

**NOTORIOUS**

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 Hubermans'  
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 tipsy  
couple 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' 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 'preciate 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, some time 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 bare midriff 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 passenger seat, lights a cigarette, seemingly unconcerned with the grinning inebriate at 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 obscures her 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 hand to 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. Y'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 murdering swine. I've hated you ever since I found out.

HUBERMAN'S VOICE

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

ALICIA'S VOICE

Stay on your side of the table!

HUBERMAN'S VOICE

Alicia, put your voice down.

ALICIA'S VOICE

I hate you all. And I love this country, 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 'bout 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 'bout 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 ugly 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 fine points 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 Rio  
at 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 guard rail, 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  
Hmmp.

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 all season --

They lower their voices again.

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

ALICIA  
You idiot. What are you sore about? You knew very 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 Julio Barbosa. Care to sit down?

ALICIA

(sits)

Thank you.

BARBOSA

You have the esteem of my government,  
Senorita.

BEARDSLEY

But we are worried about you visiting  
this 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 it  
before 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 away  
and I am to give him my answer at lunch.  
And I didn't know what the department might  
think about such a step.

PRESCOTT

Are you willing to go this far for us, Miss  
Huberman?

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: Sebastian)  
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  
Hmmp. 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 Alicia kissing, 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 -- for either 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 no cork, 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 1934 label 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 humidior 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 eerie 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 stands over 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 fatheaded 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 empty  
UPSTAIRS HALLWAY.

CUT TO:

INT. THE ENTRY HALL - NIGHT

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

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?

SEBASTIAN  
Yes.

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 the study, 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' 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