattle comes over.

(CONTINUED)

MME. ORTIZA (cont'd)

I think everybody in Rio will be flying soon. No more railroads, no more steamships - only aeroplanes -

110 CLOSEUP - FROM Devlin's VIEWPOINT. We see a very big profile of Alicia as she laughs flirtatiously.

SEBASTIAN

It's true, my dear. It took me two months to stop searing every time I thought of your name.

ALICIA

I'm amazed - I thought I bored you silly - every time you came to the house.

SEBASTIAN

Bored me! My dear, I still carry the wounds of that heartbreak.

111 BIG HEAD OF Devlin. His eyes go from Alicia to Sebastian. Madame Ortiza's voice comes over him.

MME. ORTIZA'S VOICE

The first time I went up in an aeroplane it was like committing suicide very elegantly.

112 CLOSEUP - Sebastian. His eyes are intent on Alicia.

SEBASTIAN

Do you remember the night we went walking in the park - in the snow --

113 MED. SHOT - Devlin and Mme. Ortiza.

MME. ORTIZA

But of course, the second time it is something else. You fall in love with the sky, with the wind - and with the pilot. You have been flying a great deal, Senor?

DEVLIN

(nodding vaguely)

Oh yes --

114 MED. SHOT - FROM Devlin's VIEWPOINT. Sebastian is speaking softly to Alicia. His words are drowned out by Madame Ortiza's ecstatic remarks.

(CONTINUED)

MME. ORTIZA'S VOICE

(coming over
Sebastian and
Alicia)

Oh, you must introduce me to the
pilots. They are like gods - you
know - so beautiful - so brave!

SEBASTIAN

After riding, it is always advisable
to walk a while. It eliminates
stiffness. Would you care to come
with me?

ALICIA

I'd love to.

They move away from the camera. Alicia turns and
smiles coolly at Devlin.

115 SEMI-CLOSEUP - Devlin and Mme. Ortiza. Devlin smiles
in acknowledgment.

116 LONG SHOT - FROM Devlin's POINT OF VIEW. We see Alicia
and Sebastian strolling off and chatting animatedly.
Their figures are apart but as they get further away
we see Alicia draw closer to Sebastian and raise her
face with concentrated attention to what he is saying.

DISSOLVE

(The same cafe in which we have seen Alicia and Devlin)

117 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 a little glum and lonesome.

DISSOLVE

INT. BAR LOUNGE - FASHIONABLE RESTAURANT - TWILIGHT NIGHT

118- Alicia is alone in a booth near the lobby. She sips a
120 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.

SEBASTIAN

My dear Alicia - I hope you'll forgive me for being late -- A last minute conference at the office.

(anxiously)

You got my message?

ALICIA

(smiling, giving her hand)

Yes -- it's all right, Alex.

SEBASTIAN

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

ALICIA

(laughing, "polite")

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

Sebastian sits, acknowledges the compliment by patting her hand.

SEBASTIAN

(sighing)

I am tired...The worst thing about business is that it makes you feel old, look old...

ALICIA

You seem to have escaped all that, Alex.

SEBASTIAN

Nonsense. Look.

(points to his temple and adds solemnly)

Grey.

(CONTINUED)

ALICIA

(smiling)

Don't be coy, Alex. You know
it's very becoming.

SEBASTIAN

Come now, confess. You were
barely able to recognize me the
other day. You said to yourself,
"Who is that ancient gentleman
on a horse?"

ALICIA

(laughing)

You're utterly wrong. I said,
"Alex Sebastian - as I live and
breathe - and he hasn't changed
a day!"

SEBASTIAN

(sighing)

Four years of dullness and
disintegration - awful.

ALICIA

(seriously)

Oh, no, Alex. You look younger
than you did in Washington.

During Sebastian's following speech Prescott walks by
and Alicia sees him through the glass partition
separating the lounge from the lobby.

