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Notorious

By Ben Hecht

TITLE CARD over a sun-drenched Miami skyline:
Miami, Florida. Three-Twenty P.M.
April the Twenty-Fourth,
Nineteen Hundred and Forty-Six...

DISSOLVE TO:

INT. COURTHOUSE - DAY

A CAMERA held to a photographer's hip. A dozen or so MEN, photographers and journalists, stand chatting in a HALLWAY outside an impressive pair of oak doors, above which reads:

UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF FLORIDA

A MAN AT THE DOORS opens them a crack and peers inside the COURTROOM. From a distance, he sees the BACKS of a defendant, JOHN HUBERMAN, and his COUNSEL standing to face the judge.

JUDGE :

... any legal reason why sentence should not be pronounced?

DEFENSE COUNSEL

No, your honor.

HUBERMAN :

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...

DEFENSE COUNSEL:

(whispers to Huberman)

I wouldn't say any more. We'll leave that for the appeal.

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 the defendant may be forthwith remanded to the custody of

the United States Marshall. Court is now adjourned.

The MAN AT THE DOORS turns to the media vultures behind him.

MAN AT THE DOORS

Here she comes.

The PHOTOGRAPHERS ready their cameras and press forward. As the courtroom empties, a stylishly dressed ALICIA HUBERMAN emerges into the HALLWAY with a blank look on her pretty but pale face, to be awakened from her daze by flash photography. She steels herself for the deluge and keeps walking.

REPORTERS:

(ad lib)

Just a minute, Miss Huberman. Hold it,

Miss Huberman.

1st REPORTER

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

2nd REPORTER

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

3rd REPORTER

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

As she presses on grimly, a tall, MOUSTACHED MAN watches the mob go by, then turns to a bespectacled plainclothes detective.

MOUSTACHED MAN :

(to the detective)

Let us know if she tries to leave town.

The detective nods and follows Alicia and her entourage.

DISSOLVE TO:

EXT. ALICIA'S BUNGALOW - DAY

The detective casually checks his watch as he walks past the Huberman's Miami Beach BUNGALOW on a sunny, palm tree-lined street. A train whistle

WAILS in the distance.

DISSOLVE TO:

EXT. ALICIA'S BUNGALOW - NIGHT

The BUNGALOW late at night; the lights are on, pop MUSIC plays.

DISSOLVE TO:

INT. ALICIA'S BUNGALOW - NIGHT

In the BUNGALOW'S LIVING ROOM, a party is unsteadily in progress. A tipsycouple dances. Everyone else either drinks or is drunk, especially Alicia, who turns out to be something of a party girl in an outfit that shows off her bare waist. Among them sits a mysteriously silent man who watches the proceedings. Only the back of his head and shoulders are visible in this scene.

ETHEL :

(to her dancing partner, Hopkins)
Would you care to pause for some refreshments, Mister Hop... kins?

WOMAN :

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

ALICIA:

I'm going to shoot it out with them tomorrow.
Alicia tries to pour a drink for the Commodore, a rich old man.

COMMODORE :

No, thanks, had enough. So've you.

ALICIA :

Now, don't be silly. The important drinking hasn't started yet.
Alicia adjusts the phonograph as a record ends.

HOPKINS :

Everybody down here's got a stuffed fish hangin' on the wall.
Where'd they get it? Never seen a fish.
Alicia offers to refill the silent man's glass.

ALICIA :

How 'bout you, handsome?
He accepts and she pours.

ALICIA:

(to the silent man)
Haven't I seen you somewhere before? Oh, it doesn't matter.
(sits opposite him)

I like party crashers.

ETHEL :

(to Alicia)

He's not a party crasher. I brought him.

ALICIA :

Oh.

ETHEL :

(to Hopkins)

Mister Hopkins, would you mind [?]

HOPKINS :

Wouldn't think of it.

WOMAN :

(crossing to Alicia)

I wouldn't mind being followed by a cop.

Alicia pours the woman a drink.

ALICIA :

I hate low underhanded people like policemen, pussyfooting after you. Because I'm a marked woman, you know. I'm liable to blow up the Panama Canal any minute now. Do you want some ice in it?

WOMAN :

No, thank you.

COMMODORE :

(to Alicia)

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

ALICIA :

Oh? Really?

COMMODORE :

We sail at ten.

ALICIA :

Really? We just sail away, huh?

HOPKINS :

Show me a fish and I'll show you a liar.
No fish.

ALICIA:

(off Hopkins's comment)
What this party needs is a little gland treatment.

COMMODORE :

We'd better start breaking up, Alicia. Have
to be on board at nine. One week in Havana
and this whole thing about your father will have blown over.
Glancing at the silent man, Alicia turns to the Commodore.

ALICIA :

Do you love me, Commodore?

COMMODORE :

You're a very beautiful woman.

ALICIA :

I'll have another drink to appreciate that.
Hopkins no longer wants to dance and breaks away from Ethel.

ETHEL :

(to Hopkins)
Where are you going?

HOPKINS :

Fishin'.

ETHEL :

This time of night? You're mad.

HOPKINS :

What's the difference? There's no fish, day or night.

ALICIA:

(to the silent man)
How about you? Still drinking? You know
something? I like you.
Hopkins collapses on the couch. The Commodore gets up to leave.

COMMODORE :

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

ALICIA :

(to the Commodore)

Oh, I-I have to think that over.

COMMODORE:

(leaving)

Well, you don't have to pack. We'll pick up some things in Havana.

ETHEL:

(to Alicia, off Hopkins)

I think I'll have to leave him here to dry out a little.

ALICIA :

I'm very sorry. You all have to go. It has been a perfectly hideous party. Good night.

GUESTS :

(ad lib)

Good night.

The back of the silent man's HEAD remains conspicuously still as the other guests depart.

FADE OUT:

INT. ALICIA'S BUNGALOW - NIGHT

FADE IN on a similar view of the silent man's HEAD, in the living room, sometime later that morning, but now he turns to reveal his face as he inspects what's left of the alcohol. He is T. R. DEVLIN, not only tall, dark and handsome, but apparently unaffected by the liquor in his system. The same could not be said for Alicia, who sits opposite Devlin, staring dreamily into his eyes while MUSIC plays from the phonograph.

DEVLIN :

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

ALICIA :

What is?

DEVLIN :

Gone.

ALICIA :

Who's gone?

DEVLIN :

The ice.

(off the music)

Why do you like that song?

ALICIA :

(laughs)

Because it's a lot o' hooey.

(suddenly serious)

There's nothing like a love song to give you a good laugh.

DEVLIN :

That's right.

ALICIA :

(puts her hand to her mouth)

It's stuffy in here, isn't it?

DEVLIN :

Might be.

ALICIA :

What about... we have a picnic?

DEVLIN :

Outside?

Alicia rises and Devlin follows.

ALICIA :

It's too stuffy in here for a picnic.

(off his drink)

Wanna finish that?

DEVLIN :

Shame to leave it.

He polishes most of it off, handily.

ALICIA :

You're quite a boy.
She takes the glass and finishes the rest.

ALICIA :

My car is outside.

DEVLIN :

Naturally.

ALICIA :

Wanna go for a ride?

DEVLIN :

Very much. What about your guests?
Hopkins sleeps on the sofa, an equally unconscious Ethel in his lap.

ALICIA :

They'll crawl out under their own steam. I-I'm
going to drive. That's understood.
But she's too drunk to even put her glass down properly. Devlin takes
it
from her and follows her to the front door.

DEVLIN :

Don't you need a coat?

ALICIA :

You'll do.
On the BUNGALOW'S FRONT PORCH, they step out into the breezy night
air.

DEVLIN :

Wait a minute. Let me put this on you. You
might catch cold.
Devlin takes a large handkerchief from his pocket and ties it around her
baremidriff before he escorts her off the porch.

DISSOLVE TO:

EXT. WINDING ROAD - NIGHT

Alicia's speeding CONVERTIBLE weaves badly down an empty, winding
road,
lined with palm trees, just a little before dawn. Devlin, in the

passengerseat, lights a cigarette, seemingly unconcerned with the grinning
inebriateat the wheel.

ALICIA :

How'm I doing?

DEVLIN :

Not bad.

ALICIA :

Scared?

DEVLIN :

No.

ALICIA :

Oh, no, you're not scared of anything, are
you?

DEVLIN :

Not too much.

But he does make ready to grab the handbrake as her wind-blown hair
obscuresher vision.

ALICIA :

This fog gets me.

DEVLIN :

That's your hair in your eyes.

ALICIA :

(brushing it back):

Oh... What does the speedometer say?

DEVLIN :

Sixty-five.

Devlin smiles at her.

ALICIA :

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

As the car picks up speed and its weaving gets worse, Devlin readies his
handto grab the steering wheel. At the sound of a POLICE SIREN, Devlin

turns to see a motorcycle cop pursuing them.

DEVLIN :

A cop.

ALICIA :

What?

DEVLIN :

A policeman is chasing us.

(adjusts the rearview mirror)

Look.

ALICIA :

They make me sick.

The cop pulls alongside them.

DEVLIN :

(to Alicia)

He wants to talk to you.

Alicia slows down and pulls over to the side of the road.

ALICIA :

Drunken driving. My second offense. Now I go

to jail. Whole family in jail. Who cares?

Both vehicles stop. The cop dismounts and slowly approaches the car.

MOTORCYCLE COP :

(to Alicia)

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

ALICIA :

(to the cop)

People like you ought to be in bed.

MOTORCYCLE COP :

(to Devlin)

Drunk, huh?

DEVLIN :

Just a minute, officer.

MOTORCYCLE COP :

No arguments, mister. You ain't got a leg to

stand on.

Devlin pulls some identification from his jacket pocket and hands it across to the cop. Alicia barely registers this. The cop looks at the I.D. and then at Devlin. The cop returns the I.D. to Devlin.

MOTORCYCLE COP :

Sorry, but you didn't speak up.

DEVLIN :

That's all right.

MOTORCYCLE COP :

Sure you can handle it?

DEVLIN :

No trouble.

MOTORCYCLE COP :

Well, you ought to know.

A dazed Alicia looks up in time to see the cop smartly salute Devlin and walk off.

ALICIA :

(to Devlin)

Where's the ticket?

The cop REVS his engine and rides away.

ALICIA :

He didn't give me a ticket. What-what's your name?

DEVLIN :

Devlin.

ALICIA :

When you showed that cop something, he saluted you.

DEVLIN :

Did he?

ALICIA :

I saw him. Why, you double-crossing buzzard!
You're a cop!

DEVLIN :

(reaches for the steering wheel)
All right, we'll argue later.
Alicia slaps his hand away.

ALICIA :

Get away from my car. Get out of my car.

DEVLIN :

I'm gonna take you home.

ALICIA :

You're not going to take me home at all. Oooh.

DEVLIN :

Move over. Come on.
Alicia resists Devlin's attempt to get into the driver's seat, so he delivers a wicked slap to her arm. She puts up quite a struggle.

ALICIA :

Ow! Get out of my car, Federal Cop! Crashing my party just like that buzzard with the glasses! Leave me alone! You're trailing me to get something on me! Get out!
She stops struggling for a moment.

DEVLIN :

Gonna calm down? Good, now, move over. Oh...
But a moment later, she starts thrashing him again.

ALICIA :

I'm not going to l--
Finally, he forces her into the passenger seat, knocking her unconscious in the process. He takes the wheel and glances down at her.

DEVLIN :

(relieved)
Whew!
Devlin starts the car.

FADE OUT:

INT. ALICIA'S BUNGALOW - DAY
FADE IN on ALICIA'S BEDROOM, a little before 9 a.m. that morning.

She's in bed, slowly regaining consciousness. A glass of what looks like a nasty hangover remedy rests on a chair beside her.

DEVLIN :

You'd better drink that.

From her bed, a clearly hungover Alicia sees Devlin's silhouette leaning in the doorway to her bedroom.

ALICIA :

All right. [mumbles]

DEVLIN :

Go on, drink it.

Alicia takes a swallow.

ALICIA :

Ohh...

DEVLIN :

Finish it.

She takes another swallow. Still groggy, she watches Devlin approach and stand over her.

DEVLIN :

Feel better?

ALICIA :

What do you care how I feel? You -- you copper.

A train whistle BLOWS somewhere far off.

ALICIA :

What's this all about, huh? What's your angle?

DEVLIN :

What angle?

ALICIA :

About last night.

DEVLIN :

Just wanted to be friends.

ALICIA :

Friends, yeah? So you could frame me, hm?

DEVLIN :

No, I've got a job for you.

ALICIA :

Don't tell me, there's only -- ooh. There's only one job that you coppers would want me for. Well, you can forget it, Mister...

DEVLIN :

Devlin.

ALICIA :

What?

DEVLIN :

Devlin.

ALICIA :

I am no stool pigeon, Mister Devlin.

DEVLIN :

My department authorized me to engage you to do some work for us, it's a job in Brazil.

ALICIA :

Oh, go away. The whole thing bores me.

DEVLIN :

Some of the German gentry who were paying your father are working in Rio. Ever hear of the I. G. Farben Industries?

ALICIA :

I tell you, I'm not interested.

DEVLIN :

Farben has men in South America, planted there before the war. We're cooperating with the Brazilian government to smoke them out. My chief thinks that the daughter of a, uh...

ALICIA :

Of a traitor?

DEVLIN :

Well, he thinks you might be valuable in the work. They might sort of trust you. And you could make up a little for your daddy's peculiarities.

ALICIA :

Why should I?

DEVLIN :

Patriotism.

ALICIA :

That word gives me a pain. No, thank you, I don't go for patriotism, nor -- or patriots.

DEVLIN :

(leaving the room)

I'd like to dispute that with you.

ALICIA :

Waving the flag with one hand and picking pockets with the other. That's your patriotism. Well, you can have it.

She gets out of bed. Devlin, in the LIVING ROOM, readies the record player.

DEVLIN :

We've had your bungalow wired for three months.

Devlin reads aloud from the label on a phonograph record.

DEVLIN :

Conversation between John Huberman and daughter Alicia, six-thirty p.m., January the ninth, nineteen forty-six at Miami Beach, Florida.

Devlin puts the record on the turntable.

DEVLIN :

Some of the evidence that wasn't used at the trial.

ALICIA :

I don't want to hear that.

DEVLIN :

Relax, hardboard, and listen.

The recording begins. As it plays, Alicia emerges slowly from the bedroom.

HUBERMAN'S VOICE

[?]. . . money in it, Alicia.

ALICIA'S VOICE

I told you before Christmas I wouldn't do it.

HUBERMAN'S VOICE

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

ALICIA'S VOICE

I'll not listen, father.

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 German. You've got to listen to me. You don't know what we stand for.

ALICIA'S VOICE

I know what you stand for. You and your murderingswine. I've hated you ever since I found out.

HUBERMAN'S VOICE

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

ALICIA'S VOICE

Stay on your side of the table!

HUBERMAN'S VOICE

Alicia, put your voice down.

ALICIA'S VOICE

I hate you all. And I love this country, do you understand that? I love it. I'll see you all hang before I raise a finger against it. Now, go on and get out of here. Or so help me, I'll turn you in. Don't ever come near me or speak to me again about your rotten schemes.

The recording ends. Alicia, obviously affected, tries to shrug it off.

ALICIA:

(to Devlin)

Well, that doesn't prove much. I didn't turn him in.

DEVLIN :

We didn't expect you to. Well, what do you say?

ALICIA :

Ah, go away and leave me alone. I have my own life to lead. Good times. That's what I want. And laughs with people I like...
The front doorbell BUZZES.

ALICIA :

...and no underhanded cops who want to put me up in a shooting gallery...
A KNOCK at the door.

ALICIA :

...but people of my own kind who'll treat me right, and like me, and understand me.
The front door opens and the rich old Commodore appears, sailor cap in hand,
to Alicia's surprise.

COMMODORE :

(very pleasant)
Good morning, Alicia.

ALICIA :

Oh, hello.

COMMODORE :

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

ALICIA :

Yes.

COMMODORE :

Don't tell me you've forgotten, my dear.

ALICIA :

Almost.

COMMODORE :

I'll help you pack. Although you really don't

need anything. We've got everything on board.

ALICIA :

Thank you, I'll pack myself.

COMMODORE :

We're moored at the hotel pier. You know the spot.

ALICIA :

Yes.

COMMODORE :

You're a darling.

(to Devlin)

Sweetest girl I ever knew.

(to Alicia)

See you soon.

The Commodore leaves. Devlin readies a cigarette.

DEVLIN :

Well, what about it? Plane leaves tomorrow morning, early.

ALICIA :

All right.

(nods in the Commodore's direction)

You better tell him.

Without a word, Devlin leaves to inform the Commodore at once. Alicia watches him go. Suddenly, Alicia discovers Devlin's handkerchief still tied around her waist.

FADE OUT:

EXT. MOUNTAIN RANGE - DAY

FADE IN on an aerial view of a mountain range in Brazil, some days later.

DISSOLVE TO:

EXT. AIRPLANE - DAY

A Pan American World Airways PLANE en route to Rio de Janeiro.

DISSOLVE TO:

INT. AIRPLANE CABIN - DAY

Inside the plane, Alicia, at a window seat, turns to the rear to see Devlin, standing in the aisle, ending a conversation with a seated passenger,

CAPTAIN PAUL PRESCOTT.

DEVLIN :

(to Prescott)

Hmm... I'll tell her.

PRESCOTT :

(to Devlin)

See you later.

Devlin leaves Prescott to sit beside Alicia.

ALICIA :

(off Prescott)

Very nice looking man.

DEVLIN :

You'll be seeing him in Rio.

ALICIA :

Oh, no. No, I won't be seeing any men in Rio.

DEVLIN :

Oh, yes, you will. That's our boss, Paul Prescott.

ALICIA :

Did he say anything about the job?

DEVLIN :

No.

ALICIA :

No hints?

DEVLIN :

No. But he had some news about your father he picked up at the last stop.

ALICIA :

What about him?

DEVLIN :

He died this morning.

This hits hard.

ALICIA :

Oh. How?

DEVLIN :

Poison capsule.

ALICIA :

He did it himself?

DEVLIN :

Yes, in his cell. Sorry.

ALICIA :

I don't know why I should feel so bad. When he told me 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. It's a very curious feeling -- as if something had happened to me and not to him. You see, I don't have to hate him anymore. Or myself.

DEVLIN :

We're coming into Rio.

From her window, Alicia catches a glimpse of the famous Cristo Redentor statue.

ALICIA :

Oh, yes. So we are.

And when she leans across Devlin to peer out the windows on the other side of the plane, he suddenly finds himself as interested in Alicia's face as she is in the scenery.

DISSOLVE TO:

EXT. RIO DE JANEIRO - MONTAGE - DAY

A montage of Rio sights, ending on a SIDEWALK CAFE.

DISSOLVE TO:

EXT. SIDEWALK CAFE - DAY

Devlin and Alicia share a table, drinking.

ALICIA :

I wonder if at the embassy someone could

get me a maid. It's a nice apartment and I don't mind dusting and sweeping but I hate cooking.

DEVLIN :

I'll ask them.

ALICIA :

And while you're at it, find out when I go to work, and what.

DEVLIN :

Yes, ma'am.

The waiter arrives and says something.

DEVLIN :

(to Alicia)

Have another drink?

ALICIA :

No, thank you. I've had enough.

Devlin orders a drink for himself and the waiter leaves.

ALICIA :

Well, do you hear that? I'm practically on the wagon. That's quite a change.

DEVLIN :

It's a phase.

ALICIA :

You don't think a woman can change?

DEVLIN :

Sure. But change is fun. For a while.

ALICIA :

For a while. What a rat you are, Devlin.

DEVLIN :

All right. You've been sober for eight days.

As far as I know, you've made no new conquests.

ALICIA :

Well, that's something.

DEVLIN :

Eight days. Practically whitewashed.

ALICIA :

I'm very happy, Dev. Why won't you let me be happy?

DEVLIN :

Nobody's stopping you.

ALICIA :

Why don't you give that copper's brain of yours a rest? Every time you look at me,

I can see it dwelling over its slogans.

Once a crook, always a crook. Once a tramp,

always a tramp. Go on. You can hold my hand, I won't blackmail you for it afterwards.

Scared?

DEVLIN :

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

ALICIA :

Now you're scared of yourself. You're afraid you'll fall in love with me.

DEVLIN :

That wouldn't be hard.

ALICIA :

Ooh, now, careful, careful.

DEVLIN :

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

ALICIA :

No, Dev. I'm making fun of myself. I'm

pretending I'm a nice, unspoiled child whose heart is full of daisies and

buttercups.

DEVLIN :

Nice daydream. Then what?

She's stung. The waiter arrives with Devlin's glass.

ALICIA :

(to Devlin)

I think I will have another drink.

DEVLIN :

I thought you'd get around to it.

ALICIA :

Make it a double.

Devlin orders the drink and the waiter departs.

ALICIA :

Why won't you believe in me, Dev? Just a little? Why won't you?

He says nothing and starts drinking.

DISSOLVE TO:

EXT. THE HILLS ABOVE RIO - DAY

A brief montage of the couple parking their car and walking in the picturesque HILLS overlooking Rio, a while later. Alicia picks up the thread of their last conversation.

ALICIA :

I know why you won't, Dev. You're sore. You're sore because you've fallen for a little drunk you tailed in Miami and you don't like it. Makes you sick all over, doesn't it? People will laugh at you, the invincible Devlin in love with someone who isn't worth even wasting the words on.

Poor Dev, in love with a no-good gal. It must be awful. I'm sorr--

He can stand it no longer. He shuts her up by grabbing her and delivering a passionate kiss.

DISSOLVE TO:

EXT. U.S. EMBASSY - DAY

The U.S. EMBASSY in Rio, that day.

DISSOLVE TO:

INT. PRESCOTT'S OFFICE - DAY

Captain Prescott, the man Devlin spoke to on the plane, confers with the Brazilian official BARBOSA and others.

PRESCOTT :

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

BARBOSA:

It's not the girl. It's this German scientist I'm worried about. I simply question why we don't find some way of taking them into custody.

AMERICAN OFFICIAL

It'd do no good. Even if we arrested their leader, Alexander Sebastian, tomorrow another Farben man takes his place and their work goes on.

BARBOSA :

Yes, you're right. I see, Captain Prescott, your method is the best way.

PRESCOTT :

Well, she's good at making friends with gentlemen and we want somebody inside his house, in his confidence.

BARBOSA :

Do you have faith in this procedure, Captain Prescott?

PRESCOTT :

Oh, yes. With somebody on the inside...

BRAZILIAN OFFICIAL

Have you consulted the young lady?

PRESCOTT :

No, not yet. As a matter of fact, our man Devlin just brought her down here the other day. Now, we're waiting for Sebastian to come back to Rio.

BRAZILIAN OFFICIAL

Has your Mister Devlin told her of the nature of the work?

PRESCOTT :

No, we haven't discussed it with him at all.
But I can set your mind at rest about her.

BARBOSA :

You're sure of her political side?

PRESCOTT :

Oh, oh, yes.

BARBOSA :

Well, there is nothing to be lost if we
proceed as you advise.

PRESCOTT :

Now, that's fine. I'll give Devlin his
instructions right away.

DISSOLVE TO:

EXT. MONTAGE - DAY

A montage of the BEACH at Leblon, Alicia and Devlin arriving by car at
her APARTMENT HOUSE, and their entering her APARTMENT.

INT. ALICIA'S APARTMENT - DAY

Once inside, Devlin takes in the magnificent view of the beach from
the BALCONY. Alicia quickly joins him. They embrace, kiss deeply, and
remain in each others' arms throughout the following:

ALICIA :

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

DEVLIN :

We have to eat.

ALICIA :

We can eat here. I'll cook.

DEVLIN :

I thought you didn't like to cook.

ALICIA :

No, I don't like to cook. But I have a
chicken in the icebox and you're eating it.

DEVLIN :

What about all the washing up afterward?

ALICIA :

We'll eat it with our fingers.

DEVLIN :

Don't we need any plates?

ALICIA :

Yes. One for you and one for me.

DEVLIN :

Mind if I have dinner with you tonight?

ALICIA :

I'd be delighted.

Devlin attempts to break away.

ALICIA :

Where are you going?

DEVLIN :

Well, if you're going to stay in, I have to telephone the hotel, see if there are any messages.

But they are too much in love to break the intimacy and so she accompanies him INSIDE to the phone.

ALICIA :

You have to?

DEVLIN :

I have to.

Hardly breaking the embrace, she hands him the receiver. He dials. They continue to nuzzle one another throughout the call.

ALICIA :

This is a very strange love affair.

DEVLIN :

Why?

ALICIA :

Maybe the fact that you don't love me.

DEVLIN:

(into the phone)

Hello, Palace Hotel? Parle anglais? This is T.R. Devlin, are there any messages for me?

(to Alicia)

When I don't love you, I'll let you know.

ALICIA :

You haven't said anything.

DEVLIN :

Actions speak louder than words.

(into the phone)

There is? Good, read it to me, please.

After a pause and a long kiss from Alicia, Devlin hangs up the phone.

DEVLIN :

Prescott wants me over right away.

ALICIA :

Did he say what about?

DEVLIN :

No.

ALICIA :

Then it's our assignment.

DEVLIN :

Probably.

Devlin and Alicia head for the door, still keeping close to one another.

DEVLIN :

Want me to bring anything back with me?

ALICIA :

Yes. What about a nice bottle of wine?

We'll celebrate.

Devlin opens the door.

DEVLIN :

What time shall I come back?

ALICIA :

Seven o'clock.

DEVLIN :

Goodbye.

ALICIA :

Goodbye.

Finally, they break. Devlin leaves. Alicia, swooning like a schoolgirl, leans on the door after she closes it behind him.

DISSOLVE TO:

EXT. U.S. EMBASSY - DAY

Devlin arrives at the EMBASSY, carrying a champagne bottle.

DISSOLVE TO:

INT. PRESCOTT'S OFFICE - DAY

The champagne BOTTLE sits on a table in the office, a few minutes later. Devlin slaps the table with his hand and rises from his chair, much to the confusion of Prescott and another American official, BEARDSLEY.

PRESCOTT :

What is it, Devlin? What's the matter?

DEVLIN :

I don't know if she'll do it.

PRESCOTT :

What do you mean you don't think she'd --
You haven't discussed it with her, have you?

DEVLIN :

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

PRESCOTT :

Well, what do you mean she wouldn't do it?

DEVLIN :

Well, I don't think she's that type of woman.
She strikes me as being rather--

PRESCOTT :

I don't understand your attitude. Why do you think she won't do it?

DEVLIN :

Well, she's had no experience.

PRESCOTT :

Oh, come now. What experience does she lack, do you think?

DEVLIN :

She's never been trained for that kind of work, 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. This is news to Devlin.

PRESCOTT :

Oh, yes. He was once in love with her.

DEVLIN :

(ironic)

Oh, I didn't know that.

BEARDSLEY :

I don't see why we're arguing about petty things like this. We've got important work to do. Sebastian's house is a cover-up for whatever this Farben group's up to here in Rio. We've got to get Miss Huberman inside that house and find out what's going on there.