SEBASTIAN

A temporary improvement - 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 -

Sebastian notices the sudden expression of frown and
surprise that has come over Alicia's face at sight of
Prescott. He follows her gaze and his eyes also catch
the figure of Prescott.

SEBASTIAN (cont'd)

(softly)

Do you know him?

ALICIA

(slowly)

I don't think so - but he looks
familiar -

(CONTINUED)

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)

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)

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.

INI. DRAWING ROOM - NIGHT
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 --

(CONTINUED)

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

57 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.

(CONTINUED)

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.

(CONTINUED)

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

Really? (rather coolly)
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)

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.

(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.

63 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?

64 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 -

65 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.

(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.

(CONTINUED)

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?

(CONTINUED)

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)

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

DISSOLVE IN

INT. SEBASTIAN LOWER 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.

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

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

82

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

83

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.

(CONTINUED)

As they start up the stairs,

DISSOLVE TO:

UPPER HALLWAY - MORNING

4 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....

5 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

6 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.

7 CLOSEUP - Alicia. (She stares down at the keys in her hand.)

LAP DISSOLVE OUT

DISSOLVE IN

EXT. TERRACE - DAY

8 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

9- 1 SERIES OF SHORT DISSOLVES. Alicia unlocking and opening various closed doors - in close angles with Joseph framed in the picture at her side.

DISSOLVE TO:

INT. BASEMENT CORRIDOR

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

3 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.

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

(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

95 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.

ALICIA

That's the obvious place to look. But my husband has the key.

DEVLIN

Get it from him.

ALICIA

The key? How?

DEVLIN

Don't you live near him?

ALICIA

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

DEVLIN

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

ALICIA

All bottles look alike to me.

He stares ahead of him as she looks at his face.

ALICIA (cont'd)

I'm no master mind. I can just do so much - alone.

DEVLIN

(coldly)

Don't underestimate yourself. You've done a superb job.

ALICIA

(softly)

It's no fun, Dev.

DEVLIN

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

ALICIA

(shortly)
Stop it!

DEVLIN

Sorry.
(she rises)
Hold it.
(she pauses)
Please sit down.
(she sits down
slowly)

I read in the society columns
that you and your husband are
entertaining Friday, on a large
scale.

ALICIA

Yes.

DEVLIN

Consider me invited.

ALICIA

(thoughtfully)
I don't know -

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

It sounds logical.

DEVLIN

Black tie?

ALICIA

Yes.

DEVLIN

Get the key - I'll see what I
can do about the wine closet.

She rises.

ALICIA

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

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 CLOSE 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 nibs 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)

SENORA 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. HALLWAY - 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.

(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.

- 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 face is grim with jealousy.

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

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)

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

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

DISSOLVE

INT. SEBASTIAN SUITE - NIGHT

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

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

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

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

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

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

Sebastian enters, goes to the chest, looks down.

316 CLOSEUP. Keys fill the screen. The missing one has 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 fill 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.

25 MED. SHOT. Sebastian gives a brief look around and then crosses to the particular wine bottles we had that business with last night.

26 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.

27 CLOSEUP - Sebastian. Slight frown on his face indicates that he is bewildered to find everything in order.

28 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.

29 MED. SHOT - FROM his VIEWPOINT. The group of particular wine bottles on the shelf.

30 MED. SHOT. Sebastian goes over once more. He runs his fingers along the various labels.

31 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.

32 CLOSEUP. Big head of Sebastian examining this label.

33 SEMI-CLOSEUP. He picks up the bottle and holds it to the light.

34 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.

35 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.

36 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

7 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.

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

9 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

0 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.

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

SEBASTIAN

Mother!

2 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?

3 MED. SHOT.

SEBASTIAN

(his voice low
and hoarsened)

You must help me.

(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.

44 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

45 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

46 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.

(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)

MME. SEBASTIAN (cont'd)

(she stops,
her voice, sharp)

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

INT. PRESCOTT'S OFFICE - MORNING

351

Prescott is talking on the telephone, Devlin is standing
before Prescott's desk.