PRESCOTT :

Yes, that's right.

(to Devlin)

So I think you'd better go back to Miss Huberman and explain to her what she has to do.

DEVLIN :

I, er...

PRESCOTT :

Well, what is it?

DEVLIN :

Nothing, sir.

PRESCOTT :

Oh. I thought you were going to say something.

DEVLIN :

How is the meeting to be arranged?

PRESCOTT :

Oh, well, we've discussed that. I think the riding club would be the best place. Sebastian usually rides there in the mornings. So the rest is up to you and Miss Huberman. (after an awkward pause)
Okay, Devlin, that's all.

DEVLIN :

All right.

Devlin walks out of the room while a mildly confused Prescott eyes the CHAMPAGNE BOTTLE that Devlin leaves behind.

DISSOLVE TO:

INT. ALICIA'S APARTMENT - NIGHT

Devlin dejectedly enters ALICIA'S APARTMENT after sundown. Alicia is in the kitchen. He slowly wanders out to the balcony, not wanting to face her.

ALICIA :

(from the kitchen)
Dev, is that you?

DEVLIN :

Uh huh.

ALICIA :

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

Alicia mangles an overcooked chicken with a knife and fork

ALICIA :

Hope it isn't done too -- too much. It caught fire once. I think it's better if I cut it up out here. Unless you want a half a one for yourself. We're going to have knives and forks after all. I've decided we're going to eat in style. Alicia joins Devlin on the balcony with two plates that she sets on a candlelit table.

ALICIA :

Marriage must be wonderful with this sort of thing going on every day. I wonder if it's too cold out here, maybe we should eat inside. Alicia hugs and kisses Devlin.

ALICIA :

Hasn't something like this happened before? He's unresponsive. She senses something's wrong.

ALICIA:

(keeps it light)
What's the matter? Don't look so tense. Troubles? Well, handsome, I think you'd better tell mama what's going on. All this secrecy's going to ruin my little dinner. Come on, Mister D., what is darkening your brow?

DEVLIN :

After dinner.

ALICIA :

No, now. Look, I'll make it easy for you. The time has come when you must tell me that you have a wife and two adorable children and this madness between us can't go on any longer.

DEVLIN :

I'll bet you've heard that line often enough.

ALICIA:

(stung badly)
Right below the belt every time. Oh, that isn't fair, Dev.

DEVLIN :

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

ALICIA :

Oh. So there is a job?

DEVLIN :

You, uh, you remember a man named Sebastian?

ALICIA :

Alex Sebastian?

DEVLIN :

Yes.

ALICIA :

One of my father's friends, yes.

DEVLIN :

He had quite a crush on you.

ALICIA :

I wasn't very responsive.

DEVLIN :

Well, he's here. The head of a large German business concern.

ALICIA :

His family always had money.

DEVLIN :

He's part of the combine that built up the German war machine and hopes to keep on going.

ALICIA :

Something big?

DEVLIN :

It has all the earmarks of being something big. We have to contact him.
Alicia sits at the table.

ALICIA :

Go on, let's have all of it.

DEVLIN :

We're meeting him tomorrow. The rest is up to you. You've got to work on him and land him.

ALICIA :

Mata Hari. She makes love for the papers.

DEVLIN :

There are no papers. You land him. Find out what's going on inside his house, what the group around him is up to, and report to us.

ALICIA :

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

DEVLIN :

No. I only just found out about it.

ALICIA :

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

DEVLIN :

I figured that was up to you, if you'd cared to back out.

ALICIA :

I suppose you told them, "Alicia Huberman would have this Sebastian eating out of her hand in a couple of weeks. She's good at that. Always was."

DEVLIN :

I didn't say anything.

ALICIA :

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

DEVLIN :

I told you, that's the assignment.

ALICIA :

Oh, well now, don't get sore, Dev. I'm only 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?"

She rises and crosses to him.

DEVLIN :

That's not funny.

He lights a cigarette.

ALICIA :

Do you want me to take the job?

DEVLIN :

You're answering for yourself.

ALICIA :

I am asking you.

DEVLIN :

It's up to you.

ALICIA :

Not a peep, hm? Oh, darling, what you didn't tell them, tell me. That you believe I'm nice, and that I love you, and I'll never change back.

DEVLIN :

I'm waiting for your answer.

Alicia slowly walks into the apartment.

ALICIA:

What a little pal you are. Never believing me, hm? Not a word of faith. Just down the drain with Alicia. That's where she belongs.

Oh, Dev, Dev.

Alicia pours herself a drink and takes a swallow.

ALICIA :

When do I go to work for Uncle Sam?

DEVLIN :

Tomorrow morning.

He joins her inside. She looks out at their candlelight dinner on the balcony.

ALICIA :

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

Alicia sees Devlin looking around as if he's lost something.

ALICIA :

What are you looking for?

DEVLIN :

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

FADE OUT:

EXT. TAXI CAB - DAY

FADE IN on a TAXI, driving through Rio, the next morning.

DISSOLVE TO:

INT. TAXI CAB - DAY

Devlin and Alicia, in riding clothes, travel to Sebastian's club.

DEVLIN :

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

ALICIA :

As Devlin?

DEVLIN :

Yes. Public relations office.

ALICIA :

Anything else?

DEVLIN :

No, except we met on the plane coming in from Miami. Less detail the better.

DISSOLVE TO:

EXT. THE RIDING CLUB - DAY

Not long after, Alicia and Devlin ride side by side, down a path, on rented horses. They trail behind another couple and keep their voices low.

DEVLIN :

Are you sure that's him?

ALICIA :

Yes.

DEVLIN :

We'll go by him easy, let him spot you.

Come on.

ALEXANDER SEBASTIAN, a short, fiftyish businessman, more distinguished-looking than handsome, rides alongside a woman his age, SENORA ORTIZ. Sebastian glances at Alicia as she and Devlin ride past, but the brim of Alicia's hat obscures her eyes, and he fails to recognize her. Once past Sebastian, Devlin and Alicia confer quietly.

ALICIA :

I guess I'm the girl nobody remembers.

DEVLIN :

Was it Sebastian?

ALICIA :

Yes.

DEVLIN :

We'll stick around. Give him another chance.

Devlin gets an idea and furtively kicks Alicia's horse in its side, causing it to run wild down the path -- Alicia stays in the saddle but is unable to halt the horse. Sebastian, seeing the runaway, gives chase and reins it in.

From a distance, Devlin observes the couple. He sees Sebastian recognize Alicia and shake hands with her. Devlin's face registers mixed emotions at the success of his ploy.

DISSOLVE TO:

EXT. SIDEWALK CAFE - NIGHT

Devlin unhappily sitting at a table in the SIDEWALK CAFE opposite an empty chair, a few nights later. He smokes a cigarette to the accompaniment of fugly traffic NOISE.

FADE OUT:

INT. FANCIER RESTAURANT - NIGHT

FADE IN on Alicia unhappily sitting at a table inside a much FANCIER RESTAURANT opposite an empty chair, that same night. She nurses a drink to

the accompaniment of beautiful orchestral MUSIC. An apprehensive Sebastian enters and joins her at the table, kissing her hand.

SEBASTIAN:

My dear, Alicia. Will you forgive me for being late?

(sits)

Last minute conference at the office. You got my message?

ALICIA :

Yes. It's all right, Alex.

SEBASTIAN :

Sweet of you to wait. I was afraid you might run off.

ALICIA :

Oh, I'm not that easily put off. I was too anxious to meet you again.

SEBASTIAN :

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

ALICIA :

You seem to have escaped all of that.

SEBASTIAN :

Four years of dullness and disintegration. Awful.

ALICIA :

Alex, you look younger than you did in Washington.

SEBASTIAN :

Well, it's a temporary improvement, entirely due to your presence, my dear. You always affected me like a tonic. Perhaps now with you here in Rio -- unless you insist on running away from me again --
The waiter arrives.

SEBASTIAN :

(to Alicia)

Oh, uh, would you like another drink?

ALICIA :

Yes.

Sebastian orders the drink as Alicia catches sight of Captain Prescott

in another part of the restaurant, sitting down to dinner with a lady friend.

Sebastian follows her gaze.

SEBASTIAN :

(to Alicia)

You know him?

ALICIA :

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

SEBASTIAN:

(matter-of-fact)

Captain Prescott, intelligence man. He's down here as part of the Washington espionage. The American embassy is loaded with them.

ALICIA :

Really?

Sebastian looks back at Prescott.

SEBASTIAN :

Hey, he's rather handsome, isn't he?

ALICIA :

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

SEBASTIAN :

They've bothered you since you came down?

ALICIA :

No. No, not yet.

SEBASTIAN :

They were troublesome in Miami?

ALICIA :

Yes, that's why I left right after the trial, to get away from their snooping.

SEBASTIAN :

I wondered why you left your father.

ALICIA :

He insisted. He was so unselfish. He kept worrying about me, begging me to leave. I had no idea he was going to die.

SEBASTIAN :

Many things have died for all of us. We mustn't let our spirit die with them.

Perhaps I can help you to forget. I'd like to.

ALICIA :

It's odd, but I feel at home with you.

SEBASTIAN :

You know my dear, I knew this was going to happen. I knew when we met the other day that if I saw you again, I'd feel what I used to for you. The same hunger.

You're so lovely, my dear. Oh, now I'm going to make a fool of myself again.

There's someone else, of course. Who is it this time? That Mister Devlin you were with?

ALICIA :

There is no one.

SEBASTIAN :

He seemed attentive.

ALICIA :

Mister Devlin has pestered me with his attentiveness ever since I arrived. I met him on the plane from Miami.

SEBASTIAN :

You made a pretty couple.

ALICIA :

Alex, Mister Devlin doesn't interest me. I was so lonely that day I could have gone riding with Peter Rabbit.

SEBASTIAN :

You'll let me help your loneliness?

ALICIA :

You are very sweet to forget what a brat I was... once.

SEBASTIAN :

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

ALICIA :

Thank you, very much.

SEBASTIAN :

My house?

ALICIA :

Yes, how nice.

SEBASTIAN :

My mother is giving a dinner party.

ALICIA :

She won't mind an extra guest?

SEBASTIAN :

An old friend is never an extra guest. Well, shall we order now?

ALICIA :

Yes. Yes, I'm starved.

SEBASTIAN :

(to the waiter)

Garcon?

(to Alicia)

Now, let's see, what shall we -- what shall we have for our first dinner together?

Alicia's face registers mixed emotions at her success in gaining access to Sebastian's house.

FADE OUT:

INT. ALICIA'S APARTMENT - NIGHT

FADE IN on a gift card and flowers in ALICIA'S APARTMENT, the next

evening.

On the card, the printed "Alexander Sebastian" is crossed out and replaced by a handwritten "Alex". Devlin gives this a dirty look while pretending to read a magazine. Prescott is watching Devlin curiously when Alicia enters the living room from her bedroom, looking rather stunning in a white fur.

Devlin averts his gaze.

ALICIA :

(to both men)

Good evening.

PRESCOTT :

(off her clothes)

Very good.

ALICIA :

Yes. Yes, isn't it?

PRESCOTT :

Oh, I'd like you to wear these. They're rented for the occasion.

Prescott produces an expensive necklace.

ALICIA :

Oh. All right.

She needs help fastening the clasp and is about to ask Devlin, but thinks better of it.

ALICIA :

(to Prescott)

Would you help me, please? I --

PRESCOTT :

(surprised)

Wh-- Why, yes, certainly.

ALICIA :

Thank you.

PRESCOTT :

(while fastening the necklace)

So, the old boy knew me, eh?

ALICIA :

Yes, he thought you were very handsome.

PRESCOTT :

Oh, you don't say? Sorry I'm not going with you.

(off the jewelry)

Oh, Dev'll pick those up later. Now, try to memorize the names of all the people you see there tonight. The men, I mean. And get their nationalities. That's very important.

ALICIA :

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

PRESCOTT :

And I suggest that you, uh, don't ask any questions. Just use your eyes and ears. They're a pretty keen and desperate bunch. Don't underestimate them.

ALICIA :

Thank you for your instructions. Good evening.

PRESCOTT :

(to both Devlin and Alicia)

Oh, by the way, unless you have something very urgent to report, I suggest that you two keep shy of each other for the next few days. That's in case Sebastian's people want to check on you after you visit.

ALICIA :

Yes, I understand.

PRESCOTT :

That's all. Good luck.

ALICIA :

Good evening.

DEVLIN :

Good night.

Prescott closes the door behind Alicia as she leaves.

FADE OUT:

EXT. SEBASTIAN'S FRONT STEPS - NIGHT

FADE IN on Alicia's taxi arriving at the FRONT STEPS of the Sebastian mansion that night.

DISSOLVE TO:

EXT. THE FRONT DOOR - NIGHT

Alicia stands at the FRONT DOOR moments later as JOSEPH, the butler, lets her in.

ALICIA :

Good evening. I'm Miss Huberman. Would you tell Mister Sebastian that I'm here?

INT. THE ENTRY HALL - NIGHT

Joseph leads Alicia through the mansion's large ENTRY HALL, past the closed door of the study from which she hears the muffled voices of the other guests, and into the LIBRARY. She watches nervously as Sebastian's imperious mother, MADAME SEBASTIAN, walks down the entry hall's curving grand staircase to greet her.

MME. SEBASTIAN

Miss Huberman?

ALICIA :

Yes.

MME. SEBASTIAN

Please, forgive me for keeping you waiting.

ALICIA :

Not at all.

MME. SEBASTIAN

You resemble your father very much. I'm Alex's mother.

ALICIA:

I knew when I saw you.

MME. SEBASTIAN

Alex has always admired you. Now at last I know why.

ALICIA :

You're very kind.

MME. SEBASTIAN

You did not testify at your father's trial.
We thought that unusual.

ALICIA :

He didn't want me to. He refused to let his
lawyers call me on the stand.

MME. SEBASTIAN

I wonder why.
Sebastian arrives.

SEBASTIAN :

Hello.
Sebastian kisses Alicia's hand.

SEBASTIAN :

Alicia. I'm so glad. You met my mother?

ALICIA :

Yes, we just met.

SEBASTIAN :

You didn't meet Alicia when we were in
Washington four years ago, did you, mother?
I don't know where you were at the time.

MME. SEBASTIAN

Alex, I think we should join our other guests.
All three head for the study.

SEBASTIAN :

(to Alicia, en route)

May I take your wrap?

Sebastian takes the fur and he and his mother enter the STUDY. Alicia
pauses in the doorway, aware that she's about to enter a lion's
den.

INT. THE STUDY - NIGHT

Once inside, Sebastian introduces Alicia to the male guests, the "keen
and desperate bunch" Prescott had warned her about. One by one, the men
approach and kiss her outstretched hand.

SEBASTIAN :

Miss Huberman, may I present Eric Mathis?

ERIC :

(intense but polished)

How do you do?

ALICIA :

How do you do?

SEBASTIAN :

William Rossner.

ALICIA :

How do you do?

ROSSNER :

Very honored.

SEBASTIAN :

Emil Hupka.

ALICIA :

How do you do?

EMIL :

(all smiles)

Delighted.

SEBASTIAN :

And Mister Knerr. And Doctor Anderson.

ALICIA :

Doctor Anderson.

DR. ANDERSON

(genuinely)

It gives me great pleasure.

SEBASTIAN:

(to Alicia)

Doctor Anderson is our guest of honor
tonight...

MME. SEBASTIAN

(interrupting)

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

JOSEPH :

Dinner is served, Madame.

Everyone heads for the dining room.

DISSOLVE TO:

INT. THE DINING ROOM - NIGHT

The guests file into the DINING ROOM, moments later. Mme. Sebastian is clearly in charge.

MME. SEBASTIAN

Doctor Anderson, you will sit beside me, over there. Eric, you will sit next to Miss Huberman.

Sebastian seats Alicia. While Doctor Anderson makes small talk with one of the female guests, Alicia notices Emil Hupka agitatedly whisper to Sebastian and point to a WINE BOTTLE on a nearby table. Sebastian calms Emil down,

whispers some reassurance ("You're mistaken"), and leads him to his seat.

Emil sits, somewhat ashamed.

DR. ANDERSON

You have just come from Spain, Senora?

SENORA :

A few weeks ago. It seems ages. Travel does not mean anything anymore, it goes so swift. One has the feeling of not going anywhere. I suppose we can expect rocket ships to be carrying us across the ocean very soon.

DR. ANDERSON

You can expect many strange things.

SEBASTIAN :

(to Eric Mathis)

See a good movie this afternoon, Eric?

ERIC :

No. I was disappointed.

SEBASTIAN :

Hm, must've been a comedy.

(to Alicia)

You know, Eric loves to go to the movies to cry. He's very sentimental.

Alicia sees Sebastian scowl at the others, apparently with regard to Emil.

SENORA:

(rambles on)

[?] It takes nearly as long to go from the city to the airport as it does to cross the [?]....

Alicia eyes the WINE BOTTLES with concern.

FADE OUT:

INT. THE ENTRY HALL - NIGHT

FADE IN on Emil Hupka pacing outside the closed doors of the STUDY, shortly after dinner.

CUT TO:

INT. THE STUDY - NIGHT

The other men, seated around a table, enjoy brandy and cigars.

ERIC :

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

DR. ANDERSON

I don't know. It was an understandable slip. Man was tired.

ROSSNER :

Bah. It is a very dangerous slip.

KNERR :

It's not the first one. There have been several other lapses before. There'll be more, if we permit them.

DR. ANDERSON

That's bad. That's very bad.

ERIC :

I think, gentlemen, you can leave it to me to find some way. When you drive up to Petropolis the road winds quite a bit. It is very high. There are some very awkward turns. I'm sure I'll not have any difficulty in getting Emil to give me a lift in his car.

It's quite a trick to jump clear. I'll just have to be careful, that is all. Turned my ankle the last time.

Eric turns to see Emil Hupka enter and approach the table.

EMIL:

(to Alex)

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

SEBASTIAN :

Oh, I think we'll take coffee in here, Emil.

EMIL:

(to all)

I'm very sorry, gentlemen, to make such an exhibition.

DR. ANDERSON

Nonsense. We all have nerves.

ERIC :

(to Emil)

You have been overworking.

(to Rossner)

Don't you think so, Rossner?

(to Emil)

You need a rest. Your health is very important to us.

EMIL :

That's very considerate. I am very tired.

So, now I think perhaps if-if you'll make my pardon to the ladies, Alex, for my leaving so early then I will go now.

ERIC:

(rises)

Maybe, Emil, it would be better if I came with you. I think that perhaps if you drive all the way up to Petropolis, it might be too much for you. I shall drive you.

EMIL:

(apprehensive)

No. That would be too much for you. All that way. That's too much to ask.

ERIC :

Nonsense. I'd love to go.

Eric leads Emil to the door.

ERIC :

(to Emil)

Come on, Emil.

(to all)

Good night, gentlemen.

EMIL :

Good night, Alex.

ROSSNER :

I hope you feel better in the morning, Emil.

EMIL :

Thank you. And I'm very sorry to make a scene before strangers. Very sorry.

Emil exits. Eric turns in the doorway, as polished as ever.

ERIC :

Thank you, Alex, for an excellent dinner.

And please tell your mother for me that the dessert was superb.

Eric closes the study door.

FADE OUT:

EXT. THE RACETRACK - DAY

FADE IN on the huge early morning crowd that packs the big RACETRACK in Rioat the foot of a picturesque mountain, a day or so later.

DISSOLVE TO:

A CLOSER VIEW of the same.

DISSOLVE TO:

EXT. SEBASTIAN'S BOX - DAY

Sebastian, peering through binoculars, and his mother, reading a newspaper, sit with Alicia's empty seat between them.

MME. SEBASTIAN

Miss Huberman has been gone a long time.

SEBASTIAN :

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

MME. SEBASTIAN

Really, I thought I was behaving rather well.

Has she been complaining about me?

SEBASTIAN :

No.

MME. SEBASTIAN

I'm 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?

SEBASTIAN :

Not at all, not at all.

DISSOLVE TO:

EXT. IN THE CROWD - DAY

Devlin spots Alicia in the racetrack CROWD as she leans against a
guardrail, moments later. He joins her, and they put on a show of
pretending that this is a chance encounter.

DEVLIN :

Hello.

ALICIA :

Oh, hello.

Devlin shakes Alicia's hand.

DEVLIN :

I thought I saw you.

ALICIA :

How are you?

DEVLIN :

Fine, thanks. Great turnout, isn't it?

ALICIA :

Yes.

They lower their voices.

DEVLIN :

Where are they?

ALICIA :

In a box in the stands. I don't think they can see us, Alex and his mother.

DEVLIN :

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

ALICIA :

Can you hear me?

Devlin pretends to fill out a racing form while taking notes.

DEVLIN :

Sure, go ahead.

ALICIA :

Heard of, uh, Doctor Anderson?

DEVLIN :

No.

ALICIA :

He's some kind of a scientist. Kind face, sixty years old, gray hair, deep crease in forehead.

DEVLIN :

Tall or short?

ALICIA :

Short.

DEVLIN :

Hmmph.

ALICIA :

Emil Hupka? Heard of him?

DEVLIN :

No.

ALICIA :

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

DEVLIN :

Didn't like the vintage?

ALICIA :

He seemed to think there was something else in the bottle.

DEVLIN :

Was there?

ALICIA :

No. It was wine. We drank it.

DEVLIN :

Has he pulled anything since?

ALICIA :

Haven't seen him since.

DEVLIN :

Anything else?

ALICIA :

Nothing important. Just a minor item that you may want for the record.

DEVLIN:

What is it?

ALICIA :

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

A pause, as Devlin's jealousy surfaces, changing his whole demeanor.

DEVLIN :

(bitterly)

Pretty fast work.

ALICIA :

(loses her composure)

That's what you wanted, wasn't it?

DEVLIN :

(harsh)

Skip it.

ALICIA :

(back to putting on a show)
Are you betting on this race?

DEVLIN :

No.

ALICIA :

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

DEVLIN :

Thanks for the tip.

ALICIA :

Alex says they've been holding him back allseason --
They lower their voices again.

DEVLIN :

I can't help recalling some of your remarks.
About being a new woman. Daisies andbuttercups, wasn't it?

ALICIA :

You idiot. What are you sore about? You knewvery well what I was doing.

DEVLIN :

Did I?

ALICIA :

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

DEVLIN :

I threw you at nobody.

ALICIA :

Didn't you tell me to go ahead?

DEVLIN:

A man doesn't tell a woman what to do. She
tells herself. You almost had me believing
in that little hokey-pokey miracle of yours,

that a woman like you could ever change her spots.

Alicia raises her binoculars to her face to watch the race, or perhaps to hide her anguish from Devlin.

ALICIA :

Oh, you're rotten.

DEVLIN :

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

ALICIA :

I see. Some kind of love test.

DEVLIN :

That's right.

ALICIA :

Well, you never believed in me anyway, so what's the difference?

DEVLIN :

Lucky for both of us I didn't. It wouldn't have been pretty if I believed in you. If I'd figured: "She'll never be able to go through with this. She's been made over by love..."

ALICIA:

(starts to cry)

If you only once had said that you loved me. Oh, Dev.

DEVLIN :

Listen. You chalked up another boyfriend. That's all. No harm done.

ALICIA :

I hate you.

DEVLIN:

(grins)

There's no occasion to. You're doing good

work.

(off the race)

Number ten's out in front. Looks as if Sebastian knows how to pick 'em.

ALICIA :

Is that all you have to say to me?

DEVLIN :

Dry your eyes, baby. It's out of character. Except, keep on your toes -- it's a tough job we're on.
Devlin sees Sebastian coming.

DEVLIN :

(to Alicia)

Snap out of it, here comes dreamboat. Sebastian threads through the crowd and joins them as Alicia tries to regain her composure.

ALICIA :

Oh, hello, Alex. It was so exciting, a beautiful horse. Do you remember Mister Devlin?

SEBASTIAN :

(to Devlin)

How do you do?

DEVLIN:

(to Sebastian)

Hello. Alicia tells me you had a bet on number ten. Sorry I didn't get the tip earlier. So long.
Devlin walks off.

ALICIA :

See you sometime, Dev.

(to Alex)

It was a wonderful race. Did you have much money on the winner?

SEBASTIAN :

I didn't see the race.

ALICIA :

Didn't you? I thought I saw you looking through your field glasses.

SEBASTIAN :

I was watching you and your friend, Mister Devlin. I presume that's why you left my mother and me. You had an appointment to meet him.

ALICIA :

Don't be absurd. I met him purely by accident.

SEBASTIAN :

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

ALICIA :

Oh, he's just...

SEBASTIAN :

I watched you. I thought maybe you're in love with him.

ALICIA :

Don't talk like that. I detest him.

SEBASTIAN :

Really? He's very good looking.

ALICIA :

Alex, I've told you before. Mister Devlin doesn't mean a thing to me.

SEBASTIAN :

I'd like to be convinced. Would you maybe care to convince me, Alicia, that Mister Devlin means nothing to you?

DISSOLVE TO:

EXT. U.S. EMBASSY - DAY

The U.S. EMBASSY, not long after.

DISSOLVE TO:

INT. PRESCOTT'S OFFICE - DAY

Prescott sits with Beardsley and Beardsley while a moody Devlin stands, staring out a window.

PRESCOTT :

... pleased to hear, 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 Rensler is working here in Brazil.

BEARDSLEY :

One of Germany's scientific wizards.

BARBOSA :

I didn't know he was here.

PRESCOTT :

Oh, yes. He's living and experimenting in Sebastian's house. They call him Doctor Anderson.

A KNOCK at the door.

BARBOSA :

Entree.

A young man, RIBIERO, enters.

RIBIERO :

Excuse me, sir. Miss Huberman wishes to see Captain Prescott or Mister Devlin.

PRESCOTT :

What do you mean, she's here?

RIBIERO :

Yes, sir.

BEARDSLEY:

Well, show her in, Ribiero.

RIBIERO :

Yes, sir.

He goes to fetch her.

PRESCOTT :

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

BEARDSLEY :

She's had me worried for some time. A woman of that sort.

DEVLIN :

(to Beardsley)

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:

(bitterly ironic)

Not at all, not the slightest. Miss Huberman is first, last, and always not a lady. She may be risking her life, 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.

PRESCOTT :

Take it easy, Dev.

DEVLIN :

(to Prescott)

Sorry.

BEARDSLEY :

I think those remarks about my wife are uncalled for.

DEVLIN :

(to Beardsley)

Withdrawn. Apologized, sir.

The door opens and a dazed Alicia is shown into the office.

PRESCOTT :

How do you do, Miss Huberman?

ALICIA :

How do you do?

PRESCOTT:

(introduces the others)

This is Mister Beardsley and Senor JulioBarbosa. Care to sit down?

ALICIA :

(sits)

Thank you.

BARBOSA :

You have the esteem of my government,
Senorita.

BEARDSLEY :

But we are worried about you visitingthis office.