PRESCOTT

(into phone)

Oh, you have? Fine!

(hangs up
and turns
to Devlin)

We'll have the report on that
sand in a few hours.

Devlin nods. Prescott returns to their interrupted
conversation.

PRESCOTT (cont'd)

I suggest you think it over,
Devlin.

DEVLIN

I've thought it over - plenty.
I've got to get out, sir.

PRESCOTT

It's like that, eh?

Devlin nods.

PRESCOTT (cont'd)

Where would you like to be
assigned?

DEVLIN

Any place. Spain - Egypt -
China - it doesn't matter.

PRESCOTT

Do you mind a question, Devlin?

DEVLIN

No, sir.

(CONTINUED)

PRESCOTT

What's driving you?

DEVLIN

(angrily)

I'm no good here, I tell you!
I hate the place!

PRESCOTT

(quietly
insistent)What's driving you? Is it
Alicia?

DEVLIN

Maybe.

PRESCOTT

Anything happen?

DEVLIN

Nothing new.

PRESCOTT

Sure it wasn't that convincing
love scene you put on for
Sebastian last night?

DEVLIN

Could be..... Look, I can't
talk about it, but I'm fed up
-- to here.

PRESCOTT

Go ahead - spill it. It may
help.

DEVLIN

I'm making quite a show of
myself, I guess - running off
like a wounded deer. But it's
better than sticking around
and doing something stupid.

PRESCOTT

It's that bad, eh?

DEVLIN

Every time I take an extra
drink I want to go out and
clean up Mr. Sebastian. Go
ahead, laugh.

PRESCOTT

I'm not laughing.

DEVLIN

Why not? Jokes like this don't
happen every day.

(CONTINUED)

351 (CONTINUED)

PRESCOTT

It can't last much longer, Dev.
She'll be through with the job
soon.

(with a
little humor)

Then maybe you can assist the
Sebastians in a nice clean
divorce.

DEVLIN

What difference would that
make! She's through with me,
anyway. And I don't blame her.
I've been batting away at her
ever since we got here. So
now I wind up with a pain in
my gut I can't stand.....
Either you send me away from
here while I've got a nickle's
worth of sense left or I'll
bust your official business
wide open and you and Uncle
Sam can go and soak your heads!
(pause)

PRESCOTT

Okay, Devlin it will take
a week or so to make the change.

DISSOLVE

EXT. SEBASTIAN TERRACE - DAY

352

CLOSE SHOT - Sebastian at lunch table, a cup raised to
his lips. As his eyes lower and look across the table,
CAMERA PULLS BACK SLIGHTLY 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. She
raises the cup and drinks from it, CAMERA FOLLOWING the
cup to her mouth. After holding a moment, CAMERA PULLS
BACK FARTHER to a full picture: Sebastian watching
Alicia, and nearby, in a wicker chair, Madame Sebastian.
There is a quiet, pleased smile on her face as she looks
off at her dear children. She is daintily manipulating
a needle through some fine embroidery work. It gives
her much satisfaction, for she is sewing Alicia's shroud.

DISSOLVE

INT. PRESCOTT'S HOTEL ROOM - AFTERNOON

353

Alicia and Prescott are sitting talking. Alicia passes
her hands over her eyes and closes them.

PRESCOTT

Anything wrong?.

(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

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)

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

I'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)

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 - featuring the coffee cup standing 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)

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 stares 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.

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
impatiently.

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)

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)

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 dimmer bedroom beyond. He starts in.

382- Devlin and Alicia come out of the bedroom onto the
384 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 --

Mme. 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.

MME. 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?

MME. SEBASTIAN
(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.

5- EXT. HALL - NIGHT
6

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

379- Devlin comes in - sees Alicia lying in the bed, her
381 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)

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, Dev, 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)

(CONTINUED)

379. (CONTINUED)

381

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 knew. 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)

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.

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 Huberman 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)

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)

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