ALICIA :

I promise not to break the rules again,
but I need some advice and I couldn't
find Mister Devlin. In fact, I need itbefore lunch.

PRESCOTT :

Something happened?

ALICIA :

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

BEARDSLEY :

What?

PRESCOTT :

Well, well.

ALICIA :

He... he wants me to marry him right awayand I am to give him my answer at
lunch.

And I didn't know what the department mightthink about such a step.

PRESCOTT :

Are you willing to go this far for us, MissHuberman?

ALICIA :

(to Prescott)

Yes, if you wish.

PRESCOTT :

What do you think of this, Devlin?

DEVLIN :

Oh, I think it's a useful idea.

BEARDSLEY:

(to Devlin)

Well, you know the situation better than any of us.

DEVLIN:

(to Alicia)

May I ask what inspired Alex Sebastian to go this far?

ALICIA :

He's in love with me.

DEVLIN:

And he thinks you're in love with him?

ALICIA :

(more to Devlin than the others)

Yes, that's what he thinks.

BARBOSA :

(delighted)

Gentlemen, it's the cream of the jest.

ALICIA :

(looks straight at Devlin)

Then... then, it's all right?

Prescott sees the look pass between Alicia and Devlin but doesn't know what to make of it.

PRESCOTT :

Well. Yes, I-I'd say so. Of course, it's a perfect marriage... for us.

DEVLIN :

There's only one thing. Won't it delay us a bit?

PRESCOTT :

What do you mean?

DEVLIN :

Well, Mister Sebastian is a very romantic fellow, isn't he, Alicia?

ALICIA :

Yes.

DEVLIN :

Then he'll probably want to take his bride away for a long honeymoon. Won't that hold us up?

BEARDSLEY :

Devlin's got a point there.

PRESCOTT :

Oh, I don't know. I think we can rely on Miss Huberman to get back into the house, quickly.

ALICIA :

(quietly)

Yes, I think I can manage that.

Devlin abruptly begins leaving the room to cover his emotion.

DEVLIN :

Well, everything seems to be nicely arranged.

I don't think you need me here anymore, do you, Captain Prescott?

Devlin closes the door on his way out, leaving a drained Alicia with the others.

PRESCOTT :

I do want to thank you, Miss Huberman, very much. I think so far everything has been managed with great intelligence.

BARBOSA :

Yes. Thank you very much.

DISSOLVE TO:

INT. MME. SEBASTIAN'S BEDROOM - DAY

Not long after, Sebastian stands, watching his seated mother doing her needlepoint.

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 :

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

MME. SEBASTIAN

We will discuss it more fully tonight.

SEBASTIAN :

We will not discuss it tonight. You know, all these carping questions are merely the expression of your own jealousy -- just as you've always been jealous of any woman I've ever shown any interest in. In this case, there's nothing more to discuss.

MME. SEBASTIAN

You mean, then, you are going ahead with this marriage?

SEBASTIAN :

I mean that the wedding will be next week.

It'll be private. We shall both be pleased to have you present, if you wish.

Sebastian leaves the room, closing the door behind him. Mme. Sebastian sits alone.

FADE OUT:

EXT. SEBASTIAN'S MANSION - NIGHT

FADE IN on Sebastian's limousine as it arrives at the MANSION some weeks later.

DISSOLVE TO:

EXT. SEBASTIAN'S FRONT STEPS - NIGHT

Sebastian and his wife Alicia, arm in arm, exit the limo and mount the FRONT

STEPS, moments later.

DISSOLVE TO:

INT. THE ENTRY HALL - NIGHT

In the darkened ENTRY HALL, Joseph the butler goes to answer the KNOCKING at the front door. He checks the peephole and is surprised to see the newlyweds. He hurriedly lets them in.

JOSEPH :

Oh. Good evening, sir. Madame.

ALICIA :

Good evening, Joseph.

SEBASTIAN :

Joseph.

(seeing the darkness)

Joseph, it doesn't look very cheerful in here.

JOSEPH :

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

SEBASTIAN :

Why not? I telegraphed her.

Joseph turns on some lights.

JOSEPH :

Madame Sebastian said we were all to retire, sir.

SEBASTIAN :

Where is my mother?

Joseph takes their wraps.

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.

ALICIA :

That'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, I'm rather tired myself.

SEBASTIAN :

We'll go right up then?

ALICIA :

(to Joseph)

Good night.

JOSEPH :

Good night.

Sebastian and Alicia go up the grand staircase.

FADE OUT:

INT. ALICIA'S BEDROOM - DAY

FADE IN on Alicia and the household staff moving her things into the mansion,
the next morning.

ALICIA:

(to a maid)

I'd like to have all my dresses put out on the bed here. Don't hang anything up, I'd like to know where everything goes.

(to Joseph)

Oh, Joseph, did you have the closets aired?

JOSEPH :

Yes, Madame.

Joseph shows Alicia a closet.

ALICIA :

Oh, this isn't very large. I'll need more room.

Alicia leads Joseph into the HALLWAY to hunt for more closet space. She tries a door.

ALICIA :

This door is locked.

JOSEPH :

That's used for a storeroom, Madame.

ALICIA :

Oh. May I have the key?

JOSEPH :

I do not have the keys, Madame.

ALICIA :

Where are they?

JOSEPH :

Madame Sebastian has charge of all the housekeys, Madame.

ALICIA :

Oh. Do you know where Mister Sebastian is?

JOSEPH :

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

CUT TO:

INT. THE ENTRY HALL - DAY

The study DOORS are closed.

DISSOLVE TO:

INT. THE STUDY - DAY

Sebastian's "business meeting" is underway. All the men introduced to Alicia at the party are present, except one, of course.

DR. ANDERSON

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

SEBASTIAN :

Leykin is just as good.

DR. ANDERSON

Such is your opinion. But I don't want to criticize. What, er, were you asking? Oh, you want a report. [?] Well, my friends.

My work is done.

SEBASTIAN :

You've been successful?

DR. ANDERSON

Yes.

CUT TO:

INT. THE ENTRY HALL - DAY

Alicia approaches the study DOORS, knocks, and quickly barges in on the meeting.

ALICIA :

Oh, I'm very sorry.

Sebastian joins her at the doorway.

SEBASTIAN :

Not at all, come on in.

ALICIA :

No, I'm sorry to interrupt you, I didn't know you were busy. Some of the closets are locked. Could you give me the keys?

SEBASTIAN :

Oh, I'm so sorry. I'd forgotten about the keys. Of course, I'll get them for you at once.

Sebastian closes the door and he and Alicia walk hand-in-hand up the stairs.

DISSOLVE TO:

INT. UPSTAIRS HALLWAY - DAY

Alicia and Sebastian arrive at the top of the stairs, where they separate

--

she heads for her room and he heads for his mother's.

SEBASTIAN:

(to Alicia)

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

Alicia watches as Sebastian walks down the hall and knocks on his mother's door.

SEBASTIAN :

Mother? Mother?

MME. SEBASTIAN

Come in.

Alicia watches as Sebastian enters his mother's room and closes the door

behind him. She hears their muffled voices quickly raised in argument.

SEBASTIAN :

Mother, Alicia wants the keys to get into the closets.

MME. SEBASTIAN

I think they can be safer left to me. After all if she wants the keys...

SEBASTIAN :

Please, mother, stop arguing! Give me those keys.

MME. SEBASTIAN

I will not. [You won't get these keys and that's it.]

SEBASTIAN :

Mother, will you please give me the keys?

Thank you.

Sebastian exits his mother's room and strides down the hall grimly, but is all smiles by the time he enters Alicia's bedroom.

INT. ALICIA'S BEDROOM - DAY

Sebastian finds Alicia arranging her many clothes.

SEBASTIAN :

Well, here they are.

Sebastian places the keys in Alicia's hand.

SEBASTIAN :

Afraid I'm going to be busy for the rest of the morning, my dear.

Sebastian kisses Alicia's cheek

SEBASTIAN :

See you at lunch.

ALICIA :

Thank you, dear.

He leaves, closing the door behind him, while she eyes the keys in her hand.

DISSOLVE TO:

INT. MONTAGE - DAY

Alicia and Joseph unlock doors to a number of closets and storerooms, ending on a Unica brand lock in the PANTRY for which Alicia has no key.

JOSEPH :

Mister Sebastian has the key for this, Madame. It's the wine cellar.

As they walk away from the door, Alicia glances back over her shoulder at the UNICA LOCK.

FADE OUT:

EXT. CITY PARK - DAY

FADE IN on Devlin and Alicia sitting on a park bench, some time later.

DEVLIN :

Well, then, the wine cellar is the obvious place to look.

ALICIA :

Alex has the key to that.

DEVLIN :

Then get it from him.

ALICIA :

Get it? How?

DEVLIN :

Don't you live near him?

ALICIA :

What do I look for if I get the key?

DEVLIN :

You look for a bottle of wine, like the one that rattled the fellow at dinner that night.

ALICIA :

All the bottles look alike to me. I'm no

mastermind.

DEVLIN :

You're doing all right.

ALICIA :

It's no fun, Dev.

DEVLIN :

Too late for that now, isn't it? Look, uh, why don't you persuade your husband to throw a large shindig, so that he can introduce his bride to Rio society, say sometime next week?

ALICIA :

Why?

DEVLIN :

Consider me invited, and I'll try and find out about that wine cellar business.

ALICIA :

I don't think my husband is interested in entertaining just yet.

DEVLIN :

The honeymoon isn't over, huh? Don't underestimate your charms, Mrs. Sebastian, you can handle it.

ALICIA :

I don't think it's going to be so easy about you. He thinks you're in love with me.

DEVLIN :

Well, then, tell him you thought if you invited me to the house and I saw how happily married you were, then the horrid passion I have for you might be torn out of me.

ALICIA :

That sounds very logical.

DEVLIN :

Good, next week then, and get the key. I have to fly up to Belem, but I'll be back in time.

ALICIA :

All right.
Alicia rises.

ALICIA :

I'll be looking forward to seeing you.
Devlin rises, gallantly removing his hat.

DEVLIN :

Always a pleasure meeting you, Madame.
She walks off.

DISSOLVE TO:

EXT. SEBASTIAN'S MANSION - NIGHT

The Sebastian MANSION early one night, about a week later. All the lights are on in preparation for a "large shindig."

DISSOLVE TO:

INT. UPSTAIRS HALLWAY - NIGHT

Inside the mansion, the night sky is visible through a window next to a grandfather clock which reads what looks like twenty to seven.

DISSOLVE TO:

INT. SEBASTIAN'S DRESSING ROOM - NIGHT

Alicia, rather stunning in a black gown, puts on earrings as she approaches Sebastian's DRESSING ROOM. She sees that he is in his bathroom, the door of which is slightly ajar. She then spots his key chain on a nearby table.

She reaches for it, pausing at the sound of his voice.

SEBASTIAN:

(from the bathroom)

I'm surprised at Mister Devlin coming tonight. I don't blame anyone for being in love with you, darling. I-I just hope that, er, nothing will happen to give him any false impression. Be with you in a minute.

As he speaks, Alicia picks up the key chain, finds the Unica key, and removes it. She is on her way out of the dressing room, clutching the key in her fist, when Sebastian suddenly emerges from the bathroom in a robe and crosses to her.

SEBASTIAN :

Darling.

He takes both her HANDS in his. She tenses up.

SEBASTIAN :

It's not that I don't trust you, but when you're in love at my age, every man who looks at a woman is a menace. Will you forgive me for even talking about it?

I'm very contrite.

To show his contrition, Sebastian opens Alicia's right hand and slowly kisses her palm. She realizes he is about to do the same with her left

hand, the one with the key in it. To prevent this, she throws her arms around him in what's meant to be a passionate embrace. As she does this,

she drops the key on the carpet behind him and somehow pushes it under a table with her foot.

DISSOLVE TO:

INT. THE ENTRY HALL - NIGHT

In the mansion's well-lit ENTRY HALL, the big party is just getting underway.

From top to bottom: a crystal chandelier, a curving grand staircase, a sizable number of formally-dressed party guests drawn from Rio's elite, and,

in the center of it all, the dapper host who greets each guest at the front door, his lovely new wife -- and a stolen wine cellar key that she secretly clutches in a nervous hand. The only thing missing is a certain American intelligence agent who has not yet shown up, much to Alicia's concern.

SEBASTIAN:

(to Alicia)

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

Sebastian leads her away just before Devlin arrives. A SERVANT takes his coat.

DEVLIN :

(to the servant)

Where can I find Alex Sebastian?

SERVANT :

By the drawing room, sir.

DEVLIN :

Thanks.

Devlin strides off to the drawing room.

INT. DRAWING ROOM - NIGHT

Devlin spots Alicia, who approaches him. A jealous Sebastian watches them from the opposite side of the room.

ALICIA :

Hello, Dev.

DEVLIN :

Good evening.

Devlin kisses Alicia's hand, palming the key.

ALICIA :

You haven't seen the house, have you?

DEVLIN :

Well, it's quite a jolly little cottage.

ALICIA :

Let me show you around the place.

DEVLIN :

Later, his [nips?] is on the trail.

Sebastian approaches and shakes hands with Devlin.

SEBASTIAN :

Mister Devlin.

DEVLIN :

Good evening.

SEBASTIAN :

Glad to see you.

DEVLIN :

It was kind of your bride to invite me.

SEBASTIAN :

We both invite you, Mister Devlin.

(to Alicia)

See that our guest is fed, my dear, amused.

You know --

Sebastian sees a guest he has not yet greeted.

SEBASTIAN :

(to Alicia)

Oh, excuse me.

(to the guest)

Madame Esterich, I'm so glad to see you...

Sebastian abruptly walks off. Devlin and Alicia speak in low voices as they head for the bar.

DEVLIN :

This isn't going to be easy.

ALICIA:

Why?

DEVLIN :

He, er, he's quite sensitive about you. He's going to watch us like a hawk.

ALICIA :

Yes, he's rather jealous of anyone.

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 :

Oh, I hadn't thought about that.

DEVLIN :

Quite a point.

CUT TO:

INT. THE BAR - NIGHT

At the bar, a man who looks rather like the famed movie director Alfred Hitchcock sucks down a glass of champagne. He leaves just as Devlin and Alicia enter. Joseph pours drinks. Alicia hands one to Devlin.

DEVLIN :

Thank you.

Devlin is suddenly accosted by Senora Ortiz, the woman with whom Sebastian was riding at his club.

SENORA ORTIZ :

Oh, Mister Devlin, how nice. You remember me?

DEVLIN :

Senora Ortiz.

SENORA ORTIZ :

How sweet. Young men usually have short memories.

Someone offers her a glass.

SENORA ORTIZ :

Oh, here's something I adore, champagne.

She takes first the glass, and then Devlin's arm, meaning to steal him away from Alicia.

SENORA ORTIZ :

(to Alicia)

Oh, er, may I?

Alicia smiles her assent and Senora Ortiz leads Devlin away. A preoccupied Alicia turns to look at the ice chest full of champagne bottles.

ALICIA :

Joseph?

JOSEPH :

Madame?

ALICIA :

Do you think you have enough champagne to last for the rest of the evening?

JOSEPH :

I don't know, Madame. I hope so.

Alicia, after noting Sebastian engaged in a conversation with a guest, heads back to Devlin and Senora Ortiz chatting in the ENTRY HALL.

INT. THE ENTRY HALL - NIGHT

ALICIA :

Enjoying yourself, Mister Devlin?

DEVLIN :

Very much, thank you.

ALICIA :

There are so many things I would like to ask you about the states. I haven't heard anything for a long time.

DEVLIN :

I'll be glad to tell you. Will you excuse me, Senora Ortiz?

Alicia and Devlin grab a seat. Sebastian sees them sitting together and waves. Alicia smiles and toasts him with her glass. Alicia and Devlin pretend to chat amiably.

ALICIA :

We better hurry.

DEVLIN :

Lots of time.

ALICIA :

No. Joseph may have to ask Alex for more wine.

DEVLIN :

Uh huh.

ALICIA :

He's running out faster than he thought.

DEVLIN :

Oh, I'm sorry to hear that.

(re:

Is he watching?

ALICIA:

Yes. You'd better go out in the garden alone and wait around back of the house for me and I'll show you the wine cellar door.

DEVLIN :

Um hmm.

Sebastian starts walking toward the seated couple just as they rise and separate. Alicia, all smiles, crosses to meet Sebastian.

SEBASTIAN :

Nice party, isn't it?

ALICIA :

A wonderful party.

SEBASTIAN :

I think you've done it wonderfully well. I'm very proud. Mister Devlin bother you much?

ALICIA :

Oh, no, darling. He's trying to drown his sorrows.

CUT TO:

INT. THE BAR - NIGHT

Devlin gets a light for his cigarette. He notes the ice chest full of bottles, then slowly makes his way out of the house by way of the TERRACE.

CUT TO:

INT. AMONGST THE GUESTS - NIGHT

Alicia, fans herself. She and Sebastian listen to a French-speaking guest. A servant proffers a tray full of champagne glasses. Alicia declines. She decides to break away.

ALICIA:

(to Sebastian and the guest)

Excuse me, I think I'll ask the orchestra

to play some Brazilian music. They've played waltzes all evening.

SEBASTIAN :

[?], my dear.

Alicia departs. Sebastian remains, genuinely engrossed in the conversation.

CUT TO:

EXT. THE GARDEN - NIGHT

Devlin, pacing in the GARDEN, outside the door that leads to the pantry. He

puts out his cigarette just as Alicia turns on the light inside. She opens the garden door to let him to the PANTRY.

CUT TO:

INT. THE PANTRY - NIGHT

Alicia points Devlin to the wine cellar.

ALICIA :

There's the door.

DEVLIN :

Right.

They cross to the wine cellar door and Devlin unlocks it.

ALICIA :

I'll keep the garden door open and I'll tell you if anything happens.

Devlin enters the WINE CELLAR and snaps on the light. Alicia waits nervously by the garden door as Devlin investigates.

CUT TO:

INT. THE BAR - NIGHT

Upstairs, Joseph pours wine. He glances at the dwindling number of bottles in the ice chest.

CUT TO:

INT. THE WINE CELLAR - NIGHT

Devlin looks over the wine stock. Reaching for an inventory, he accidentally

knocks a bottle of fine Pommard wine off a shelf. It SHATTERS and, to his surprise, it's filled not with wine, but with what looks like black sand.

Alicia, hearing the noise, enters the wine cellar.

ALICIA :

What happened?

DEVLIN :

Look, vintage sand.

Devlin checks the other bottles.

DEVLIN :

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

ALICIA :

But that isn't really sand, is it?

DEVLIN:

No, I think it's some kind of metal ore.

While Alicia looks for a bottle to replace the broken one, Devlin takes a sample of the ore from the floor, using an envelope from his pocket.

CUT TO:

INT. THE BAR - NIGHT

Joseph sees that the ice chest has only three bottles in it. He leaves to fetch Sebastian.

CUT TO:

INT. THE WINE CELLAR - NIGHT

Devlin scoops up the ore with a funnel improvised from a sheet of paper and hides broken bits of glass underneath the wine shelves.

DEVLIN :

This is a bit weird.

ALICIA :

I'm terrified.

Alicia has poured the contents of a Pommard wine bottle down a sink and hands the empty bottle to Devlin.

DEVLIN :

Just pretend you're a janitor. Janitors are never terrified.

ALICIA :

I have a feeling we're very slow.

DEVLIN :

We're on schedule. Take it easy.
Alicia crosses nervously to look out the cellar door.

ALICIA :

I keep hearing someone coming.

DEVLIN :

Ah, that'll be nice.
Devlin, using the paper funnel, fills the empty wine bottle with the ore.
Alicia crosses back to him.

ALICIA :

Think if he comes down with Joseph.

DEVLIN :

Unfortunate.

CUT TO:

INT. AMONGST THE GUESTS - NIGHT

Upstairs, Joseph searches for Sebastian, finds him, and tells him about the need for more champagne.

CUT TO:

INT. THE WINE CELLAR - NIGHT

Devlin uses his handkerchief to dust the last remains of ore under the wine shelves. Alicia has capped the bottle with a paper label and Devlin returns it to its place on the shelf. They shut off the light, head into the PANTRY and shut the door.

INT. THE PANTRY - NIGHT

Devlin returns the key to Alicia. But as they hustle for the garden door, Alicia spots a shadow that indicates someone coming down the stairs at the opposite end of the pantry.

ALICIA :

(quietly)

Someone's coming.
Devlin leads her into the garden and closes the door.

EXT. THE GARDEN - NIGHT

Devlin and Alicia are in the GARDEN, but visible through a window in the garden door. Alicia recognizes the shadow.

ALICIA :

Alex. He's seen us.
She wants to run but Devlin holds her back.

DEVLIN :

Wait a minute, I'm going to kiss you.

ALICIA :

No, he'll only think that we'd --

DEVLIN :

What I want him to think.
Devlin kisses her.

INT. THE PANTRY - NIGHT

Descending the PANTRY stairs, both Sebastian and Joseph see Devlin and Aliciakissing, framed in the window of the garden door. Sebastian turns to Joseph.

SEBASTIAN :

You'd better stay upstairs, Joseph. They
may need you.

JOSEPH :

(no fool, he)
Yes, sir.
Joseph heads back up the stairs.

EXT. THE GARDEN - NIGHT

Devlin and Alicia continue to kiss, but it's no longer play-acting --
foreither of them.

ALICIA :

Oh, Dev, Dev.
Devlin sees Sebastian crossing to the garden door to confront them.

DEVLIN :

(whispers to Alicia)
Push me away.
Sebastian opens the garden door and confronts the couple.

SEBASTIAN :

(ironic)
I'm sorry to intrude on this tender scene.
Devlin and Alicia stand apart from one another.

ALICIA:

(to Sebastian)

I couldn't help what happened. He's been drinking.

SEBASTIAN :

So, he carried you down here, hm?

ALICIA :

Oh, please, Alex.

SEBASTIAN :

(pure jealousy)

You love him.

ALICIA :

No, of course not.

(to Devlin)

Please go.

DEVLIN:

(to Sebastian)

For what it's worth, as an apology, your wife is telling the truth. I knew her

before you, loved her before you, but I wasn't as lucky as you.

(to Alicia)

Sorry, Alicia.

ALICIA :

(to Devlin)

Please go.

DEVLIN :

Good night.

Devlin leaves via the garden.

ALICIA :

Alex, don't be foolish. I-I came down here

because he threatened to make a scene unless

I'd see him alone.

SEBASTIAN :

He kissed you.

ALICIA :

I-I couldn't stop him. I tried.

SEBASTIAN :

We'll talk about it later. Your guests are upstairs. Would you please go to them?

Sebastian watches Alicia as she leaves through the garden.

CUT TO:

INT. THE ENTRY HALL - NIGHT

Madame Sebastian sees a servant help Devlin into his coat.

MME. SEBASTIAN

Oh, Mister Devlin, are you going so soon?

DEVLIN :

Yes, I'm afraid I have to be up early in the morning. Thank you, and good night.

The unreadable Madame Sebastian watches Devlin leave.

CUT TO:

INT. THE PANTRY - NIGHT

Sebastian, calling to Joseph, at the top of the PANTRY STAIRS.

SEBASTIAN :

Oh, Joseph?

JOSEPH :

Yes, sir?

SEBASTIAN :

We can go down for the wine now.

JOSEPH:

Yes, sir.

Sebastian descends to the PANTRY with Joseph, pulls out his KEY CHAIN and realizes that the wine cellar key is missing. He looks at the wine cellar

door. A dark thought occurs to him.

SEBASTIAN :

You know, Joseph. I don't think we need give them any more champagne. We still have some upstairs, haven't we?

JOSEPH :

Yes, sir.

Sebastian heads back to the stairs, Joseph follows.

SEBASTIAN :

And some whiskey and wine?

JOSEPH :

Yes, sir.

SEBASTIAN :

Well, I think we'll give them that.

JOSEPH :

Very good, sir.

DISSOLVE TO:

INT. THE ENTRY HALL - NIGHT

The party is over. A servant tidies up a table. Sebastian kisses his mother

good night and she climbs the grand staircase. He then turns to Alicia.

ALICIA :

I'm sorry about what happened, Alex.

SEBASTIAN :

Oh, my dear, I shall never forgive myself for behaving like a stupid schoolboy.

ALICIA :

Then you believe me?

SEBASTIAN :

Well, of course. It isn't worth mentioning again.

ALICIA :

Thank you. Are you coming up?

SEBASTIAN :

Not for a little while. Doctor Anderson's waiting for me in the study. Sleep well. Sebastian kisses Alicia's cheek.

SEBASTIAN :

It was a very successful party.

ALICIA :

Good night, then.

SEBASTIAN :

Good night.

ALICIA :

Thanks for being so nice.

Sebastian watches Alicia suspiciously as she climbs the stairs.

DISSOLVE TO:

INT. SEBASTIAN'S DRESSING ROOM - NIGHT

Later that night, Sebastian removes his jacket and drapes it over a chair. From here, he can see Alicia, asleep in her bed. He takes his KEY CHAIN out of his pocket, looks at, and drops it on the dressing room table.

DISSOLVE TO:

INT. UPSTAIRS HALLWAY - DAY

Sunlight shines through the window next to the grandfather clock, the next morning.

DISSOLVE TO:

A CLOSER VIEW of the clock as it STRIKES six.

DISSOLVE TO:

INT. SEBASTIAN'S BEDROOM - DAY

Sebastian, awake in his bed, turns over to look at Alicia, apparently asleep in hers. Sebastian rises, puts on a robe, crosses the BEDROOM, enters his DRESSING ROOM, looks at the table -- and finds the Unica KEY on his key chain.

DISSOLVE TO:

INT. THE WINE CELLAR - DAY

Sebastian, still in his robe, enters the WINE CELLAR, minutes later. He crosses immediately to the Pommard wine bottles, but at first glance, they seem undisturbed. He inspects the rest of the cellar, but sees nothing amiss until he happens to look in the sink and spots spilt wine near the drain.

He crosses back to the Pommard bottles for a closer look. All the bottles are labeled 1934 except one, labeled 1940, filled with ore, and with nocork, merely a paper label. On the floor, Sebastian finds traces of ore, and under the wine shelves, shards of broken glass, one of which has a 1934label on it.

DISSOLVE TO:

INT. THE ENTRY HALL - DAY

Sebastian slowly walks through the darkened ENTRY HALL and climbs the staircase, not long after. He reaches the top and pauses, his face grim.

DISSOLVE TO:

INT. MME. SEBASTIAN'S BEDROOM - DAY

Sebastian sits in his mother's BEDROOM, minutes later. Madame Sebastian is asleep in bed.

SEBASTIAN :

Mother. Mother.

She awakens and looks at the clock on her night stand.

MME. SEBASTIAN

Why are you up so early?

SEBASTIAN :

I need your help.

MME. SEBASTIAN

Something is wrong?

SEBASTIAN :

A great deal. Alicia.

Madame Sebastian breaks into a smile.

MME. SEBASTIAN

I have expected it. I knew. I knew. What is it? Mr. Devlin?

SEBASTIAN :

No. I am married to an American agent.

A deadly pause. Madame Sebastian lights a cigarette.

DISSOLVE TO:

INT. SEBASTIAN'S BEDROOM - DAY

Alicia, still asleep in her bed. Sebastian's bed is empty.

DISSOLVE TO:

INT. MME. SEBASTIAN'S BEDROOM - DAY

Sebastian and his mother assess the situation, that same morning.

MME. SEBASTIAN

Yes, it is easy to see now. I knew but I didn't see. They picked her because of her father.

SEBASTIAN :

I must have been insane, mad. Behaved like an idiot, to believe in her with her clinging kisses.

MME. SEBASTIAN

Stop wallowing in your foul memories.

SEBASTIAN :

Then what do I do? There's nothing to do.

I'm done, finished. They'll find out.

MME. SEBASTIAN

They won't find out.

SEBASTIAN :

They'll find out what I'm married to. Look what they did to Emil Hupka. Emil, who did nothing. And I've betrayed them, I've bungled and there's no excuse. I'd do the same myself-- kill the fool that betrayed them.

MME. SEBASTIAN

There's no need for them to find out.

SEBASTIAN :

Mathis is very sharp.

MME. SEBASTIAN

Yes. He dislikes you. But his criticism of your talents wouldn't go that far to imagine that you are married to an American agent.

You are protected by the enormity of your stupidity. For a time.

SEBASTIAN :

Alicia, I'll take care of her myself.

MME. SEBASTIAN

No, not that way.

SEBASTIAN :

I stood looking at her when she was asleep.

I could have--

MME. SEBASTIAN

Quiet. Alex. You're almost as impetuous as before your wedding. You barred me

from that episode. Let me arrange this one. 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... Sebastian listens to his mother.

FADE OUT:

EXT. THE TERRACE - DAY

FADE IN on Alicia and Sebastian seated at a breakfast table on the TERRACE that morning. Madame Sebastian sits nearby.

SEBASTIAN:

(to Alicia, with concern)

Drink your coffee, darling. It's getting cold.

ALICIA :

Are you going out this afternoon, Alex?

SEBASTIAN :

No, my dear, I have some letters to write. What are you going to do?

ALICIA :

Oh, I just have a little shopping. Alicia's COFFEE CUP rests on a saucer.

ALICIA :

I'd like to go to the Imperiale. Alicia picks up the COFFEE CUP.

ALICIA :

And maybe I'll go to [Cosmo's?] and see if they have any new books in from New York. Alicia drinks from the COFFEE CUP.

SEBASTIAN :

Oh, if you're going down there, would you go into [Sir Crooz?] for me and see if my

cigars have arrived. Should be about a thousand of them. If they have, ask them to keep them in the humidor for me, will you? Madame Sebastian works her needlepoint, without a word.

DISSOLVE TO:

INT. PRESCOTT'S APARTMENT - DAY

Alicia sits in PRESCOTT'S APARTMENT, rubbing her brow, sometime later. Prescott and Alicia sit on a sofa, next to a window, bright sunlight streaming in.

PRESCOTT :

Anything wrong?

ALICIA :

No. No, the light bothers me. I have a bit of a headache. Would you mind?

PRESCOTT :

Oh, yes, I think we can fix that.
He closes the blinds.

ALICIA :

Thank you.

PRESCOTT :

You know some people get too much sun down here, you must be careful. I think you can be very proud of yourself, Mrs., er, Sebastian. That sand that Devlin brought in shows uranium ore. So, now we know what we're driving at. And your job from now on will be to try to help us find out where that sand comes from. The location of the uranium deposit is of vast importance and we're putting quite a few people on it. But I think you'll be of great help.

ALICIA :

All right.

PRESCOTT :

But that isn't the main reason why I asked you to come up here this afternoon.

ALICIA :

No?

PRESCOTT :

No, I wanted to tell you that I'm going to change your contact in about a week. Mister Devlin's been transferred to Spain.

ALICIA :

To Spain? Does Mister Devlin know that?

PRESCOTT :

Oh, yes. He asked for the transfer.

ALICIA :

Why?

PRESCOTT :

Well, I guess he thought he was going stale here.

ALICIA :

He wants to leave Rio?

PRESCOTT :

Yes, I guess he thought he'd find Spain more interesting.

ALICIA :

Yes, I imagine it would be. There really isn't very much for a brainy fellow like Mister Devlin to do in Rio anymore.

PRESCOTT:

Well, of course, it is more or less routine now.

ALICIA :

In the meantime, I am to report to Mister Devlin as usual?

PRESCOTT :

Oh, yes. He'll be here until the new man arrives.

They rise and cross to the door.

ALICIA :

Thank you, Captain Prescott. I'll keep my ears wide open. Goodbye.

PRESCOTT :

Goodbye.

Prescott shows her out.

PRESCOTT :

Oh, and, uh, go easy on that sun, hey?

DISSOLVE TO:

EXT. THE TERRACE - DAY

An empty COFFEE CUP sits on a table on the TERRACE. In the distance, Sebastian and Alicia walk side by side across the lawn, near Doctor Anderson.

Alicia suddenly stops and puts her hand to her forehead.

SEBASTIAN :

Darling, what is it?

ALICIA :

I don't know.

SEBASTIAN :

Are you in pain?

ALICIA :

Yes, I-I'm so dizzy. I...

Doctor Anderson crosses to Sebastian and Alicia.

DR. ANDERSON

(to Sebastian)

Wh-what happened to her?

SEBASTIAN :

We were walking and she was stricken suddenly.

Alicia takes Sebastian's arm for support.

ALICIA :

I'll be all right. Let's go inside.

DISSOLVE TO:

EXT. RIO - DAY

A busy area of Rio de Janeiro.

DISSOLVE TO:

EXT. THE BENCH - DAY

Alicia walks rather slowly to the BENCH where Devlin sits, reading a newspaper. She joins him.

ALICIA :

I'm sorry I couldn't make it on time.

DEVLIN :

It gets a bit lonely squatting on a bench all day.

ALICIA :

(ironic)

Yes, Rio can be a very dull town.

DEVLIN :

What's new?

ALICIA :

Nothing. What's new with you?

DEVLIN :

Nothing. Any domestic troubles about the other night?

ALICIA :

No.

DEVLIN :

Any footprints in that sand yet?

ALICIA :

No. Nothing yet.

DEVLIN :

Just a social visit, huh?

ALICIA :

A little fresh air helps.

DEVLIN :

You don't look so hot. Sick?

ALICIA :

(dark sarcasm)

No. Hangover.

DEVLIN :

(misses the sarcasm)

That's news. Back to the bottle again, huh?

ALICIA :

Sort of lightens my chores.

DEVLIN :

Big party?

ALICIA :

Just the family circle.

DEVLIN :

Sounds quite jolly.

ALICIA :

It helps life in a dull town.

DEVLIN :

You ought to take it easy on that liquor.

ALICIA :

Don't you find Rio a little hard to take, too?

DEVLIN :

Not a bad town. You look all mashed up. Must've been quite an evening.

ALICIA :

Yeah. It was.

DEVLIN :

Okay. If you wanna play that way, go on, have fun. No reason why you shouldn't.

ALICIA :

That's right, Dev. Here's something that belongs to you. Alicia takes a familiar handkerchief from her purse.

ALICIA :

I should've given it to you sooner.

DEVLIN :

What is it?

ALICIA :

A scarf that you lent me once in Miami.

DEVLIN :

Cleaning house, hm?

Alicia rises, slowly.

ALICIA :

Well, goodbye, Dev.

DEVLIN :

What do you mean, goodbye?

ALICIA :

Nothing, just goodbye.

Alicia staggers slightly.

ALICIA :

Fresh air isn't as good for a hangover as I thought.

DEVLIN:

Sit down, you're still tight.

ALICIA :

I don't want to.

DEVLIN :

Where are you going?

ALICIA :

Back... home.

Devlin watches her walk off, concerned.

DISSOLVE TO:

INT. SEBASTIAN'S LIBRARY - DAY

Not long after, the "family circle" is drinking coffee. Doctor Anderson stands. Alicia, Sebastian and Madame Sebastian sit. Alicia is pale, and so weak she hardly moves throughout the following:

DR. ANDERSON

(to Alicia)

You are not taking care of yourself, Alicia.

ALICIA :

I feel much better.

DR. ANDERSON

You look like something awful. Circles under the eyes.

Madame Sebastian pours coffee into a COFFEE CUP.

DR. ANDERSON

My dear child, you must have a doctor find out what is the matter with you.

ALICIA :

I never go near doctors....

Madame Sebastian picks up the COFFEE CUP and brings it to Alicia.

ALICIA :

...they always want to cart you off to a hospital.

DR. ANDERSON

Maybe you belong in a hospital.

Madame Sebastian puts the COFFEE CUP on the table next to Alicia.

DR. ANDERSON

Tell me, when did you first feel sick?

ALICIA :

Oh, I-I don't remember. Maybe the party.

I think.

SEBASTIAN :

I still think a sea trip would be much better for you, darling, than doctors and hospitals. A little cruise somewhere, maybe Spain. Put the roses back in your cheeks, my sweet.

ALICIA :

I don't think so. I don't care much for boats.

MME. SEBASTIAN

We could go together, my dear, if you could bear to leave Alex behind for a few weeks.

ALICIA :

I prefer Alex to a case of seasickness.

I always get seasick.

DR. ANDERSON

Then you might like the mountains, hm?

The air is fresh and pure and -- I am going next week.

ALICIA :

Oh, you're leaving? I'm sorry. I'll miss you.

DR. ANDERSON

Yes, I'm delaying my work too long.

Sebastian gives Doctor Anderson a disapproving look.

DR. ANDERSON

(to Alicia)

If you'll come with me, the mountains won't make you seasick. And the Imorez mountains are beautiful, covered with flowers and --

SEBASTIAN:

(interrupts, to Doctor Anderson)

Oh, um, what Alicia needs is rest, not mountain-climbing.

Alicia picks up her coffee cup from the table next to her.

ALICIA :

(to Doctor Anderson)

I've heard about the Imorez.

DR. ANDERSON

Did you? Really?

Alicia drinks from her coffee cup.

ALICIA :

Mm hmm. Yes. About the beautiful little native towns.

Alicia sets her coffee cup back on the table, next to Doctor Anderson's.

ALICIA :

Tell me, are you going to Leopoldina?

DR. ANDERSON

No, no, no. I'm going to Santa Ma--

SEBASTIAN :

(interrupts, to Doctor Anderson)

Care for some more brandy, Otto?

DR. ANDERSON

No, no thank you. I, er, never drink more than one brandy and even this is sometimes too much. I'll just finish my coffee.

Anderson mistakenly picks up Alicia's coffee cup. Sebastian and his mother

react simultaneously:

MME. SEBASTIAN

No, that is--

SEBASTIAN :

But that --

DR. ANDERSON

Oh, I'm sorry.

Doctor Anderson returns the cup. It begins to dawn on Alicia why she is ill.

As Doctor Anderson continues speaking, Alicia looks at her coffee cup, at Madame Sebastian, and at Sebastian.

DR. ANDERSON

Perhaps Alex is right, my dear child, when you're young, rest's the best doctor. And if you lie still for a few days, reading, relaxing, forgetting all your troubles, it might be as well as medicine or sea air.

When I come back you will be all well, making us all very happy once more.

Alicia staggers to her feet.

ALICIA :

Ohh... Excuse me, I-I want to go to bed.

But the poison is taking effect. Suddenly, from Alicia's point of view, the voices she hears take on a weird echo effect.

SEBASTIAN :

(solicitous, to Alicia)

Pain again, darling?

ALICIA :

Sorry to complain.

Alicia's vision blurs. To her, Sebastian and his mother become eerily silhouettes.

SEBASTIAN :

Shall I take you up to your room?

MME. SEBASTIAN

May I help you, my dear? Some hot water maybe?

As the silhouettes walk toward her, Alicia covers her eyes with her hands.

ALICIA :

No. No, please, don't bother. I'll be all right.

As Alicia staggers out, she sees the two shadows of Sebastian and his mother blend into one against the living room door.

DR. ANDERSON

(to Sebastian)

[?] I insist you call a doctor. I don't like the way she looks, Alex. I'm worried about her. I'm afraid she's very ill. [?]

Alicia makes it out of the library and into the ENTRY HALL.

CUT TO:

INT. THE ENTRY HALL - DAY

Alicia looks at the front door but heads for the grand staircase instead.

As

she reaches it, she collapses. Doctor Anderson enters and sees her unconscious on the floor.

DR. ANDERSON

Alicia!

Sebastian enters followed by his mother.

SEBASTIAN :

Joseph!

Joseph comes running. Together, Joseph and Doctor Anderson get Alicia to her feet.

MME. SEBASTIAN

[?] must take her up to her room.

SEBASTIAN :

Carry her up to her room.

DR. ANDERSON

Come on, my dear.

The entire group escorts Alicia up the stairs. Sebastian leads the way, Joseph and Doctor Anderson support Alicia, and Madame Sebastian brings up the rear.

DR. ANDERSON
(to Sebastian)
Told you she was sick.
(to Alicia)
Don't exert yourself. Be quiet.

ALICIA :
(terrified)
No! Go -- go away! No.
Upstairs, Sebastian leads them into Alicia's BEDROOM.

CUT TO:

INT. ALICIA'S BEDROOM - DAY

Everyone talks at once. They put Alicia on her bed.

MME. SEBASTIAN

(to the others)

It's some sort of spasm, I'm sure it's not serious.

DR. ANDERSON

We must get a doctor, poor child is suffering too much. I'll call the hospital... [?].

Sebastian and his mother stand over Alicia who looks up at them with intense fear.

MME. SEBASTIAN

(to Doctor Anderson)

Don't worry, dear Otto. We'll get a doctor. A good one. We'll take the best care of her.

SEBASTIAN :

Joseph, disconnect the telephone. Madame must have absolute quiet. Take it out of the room, Joseph.

DISSOLVE TO:

EXT. SOMEWHERE IN RIO - DAY

Devlin, beneath a sunny sky, fidgets on a BENCH somewhere in Rio. Alicia hasn't shown up for a rendezvous.

DISSOLVE TO:

INT. ALICIA'S BEDROOM - DAY

Alicia lies unconscious in her bed. Madame Sebastian sits nearby doing needlepoint.

DISSOLVE TO:

EXT. SOMEWHERE IN RIO - NIGHT

Devlin, paces near the same BENCH, after nightfall.

DISSOLVE TO:

INT. PRESCOTT'S APARTMENT - NIGHT

Prescott, lying in bed, spreads something on crackers while Devlin standsover him, smoking a cigarette.

PRESCOTT :

Five days, eh? Say, that must be quite a binge she's on.

DEVLIN :

I don't think so.

PRESCOTT :

Well, you said she was drinking last week and drunk when you saw her.

DEVLIN :

Yes, but I've had time to think it over.

PRESCOTT :

Think what over?

DEVLIN :

That drinking of hers. I don't believe it.

PRESCOTT :

Why should she lie to you about that?

DEVLIN :

I don't know. She wasn't drunk, she was sick.

PRESCOTT :

Maybe that's why she hasn't shown up.

DEVLIN :

She looked like the ragged end of nowhere.

PRESCOTT :

Well, it still sounds like a hangover to me.

DEVLIN :

Yes, but I'm going to pay a call.

PRESCOTT :

Now, wait a minute. I don't want you to mess things up. We hope to close this case out in a few days.

DEVLIN :

I won't mess anything up. Just a social call. I, er, I'm a friend of the family.

PRESCOTT :

All right, go ahead, if you want to. But don't take any chances. Oh, and, uh, call me up when you get back.

DEVLIN :

I'll do that.

PRESCOTT :

'Kay.

Devlin walks out, closing the door behind him.

DISSOLVE TO:

EXT. SEBASTIAN'S FRONT STEPS - NIGHT

Devlin's car pulls up right in front of Sebastian's FRONT STEPS that night.

Devlin parks and walks up the steps to the front door.

DISSOLVE TO:

INT. THE ENTRY HALL - NIGHT

Joseph opens the door, moments later.

JOSEPH :

Good evening, sir.

DEVLIN:

Good evening. Family home tonight?

JOSEPH :

Yes, sir.

DEVLIN :

Would you mind telling Mister Sebastian that Mister Devlin is here?

(an awkward pause)
What is it, Joseph?

JOSEPH :

I'm very sorry, sir, but since Mister Sebastian asked me not to disturb him,
I don't know.

DEVLIN :

Asleep?

JOSEPH :

No, sir. He's in the study with some business associates.

DEVLIN :

How long do you think he'll be tied up?

JOSEPH :

I don't know, sir.

DEVLIN :

Mrs. Sebastian home?

JOSEPH :

Er, yes, sir.

DEVLIN :

Would you mind telling her?

JOSEPH :

I'm afraid I can't, sir.

DEVLIN :

Why not?

JOSEPH :

Mrs. Sebastian is very ill and confined to her bed.

DEVLIN :

Oh, I'm sorry to hear that. How long has she been ill?

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, Mister Devlin, I'll tell Mister Sebastian.

DEVLIN :

Right.

Joseph closes the front door and leaves Devlin in the entry hall.

CUT TO:

INT. THE STUDY - NIGHT

Joseph enters the STUDY.

JOSEPH :

Excuse me, sir.

SEBASTIAN :

What is it, Joseph?

Sebastian sits at his desk. Doctor Anderson, Rossner and Eric Mathis are present.

JOSEPH :

Mister Devlin to see you, sir.

SEBASTIAN:

(not at all pleased)

Oh. Tell him I'll be with him in a minute, will you?

JOSEPH :

Yes, sir.

Joseph exits.

SEBASTIAN :

Go on, professor, this sounds serious to me.

ERIC :

To me also.

(to Doctor Anderson)

What happened Monday?

As Doctor Anderson speaks, Eric notices a strange look on Sebastian's face.

DR. ANDERSON

Same thing. When I left the bank, a man was following me. But this morning when I went to the ticket office, the same man came inside and stood beside me.

CUT TO:

INT. THE ENTRY HALL - NIGHT

Devlin sits in the ENTRY HALL. Looking up the grand staircase, he sees Madame Sebastian enter her bedroom on the second floor. Stealthily climbing the stairs, he reaches the UPSTAIRS HALLWAY and opens the door that leads to Alicia's BEDROOM.

INT. ALICIA'S BEDROOM - NIGHT

Devlin sees Alicia lying in her bed and closes the door behind him. Alicia, still groggy, watches Devlin approach and stand over her. He puts his face close to hers and they speak softly throughout the following:

DEVLIN :

Alicia. Alicia.
He takes her hand.

ALICIA :

(weakly)
Dev.

DEVLIN :

Alicia. What's wrong with you?

ALICIA :

I'm so glad you came.
He touches his face to hers.

DEVLIN :

I had to. I couldn't stand any more.
Waiting and worrying about you. That wasn't a hangover you had that day. You were sick then. What is it?
She touches his face with her free hand.

ALICIA :

Yes, I was sick.

DEVLIN :

What's wrong with you, Alicia?

ALICIA :

Oh, Dev.

DEVLIN :

What is it, dear? What's wrong with you?

ALICIA :

They're poisoning me. I couldn't get away from them. I tried but I was too weak.

DEVLIN :

How long?

ALICIA :

Since the party. Alex and his mother found out.
Devlin helps her up.

DEVLIN :

Come on. Try and sit up. Sit up. I'm going to get you out of here.

ALICIA :

I thought you had gone.

DEVLIN :

No. I had to see you once, speak my piece.
I was getting out because I love you. I couldn't bear seeing you and him together.
Alicia hugs him.

ALICIA :

Oh, you love me. Why didn't you tell me before?

DEVLIN :

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 :

Oh, you love me. You love me.

DEVLIN :

Long ago. All the time. Since the beginning.
Here, put on your robe.

He helps her into her robe.

DEVLIN :

Come on. Try to sit up.

ALICIA :

Oh, Dev. I'm afraid. I can't make it because they gave me pills to sleep.

DEVLIN :

Keep awake. Keep talking. Have you got a coat?

ALICIA :

In the closet.
She kisses him.

ALICIA :

They didn't want the others to know about me.
He goes to the closet.

DEVLIN :

Keep talking.
He returns and drapes the coat around her.

DEVLIN :

Go on, what happened? What happened?

ALICIA :

Alex found out.

DEVLIN :

And the others haven't?

ALICIA :

They'd kill him if they knew. They killed Emil.

DEVLIN :

Are you in pain?

ALICIA :

I don't know, the pills.

DEVLIN :

On your feet.

ALICIA :

Say it again, it keeps me awake.

DEVLIN :

I love you. Stand up.
He helps her to her feet.

DEVLIN :

Stand up. Come on, wake up. Talk.

ALICIA :

Doctor Anderson...
Devlin supports her as they walk.

DEVLIN :

Go on, go on, walk, talk.
They slowly cross the bedroom to the door.

ALICIA :

The sand comes from the Imorez mountains.

DEVLIN :

We'll find it.

ALICIA :

From a town, Santa Ma-something.

DEVLIN :

Good girl. We'll take care of it later.
Come on, keep awake, keep walking.

ALICIA :

Oh, I'm afraid. Dev, I'm afraid. They're
all in the house. We can't make it.
Devlin opens the door and looks out before leading Alicia into the
emptyUPSTAIRS HALLWAY.

CUT TO:

INT. THE ENTRY HALL - NIGHT

Devlin and Alicia stand at the top of the stairs looking down into the
entryhall.

ALICIA :

Don't ever leave me.

DEVLIN :

You'll never get rid of me again.

ALICIA :

Never tried to.

Devlin sees Sebastian coming up the stairs.

DEVLIN :

(to Alicia)

Brace up. Here he comes.

Sebastian confronts Devlin and Alicia at the top of the stairs.

SEBASTIAN :

(to Alicia)

What are you doing, Alicia?

(to Devlin)

What is this, Mister Devlin?

DEVLIN:

(to Sebastian)

I'm taking her to the hospital to get the poison out of her.

SEBASTIAN :

Poison?

DEVLIN :

How'd you like your friends downstairs to know? They've yet to be told.

Madame Sebastian emerges from her bedroom.

SEBASTIAN :

(to Devlin)

I'm taking her back to her room.

ALICIA :

Oh, Dev.

DEVLIN :

(to Sebastian)

I'll raise quite a rumpus if you try.

Devlin indicates that he has a gun in his pocket. Madame Sebastian joins her son.

MME. SEBASTIAN
(to Sebastian)
Alex? He knows?
Yes.

SEBASTIAN :

DR. ANDERSON'S VOICE
What is happening, Alex?
Doctor Anderson emerges from the study into the ENTRY HALL below.

MME. SEBASTIAN
(calls out to Doctor Anderson)
Alicia.

DR. ANDERSON
She's worse?

MME. SEBASTIAN
Yes.

ALICIA :

(weakly, to Devlin)
Go.

DEVLIN :

(quietly, to Alicia)
All right, dear, we're going, we're going.
Devlin and Alicia start slowly down the STAIRCASE. With Doctor Anderson watching, Sebastian and his mother have no choice but to go along.

DEVLIN:

(quietly, to Sebastian)
You haven't forgotten what they did to Emil,
have you, Sebastian?
Still descending, Sebastian sees Eric Mathis and Rossner emerge from
thestudy, joining Doctor Anderson in the ENTRY HALL.
MME. SEBASTIAN
(quietly, to Sebastian)
Help him, Alex.

DEVLIN :

(quietly, to Madame Sebastian)
I'm glad you have a head on you, Madame.
But Sebastian makes no move to help his wife down the stairs.

SEBASTIAN :

(quietly, defiantly)

I'm not afraid to die.

DEVLIN :

(quietly, to Sebastian)

You've got your chance here and now.

(off the men below)

Tell them who she is.

As the four descend, they slowly approach the ominous trio of men below.

DR. ANDERSON

Need any help, Alex?

DEVLIN :

(calls out to them)

No, we can handle her.

DR. ANDERSON

Where are you taking her?

DEVLIN :

(quietly, to Sebastian)

You answer that one, Sebastian.

But Sebastian remains stubborn, refusing to respond.

MME. SEBASTIAN

(calls out)

To the hospital.

(quietly, to Sebastian)

Alex, talk to them, quick.

DR. ANDERSON

Glad she's going. Should not have waited so long, Alex.

Near the bottom of the stairs, Devlin puts his hand in his pocket.

DEVLIN :

(quietly, to Sebastian)

Well, what am I going to do, start shooting?

(to a struggling Alicia)

Hold on, darling, you've only got about maybe twenty yards to go.

A few steps from the bottom, they practically come face to face with the men.

ROSSNER :

What happened, Alex?

SEBASTIAN :

Hmm?

The intense look on Eric Mathis's face seems to terrify Sebastian --
he responds as if coming out of a daze.

SEBASTIAN :

Oh, uh, sh-she collapsed. Mister Devlin
heard her scream and was waiting for me.

(to Alicia)

Come on, Alicia.

DEVLIN:

(to the men)

Yes, I telephoned the hospital as soon as I
saw how she was.

MME. SEBASTIAN

You have a car, Mister Devlin?

DEVLIN :

Out in front.

MME. SEBASTIAN

Your [hat?], Alex.

ERIC :

(to Madame Sebastian)

You're going with them, Madame?

MME. SEBASTIAN

No. Alex will call me up. I'll wait here.

Doctor Anderson opens the front door so that Sebastian and Devlin may
escort Alicia out, then down the FRONT STEPS and into the car.

CUT TO:

EXT. SEBASTIAN'S FRONT STEPS - NIGHT

Doctor Anderson, Eric Mathis and Rossner stand in the doorway to watch
the trio's progress.

DEVLIN:

(quietly, to Alicia)

How do you feel?

ALICIA :

A bit dizzy.

DEVLIN :

Take some deep breaths.

SEBASTIAN :

(quietly)

Hurry, hurry.

Sebastian opens the passenger side door of Devlin's car. Devlin puts Alicia in the passenger seat and then follows her in, shutting the door on Sebastian.

SEBASTIAN :

(to Devlin)

Now, just a minute, I must sit with her.

DEVLIN :

No room, Sebastian.

Devlin moves into the driver's seat as he locks the passenger door.

Sebastian

pleads with Devlin through the passenger window.

SEBASTIAN :

But you must take me. They're watching me.

DEVLIN :

That's your headache.

Devlin starts the car. Alicia is smiling at Devlin as the car pulls away.

SEBASTIAN :

(begins to panic)

Please, take me. Please. Please. Please!

But the car is gone. A helpless Sebastian stands alone in front of the steps.

Rossner and Eric Mathis stand in the DOORWAY watching all this.

ROSSNER:

(matter-of-fact, to Eric)

There is no telephone in her room to call the hospital.

Eric's eyes widen. Sebastian remains by the FRONT STEPS.

ERIC:

(calls out to Sebastian)

Alex, will you come in, please? I wish to talk to you.

A look of dread passes over Sebastian's face as he turns and slowly walks up the steps to the doorway where Rossner and Eric stand. Once inside

the
house, Eric closes the door behind him.

FADE OUT: