

HUMANITIES INSTITUTE
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Topaz (1969)

Alfred Hitchcock

OVERVIEW

Director Sir Alfred Hitchcock (1899-1980) is a household name and perhaps the best-known British filmmaker. With over 50 films to his credit, Hitchcock helped to shape the modern understanding of the thriller genre. His best-known films include *The Birds*, *Vertigo*, and *Psycho*, all of which have earned accolades, including preservation by the US Film Registry. In 1960, Hitchcock was inducted into the Hollywood Walk of Fame with two stars for his work in both film and television. He was also the first recipient of the BAFTA Academy Fellowship Award.

Film *Topaz* is a notable film for Hitchcock, as it was directly based on the events of the Cuban Missile Crisis of 1962. While the director had used real events for inspiration before, his stories were often very different from the events of real life. *Topaz* relies on the audience knowing and being frightened by the potential for war in the crisis, and also knowing that this innate fear has faded with time. Reception for *Topaz* was mixed. While the New York Times placed it on the year-end list of best films for 1969, *Variety* wrote, “*Topaz* tends to move more solidly and less infectiously than many of the maestro of menace’s best remembered pix.” European critics were even harsher, saying it lacked action, and one even described the film as “wretched and senile.” Despite mixed criticism, Hitchcock won Best Director from the National Board of Review for the film. With a budget of \$6 million and a return of \$6 million, *Topaz* is widely regarded as Hitchcock’s only true box office flop.

Background Based on Leon Uris’ 1967 novel of the same name, *Topaz* began production **that same year** after the initial purchase of film rights was halted by the Bank of England due to the devaluation of the pound. Still more trouble awaited the film’s production, as mere months later, former French intelligence operative Philippe de Vosjoli sued Uris, MCA Inc., and Universal Pictures for stealing the plot from his unpublished manuscript. After settling out of court, production continued in 1968. Numerous rewrites and reshoots had to be undertaken when the original ending and length of the film were found to test poorly in focus groups. *Topaz* is notable for having multiple official endings: in the US and French versions of the film, Jacques Granville commits suicide once he learns that his identity as a double agent has been compromised, while in the British version of the film, he escapes to the Soviet Union. The synopsis and analysis in the present essay is based on the British version of the film, often called the “Official Theatrical Release,” which is most widely available on Blu-ray today.

SYNOPSIS

The story begins in Copenhagen in 1962 when high-ranking Soviet intelligence officer Boris Kusenov defects to America. During his debriefing outside Washington, D.C., CIA agent Mike Nordstrom uncovers a Soviet plan to place nuclear missiles in Cuba. To obtain physical evidence of this threat with a layer of plausible deniability, Nordstrom enlists the help of French agent and long-time friend André Devereaux.

Devereaux is tasked with bribing Luis Uribe, a member of Cuba’s UN delegation, to photograph documents confirming the planned missile bases. Conveniently, Devereaux travels to New York City to meet his daughter Michèle on her honeymoon, providing him the chance to contact another French agent, Philippe DuBois. DuBois then contacts Uribe, who works for Cuban official Rico Parra and is staying at a hotel in Harlem.

DuBois infiltrates the hotel posing as a photojournalist and bribes Uribe to show him the documents. However, Parra catches them in the act. As DuBois flees, he cleverly passes the camera with the photos

to Devereaux, who is watching from across the street. A red-headed Cuban guard helps Devereaux back onto his feet after he is knocked over by DuBois, allowing DuBois to escape into the crowd and disappear safely.

The photographs confirm the presence of Soviet activities in Cuba, and once again Nordstrom asks for Devereaux's help. The French agent uses his diplomatic status to travel to Cuba, doing so in spite of his wife's accusations of infidelity. In Cuba, Devereaux enlists the help of his mistress, Juanita de Córdoba, a respected widow of a revolutionary hero and a secret but key figure in the resistance. With the aid of her loyal staff, they photograph the missiles being unloaded, but they are captured by Cuban military guards.

During a mass rally held the same day, Devereaux is recognized by the red-headed guard from New York, who informs Parra. Parra, having tortured Juanita's kitchen staff, learns of Juanita's involvement. During a raid on her house, the Cuban military discovers her secret microfilm developing room. Parra kills her to spare her from torture in a macabre act of mercy.

Devereaux manages to smuggle the critical microfilm out of Cuba, only to return home and find his wife has left him. He is recalled to Paris, where he is to be interrogated and punished for his unauthorized actions in Cuba. As a favor from Nordstrom, Devereaux meets with Kusenov before leaving for Europe, who informs him of a Soviet spy ring within the French intelligence service, known as "Topaz." The Russian intelligence man names civilian NATO official Henri Jarré as his former personal contact.

In Paris, Devereaux encounters his old friend Jacques Granville at a cocktail party. There he also meets Nicole, Devereaux's wife, who remains unforgiving of his affair. Devereaux invites Jarré and others to lunch under the pretense of an inquiry, using the opportunity to reveal the existence of Topaz and provoke a reaction. There, Jarré claims that the real Kusenov is dead and the one the Americans have is an imposter.

Afterward, Jarré panics and surprises Granville, the spy ring's leader, with an unprompted visit to discuss the situation. Granville realizes Jarré's mistake in claiming Kusenov's death. Later that evening, Devereaux's son-in-law, François, is sent to interview Jarré but is kidnapped after double agents kill Jarré, making the death look like a suicide. François escapes and provides Devereaux with a crucial phone number linked to Granville, confirming his role as the leader of Topaz.

Nordstrom, while not having undeniable proof of Granville's involvement, decides to act and informs Granville's superiors of his suspicions, barring Granville from an important intelligence meeting and tipping him off at the same time. In a final act of desperation, Granville flees to the Soviet Union. Nicole and Devereaux watch him wave goodbye while boarding a Soviet airliner as they board a plane to America to repair their damaged marriage.

CINEMATIC NARRATION

Topaz is a mixed bag. There are some astounding moments of suspense and cinematography, but this is alongside clunky editing, poor acting, bad accents, and an over-reliance on canned footage of Cuban and Russian events. Despite its potential for being a memorable film, many moments blur together, as the sheer length of the film and the nature of spy stories make it difficult to remember exactly what is going on when. The lack of notable stars is also a detriment. Hitchcock seems to have learned from his failures in *Torn Curtain*, doing everything he can to shoot on or near location in Europe and the US, making the story somewhat more believable visually.

CHARACTERS

André Devereaux – A French intelligence agent posing as a political attaché in Washington

Nicole Devereaux – André's wife

Juanita de Córdoba – A key figure of the Cuban anti-communist resistance

Rico Parra – A Cuban military official

Michèle Picard – André's Daughter
François Picard – André's son-in-law, a journalist
Jacques Granville – A high-ranking member of NATO and a Russian double agent
Henri Jarré – A civilian member of NATO, a double agent
Philippe DuBois – The owner of a flower shop and a freelance undercover operative
Boris Kusenov – A KGB official who defects to the US
Michael Nordstrom – A CIA operative

CHARACTER ANALYSIS

André Devereaux

André is the main character in *Topaz*. We see much of the action through his perspective, and his activities drive the plot. Using his quick wit and connections, André helps to diffuse the Cuban Missile Crisis.

Calm This is a trait any spy worth their salt possesses. Devereaux possesses it in droves. Rarely do we see him agitated. In tough moments, such as when Juanita and his family are put in harm's way, he manages to keep his cool, playing innocent even when the likes of Parra confront him. His calm attitude allows the many operations he oversees to unfold naturally and gives him a cushion of plausible deniability he often uses to wriggle out of tough situations.

Loyal While he is disloyal in his marital relationship, Devereaux shows great loyalty to his friends and comrades. It causes him no end of trouble when his alliances and bonds contradict one another: His superiors have ordered him to remain neutral in the Cold War, yet he accepts Nordstrom's mission to find out what the Russians are up to in Cuba. He does his best to keep those he involves in his operations out of harm's way, and does everything he can to keep them safe when things go badly, such as risking exposure when he stops the red-haired Cuban guard chasing after DuBois or when he rushes to Jarre's office after he loses contact with Francois. We also see that his love for his wife comes out of some form of loyalty, as they both fought together in the French resistance during World War II.

Juanita de Córdoba

Juanita is a former rebel fighter and now an espionage agent in Cuba. She is also André's lover. Using her quick wit and loyal staff, she manages to keep the US informed of the Cuban government's activities.

Disloyal As a former fighter for the Cuban Revolution, what Juanita does after contacting Devereaux is blatant treason from the Cuban perspective. Viewed so far away from the Cuban Missile Crisis and with nearly 60 years of political and historical perspective, her decision to commit this betrayal isn't nearly as sympathetic as it once was. The line she says to Parra, "you've turned my country into a prison," packs much less of a punch after decades of America's embargo of the island nation. In a way, it's Juanita's betrayal that causes her country to remain a prison for decades to come. Her disloyalty also results in the torture and death of all of her house staff when her operation is revealed. For her to be so personally involved in spying for the Americans as a hero of the Cuban Revolution is risky and short-sighted, resulting in her entire operation being discovered and dismantled when she refuses to think she could be held accountable for her actions.

Organized Despite her choices in bringing about the end of her operation, we see Juanita's skill for planning. While everything goes wrong and many of her people die, the photos and reports the Americans need still make it out of Cuba because of her thoughtful organization. By hiding in plain sight, she is able to quickly develop photos and create microfilm, hiding it all away where it will not be found by Cuban authorities. In the ultimate testament to her organization, she thinks several steps ahead of the security forces, feeding Devereaux a lie about the film being hidden in his shaving supplies when it is hidden in the binding of a book she gave to him as a memento.

Rico Parra

Parra is a high-ranking military official in the Cuban government. André must steal his secret documents in New York. His ruthless nature makes him suspect that the French attaché is up to something for the US government.

Patriotic Parra is incredibly patriotic. His conversations with others often revolves around the talking points of his government and leaders. He seeks to be a good example, often bringing up the lack of gender and racial chauvinism in his government and culture, focusing on the positive aspects of the Cuban Revolution. He has genuine pride in his country, and this is something he uses to justify the cruel actions he takes to defend it.

Ruthless Parra doesn't shy away from violence. He accepts torture as a tool of security. It's heavily implied that he kills Uribe for his betrayal in New York. Parra also uses his cunning to make his actions particularly ruthless. He takes Devereaux and Juanita by surprise by waiting to strike when his actions will be most effective. Even though he is ruthless, his love for Juanita holds him back somewhat, allowing Devereaux to escape with the microfilm. However, in a final twisted act of ruthless mercy, he kills Juanita so that she doesn't have to face torture after her betrayal is proven. This act seems to catch his comrades off guard, but they take it in stride, used to Parra's ruthless enforcement in other instances, such as with Uribe and DuBois.

Jacques Granville

André's old friend and comrade in the French partisans, Jacques has risen to high ranks in NATO. He is a double agent working for the Russians. Through careful planning and information security, he manages to keep his identity a secret for most of the film.

Planner While we don't see much of Jacques, we see he is an expert at strategy. His ability to think several steps ahead allows him to keep his identity secret long into the film. Only Jarre's nerves expose him, and only because he is so close to the Devereauxs. Because of Jarre's appearance at his apartment, Mrs. Devereaux is able to connect the dots, revealing Jacques as the leader of Topaz. Jacques keeps Mr. Devereaux in the dark with careful planning and the classic strategy of "keep your friends close and your enemies closer." By doing this, Devereaux is unable to definitively prove Jacques is Topaz's ringleader, allowing Jacques to escape to the Soviet Union at the film's end.

Nicole Devereaux

Nicole is André's long-suffering wife. Her role in the plot comes into play after André's return from Cuba. She shows us how the stress of espionage can drive loved ones away.

Tolerant Nicole does her best to accept her husband's job, but this becomes difficult when he insists on sticking his nose into the unfolding Cuban missile crisis on behalf of the Americans. Still, she leaves him only after he reveals his plans to go to Cuba (and the implications of his suspected infidelity with Juanita). After leaving him, when they meet later in Paris, Mrs. Devereaux is kind and understanding toward Devereaux, even allowing him into her apartment when Francois goes missing without a thought or comment. While she believes Francois is dead, she sympathizes with Devereaux, holding him and lamenting the necessity for good men to be put in dangerous situations to preserve democracy. After all the heartache and betrayal, Nicole remains surprisingly tolerant, rekindling her relationship with Mr. Devereaux, as portrayed by their leaving France for America together at the end.

THEMES

Intrigue As a spy thriller, *Topaz* oozes intrigue. Every character has unique motivations, and any of them could be a double (or even triple) agent. The intrigue deepens as more and more loyalties and ideals are brought up. For example: Devereaux is supposed to be neutral in the Cold War conflict between Russia and the United States but meddles anyway, Juanita is a hero of the Cuban Revolution yet feeds intel to the Americans, and Jacques was a partisan fighter in World War II yet fans the flames of the Cold War for the Russian's money. The intrigue is particularly high because all parties involved have outstanding operational security. While they are fooled in several instances, the Cubans are only infiltrated by betrayal within. The same is true for the Americans and NATO. Anyone could be a double agent, making much of the film quite tense since we know there is a leak, but we don't know who it is.

Identity Identity comes up in many forms. We see Devereaux struggle with his identity throughout the film: He is proud to be French, a staunch defender of capitalist values, a loving husband, an adulterer, and a friend. Juanita and Mrs. Devereaux have similar struggles, both of them having fought in rebellions, now living somewhat kept existences, waited on by household staff, and expected to fulfill 'womanly duties' for the men in their lives. Both seek excitement and fulfillment, Mrs. Devereaux by leaving her husband for Jacques and Juanita by acting as a spy for America. Secret identities come into play towards the film's end when Jarre is revealed to be a double agent, but the leader of *Topaz* remains a mystery.

Patriotism Being a Cold War thriller, *Topaz* utilizes themes of patriotism from start to finish. The title credits roll over footage from a Soviet military parade accompanied by a blaring Soviet march. We see Cuban patriotism in New York when hundreds gather to get a glimpse of Parra, and back on the island when canned footage of Castro is used to put Devereaux at the heart of one of his rallies. We see fewer displays of patriotism from the Americans and NATO personnel, but from them, we hear a lot about their beliefs. For them, it's a cat-and-mouse game to keep ahead of the Russians to safeguard their political and economic systems. Betrayals of patriotism come from all sides: Kusenov starts the film by betraying the Soviets; Devereaux betrays his country and NATO by becoming involved on the American's behalf; Juanita betrays her government in an effort to preserve the values she believes in; and Jacques acts in defiance of France and NATO simply for the money.

Appearance/Deception A critical theme in many of Hitchcock's thrillers, appearance and deception play into the plot of *Topaz* at many points. Spies and defectors abound, we are introduced to this theme right off the bat as the Kusenovs attempt to defect to America. They pose as simple holidaymakers, waiting for the opportunity to contact the American embassy in secret. Their deception pays off, allowing the family to successfully travel to America and begin a new life in exchange for the information Mr. Kusenov gives the government. The next major use of appearance and deception comes from Mr. DuBois, who poses as a photojournalist in order to photograph top-secret Russian documents describing their activities in Cuba. His deception nearly turns deadly as the Cubans don't hesitate to open fire when DuBois is revealed to be a spy. We also see deception in the Devereauxs' relationship: Mr. Devereaux has been engaged in a long-time affair with Juanita in Cuba, and despite his assurance that he's not up to anything, Mrs. Devereaux sees through him. The biggest use of appearance and deception comes at the film's end when Devereaux is tasked with uncovering the true identity of *Topaz*'s ringleader. Even having been uncovered by association, Jacques is still relatively safe in his disguise, with only suspicion around him: there's no proof that he is Columbine. However, proactive Jacques decides to retreat to Russia, giving up his deception for his safety.

Marriage Marriage is central to the film as we watch Devereaux's relationship with his wife crumble and then recover. They are tense and cold at the film's beginning, pulling off a believable portrayal of spouses on the edge of divorce. We watch them quarrel and fight, Devereaux refusing to listen to his wife's very valid concerns for his safety. Since he chooses to go to Cuba (and Juanita), Mrs. Devereaux leaves him, going back home to Paris and rekindling a romance with Jacques, whom she loved during their days in the French resistance. Devereaux seems to take the loss of his wife in stride, accepting her choice to leave and find another man. They come back together at the end of the film, reconciling after Mrs. Devereaux's scare in thinking Francois has been killed by one of Devereaux's espionage operations.

To cement this change, they board the plane back to America together, Devereaux calling his wife, “My love.”

Love As in many of Hitchcock’s films, love is a complex theme underlying many plot points in *Topaz*. We are first introduced to the theme as love lost: The Devereauxs are having obvious marital troubles at the film’s beginning. There is a distance and coldness in their interactions, especially after Devereaux says he’ll be going to Cuba. Jealousy over his suspected (and actual) extramarital affair with Juanita causes Mrs. Devereaux to separate from her husband, seeking out her own affair with Jacques in Paris. Even though their love is unfaithful, Devereaux and Juanita are passionate about one another, and their on-screen chemistry is impressive. Love also appears in the Devereauxs’ adoration of their daughter and son-in-law. It’s Mrs. Devereaux’s worry over Francois’ disappearance that brings her back together with her husband, and this serves as a stepping stone to their off-screen reconciliation that leads to them traveling back to America together.

Investigation As a spy thriller, investigation is a key aspect of the film. Much of the tension and suspense comes from moments when characters must make risky decisions to find critical information, such as when Mr. DuBois poses as a journalist to get photographs of the secret Russian documents in Parra’s possession. Because of the nature of Cold War espionage, almost all the characters in the film must rely on proxies to do their dirty work for them. These investigations lead to gunfights, torture, and betrayals. Even in these moments of sacrifice, the investigation continues, allowing the Americans to get one step closer to foiling the Russian’s plans in Cuba. The tone of investigation changes pace at the film’s end when the Americans task Devereaux with finding the NATO leak. He is aware that any number of his friends and former partisan comrades could be the double agent, and it causes him duress. For the first time in the film, we see him hesitate, unsure of what to do. The moles in NATO mislead him, Jarre by lying about the Russian defector being a plant, and Jacques by keeping Devereaux close. The mystery is finally solved by Mrs. Devereaux, who pieces together Jarre’s appearance at Jacques’ apartment when she sees Jacques’ phone number listed among Jarre’s documents.

DISCUSSION QUESTIONS

What does the theme of infidelity add to the film in your opinion? How does it link up with the idea of double agents?

Did you notice any sloppy edits while viewing *Topaz*? Describe one.

Does the use of canned footage of communist events improve or harm your enjoyment of the film? Are such moments necessary to the plot?

Do you feel that Hitchcock learned any lessons from his previous spy thriller *Torn Curtain*? Why or why not?

SCENES

Copenhagen- The USSR flag flutters in the breeze as the military march that played throughout the opening credits fades out. At the front of the Russian Embassy a secret mirror allows a man inside the building to watch the front gate. A family of three exits the embassy and walks through the gate. The man in the mirror turns his head and talks to someone inside. Another man exits the embassy, following the family, just out of sight. Trying to look inconspicuous, the family crosses the street, the father occasionally looking over his shoulder for anyone following them as they wander through Copenhagen. The man pursuing them joins a woman and another man who pretend to be tourists as they follow the family to a bus stop. There, the family seems to lose their pursuers. The family quickly makes their way through a small square with a fountain. Moments later, their tails appear, standing and looking confused.



Factory Tour- Outside a porcelain manufactory, the father stops his family and pokes his head inside. "Excuse me," he says in accented English, "We are strangers here. Could you please tell me where the tour of the factory commences?" A woman inside directs him to a nearby alley, and he thanks her, leading his family to the long line where others have gathered to join the factory tour. They follow the line of tourists through the busy rooms filled with workers plying their craft while a tour guide explains the traditional techniques and attention to detail that goes into every porcelain figurine. The father takes a moment to look out of the window. He is satisfied to see no one has followed them down the alley. When the tour stops to watch a craftswoman apply colored glaze to a raw plate before firing, the daughter looks up to see their pursuers staring right at her. She turns calmly and whispers to her parents. Her father then whispers some quick instructions in her ear, and the three split up, forcing their tails to do the same. One man follows the young woman into a room where the porcelain is on display for sale.



Broken Figurine- The young woman studies the fine China in one part of the room, calmly examining each of the display tables until she lays eyes on a figurine of a washerwoman. She looks up discretely, catching a glimpse of the man following her. With soft determination in her eyes, she picks up a figurine of a kissing couple, looking from it to the office worker seated nearby. Suddenly, she drops the figurine, calmly stooping to pick up the pieces. The worker and her pursuer watch as she approaches the desk and speaks to the woman, who quickly leads her into a room further back in the offices. The man follows, but hangs back outside the closed door, unwilling to make himself seem too out of place. Inside the room, the young woman dials a number on a telephone before a hard cut to an American flag fluttering in the breeze outside the US Embassy. Inside, a man answers the phone: "Miss Kusenov, where's your father?" After assuring that the Kusenovs are still together, the American instructs her to go to a department store called Den Permanente just before closing time, assuring her that he and his men will be waiting.



Den Permanente- The man from the US Embassy stands outside Den Permanente, reading a newspaper. He glances around, spotting several other men doing the same. Inside the department store, the Kusenovs shop. Their tails do the same. Eventually, a bell rings inside the department store, signaling closing time. Those shopping inside quickly file out, the Kusenovs among them. When their pursuers step out, several men stand in their way, blocking them without laying hands on them. The Kusenovs dash toward the man from the embassy who waves them into a waiting car. Their daughter gets caught in bike traffic and falls, skinning her knees on the rough pavement. One of the Russian agents, realizing what is happening, draws his gun, but the American begins wrestling it from his grip. The man from the embassy quickly collects the girl and throws her onto the floorboard of the car before jumping in after her. "Get your heads down, quick!" he shouts as the car pulls away. The Russian agent appears in the rear window of the car. He levels his pistol, but he's wrestled back by a passing policeman.



“Very clumsy”- “All right,” the American agent says. “They’re gone.” Mrs. Kusenov holds her daughter as she weeps. The agent passes Mr. Kusenov a handkerchief, and he uses it to staunch the blood flowing from his daughter’s knee. Now out of the city, the car pulls to a stop just under the wing of a waiting plane. The agent opens the door for the Kusenovs and directs them inside the plane before following them up the steps and securing the hatch. “It was very clumsy, this operation,” Mr. Kusenov complains. “What?” the agent asks, surprised. “This,” Mr. Kusenov says, stone-faced, “in front of the store. Very clumsy.” “Well, you got away, didn’t you?” the agent replies. “It wasn’t the way we would have done it,” Kusenov scolds. The agent moves to the cockpit, asking the co-pilot to get an ETA on their connecting flight and to ask someone to pick up some replacement stockings for young Miss Kusenov. The plane quickly takes to the air, flying into the sunset.



Washington D.C.- A US Air Force jet taxis to a stop at an airport in Washington. The agent disembarks, leading the Kusenovs to a car. The agent follows his superior to a car just behind. “What’s he like?” the older man asks. “He’s a darling man,” the agent replies. “You’ll see. He’s what you wanted. He’s really a big one.” The cars roll through Washington, and Miss Kusenov looks out at the capitol building. “Is that the White House?” she asks their new guide. He tells her they’ll pass the White House soon. He points it out to her as they drive past, and she smiles, saying, “It’s nice.”



New home - The cars make their way out of the city and begin winding down narrow country roads. Mr. Kusenov looks concerned, perhaps paranoid, that despite his defection he'll be treated as a prisoner. Both cars stop in front of a large manor, and all their occupants go inside. The agent from the embassy introduces the Kusenovs to the house staff before his superiors begin demanding the Kusenovs come and have their pictures taken. Mr. Kusenov is reluctant, but he eventually complies.



French Embassy- Somewhere in Washington, a man watches the road from a second-story window. Below, under a waving French flag, a white car pulls to a stop, and a man gets out. "Here he is," the man says. "Devereaux." "I ask you not to be difficult," says a man at the desk. "Then let him show some respect!" the general quips back loudly. They bicker about the chain of command for a moment and discuss the agent's qualifications before Devereaux enters the office. "Good morning, D'Arcy," Devereaux says with a bit too much familiarity for such a professional setting. "Good morning, general," he continues with a bit more deference. D'Arcy explains that they've received word from Paris that a key Russian intelligence official has defected to the US. "How did Paris know about this?" Devereaux asks. "Did the Russians tell them? It's peculiar, don't you think?" "How Paris got its information is not our concern," D'Arcy says. "We're being asked to find out where the Americans are hiding the defector and how." "What will Paris do once we have found out?" Devereaux presses. "Pass the information back on to Moscow?" The General takes offense to the question: "What are you trying to say." Devereaux gives him a knowing look before saying, "Nothing, General. I just wonder how Paris got the information."



Interrogation- Miss Kusenov plays the piano in the manor house. In a nearby room, two women help Mrs. Kusenov try on a new dress, one of them making measurements for alterations. In another room, several men sit at a table, with Mr. Kusenov at the head. Each has a microphone pointed at him, recording everything he says. "These are six classified top secret documents of the North Atlantic Treaty Organization," one of the Americans says. Kusenov brags that he is an expert on NATO. The American asks him to identify which documents crossed his desk, and he does so, selecting two that he calls obvious fakes. "When did you become a deputy chief of KGB?" another man asks. Kusenov refuses to answer, saying he isn't required to answer their questions. The Americans threaten to drop him off at the front steps of the Russian Embassy. "You would never get another defector," he says with a small smirk. Another man asks Kusenov if the word 'Topaz' means anything to him. The KGB man can't help but give him a strange look before being forced into an answer: Topaz is a Russian spy ring in NATO, but he doesn't know more. It wasn't under his control.



Planning dinner with Mike- Devereaux enters his apartment somewhere in Washington and is greeted by his maid. Hearing that her husband is home, Mrs. Devereaux enters the kitchen, saying she received his message. "Why are we having Mike Nordstrom for dinner?" she asks after they exchange kisses. "I thought it would be nice," Devereaux says nonchalantly. "Suddenly?" Mrs. Devereaux replies. "Today?" Devereaux asks about the menu, and his wife replies, "Roast of veal gourmand... And I made it especially for you." She comments that if she knew Mike was coming, she'd have made a "Yankee pot roast." Devereaux chuckles at his wife's joke and kisses her. In the sitting room, Devereaux prepares himself a drink while his wife pushes the issue further. She knows he's plotting some espionage with Mike and such risk bothers her. "I wish we could go home to Paris," she muses. "You could easily have a job in the foreign office." Devereaux's shoulders go stiff: "Who said so?" "Claire D'Arcy," his wife replies. She goes on, saying that he shouldn't be mixed up in the Cold War, and that she's afraid he'll be killed.



Coffee in the Parlor- After dinner, the Devereauxs and Nordstrom sit in a wood-paneled parlor, sipping their cups of coffee. Mrs. Devereaux promises she'll let them have their privacy soon, brushing off Nordstrom's polite comments that he'd like her to stay. "You know," he says, "I've often wondered why that lethal weapon has such a place of honor on your wall." There is a carbine rifle mounted above the mantle. "It's Nicole's," Mr. Devereaux says. "I used it in the resistance," Mrs. Devereaux says with a hint of pride. "Okay," she continues, "I'm going. And you two secret agents can settle down and be secret agents." The Devereauxs argue for a moment about the term's validity before Mrs. Devereaux mentions that her daughter and son-in-law are coming to New York soon: Their son-in-law will be covering the UN for his job as a journalist in Paris. With Mrs. Devereaux gone, the men get down to their business. "I understand you have a Russian defector," Mr. Devereaux says, offering Nordstrom brandy. "What is his name." "Boris Kusenov," Nordstrom replies with slight hesitation. "We have him at a safe house outside Washington." Nordstrom says he'll tell Devereaux everything he knows so long as word doesn't get back to Paris.



"I will not destroy my country!"- An American agent sits in the Kusenov's safe house reading a paper with the headline "Congress Concerned Over Russian Activity In Cuba." In another room, Mr. Kusenov shouts, "I will not betray my country!" He knocks over busts of himself and his family being prepared to showcase their new disguises as Americans. "I will not destroy my country!" Mrs. Kusenov says. "You knew what you were in for," Nordstrom quips when the defector continues to complain. "If you had me in Russia and I wouldn't talk, what do you think would happen to me?" The American goes on to explain the terms of their agreement: If Kusenov tells them what he knows, he'll be able to live a good life without fear, otherwise, they'll set him up with just enough money to survive a month, then they'll be on their own with no friends, papers, or protection.



More interrogation-With that, Nordstrom leads Mr. Kusenov into the room with the other agents and the microphones, where an older agent asks the defector what he knows about Cuba. "The Russian technicians in Cuba," Kusenov says, knowing what they want to hear. Unfortunately, he only knows estimates. However, he knows who does know, a Cuban official named Rico Parra, who is in New York City for a meeting at the UN. He also suggests that Luis Uribe, Rico Parra's secretary, could be persuaded into helping the Americans. "How do you know?" one of the agents asks. "I have used him," Kusenov replies. "But the Cubans don't know. He can be bought. But he is of no use to you. He hates Americans." This seems to give Nordstrom an idea.



New York City- A crowd of people walks back and forth just outside the terminals at a New York airport. "Michèle!" Mrs. Devereaux shouts excitedly, rushing to greet her daughter. Mr. Devereaux greets his son-in-law, Francois Picard, with a smile and a hearty handshake while the women hug. They get their greetings out of the way before moving back into the flow of foot traffic. Francois says they'll be headed back to Paris in five days, and Mrs. Devereaux says she plans to spend the whole time with them. Michèle marvels at all there is to do in New York, and her father promises that they will "do it all." They joke about Francois' work before mentioning their room at the Hotel St. Regis. A green and yellow taxi pulls up in front of the hotel, and the Devereauxs and Picards step out, entering the hotel. Shortly after, they follow a bellhop down the corridors. He leads them to their room with the Devereaux's luggage. They all chat happily among themselves.



Dropping in- The bellhop opens the door to the large suite, and the Devereauxs are surprised to see Nordstrom standing in the middle of the sitting room. He explains that he wanted to ensure his gift of flowers was received. Mrs. Devereaux introduces Nordstrom, but she can't hide the ice in her voice. Nordstrom tries to strike up a conversation with Francois, but—prompted by her mother—Michèle tells him they have to change for dinner and the couple leaves. Dramatic music plays while the Devereaux's shift uncomfortably: they suspect why Nordstrom is here. "Thanks for the flowers, Mike," Mrs. Devereaux says before leaving. Nordstrom offers an apology, but Devereaux can't hide his anger, saying, "You can't do this to Nicole." They cut to the chase: Nordstrom needs Devereaux to approach Luis Uribe, explaining that the secretary wouldn't work with anyone he knew was working for the Americans. Devereaux says he can't, but Nordstrom insists, suggesting he use one of his contacts in New York. Convinced that he wouldn't have to risk direct involvement, Devereaux knocks on Francois' door and, having heard of the young journalist's skill for sketching portraits of those he interviews, asks if he's sketched Uribe. Francois retrieves his sketchbook and quickly finds a drawing of the man, pointing to it. Nordstrom asks to borrow the drawing, promising its safe return before handing it to Devereaux, who apologizes to his son-in-law that he may be late to dinner. Devereaux and Nordstrom leave together. In the hallway, the American gives the Frenchman an envelope of bribe money, reminding him, "This can't have anything to do with



Mr. DuBois- Traffic bustles outside the Martinique Flower Shop in New York City. A bright yellow cab pulls up, and Devereaux steps out, entering the flower shop. He approaches the woman behind the counter, telling her, "I would like to see Mr. DuBois." She asks, "Who shall I say?" "Franco-American Finance Company," Devereaux says seriously like a man coming to collect a debt. Mr. DuBois enters from the rear of the store, beckoning Devereaux into the back. Devereaux seems unwilling to talk around Mr. DuBois' staff, but DuBois lacks an office. They make due, stepping into a large, glassed-door cooler of bouquets. The sounds of New York City traffic filter into the room, and the glass keeps us from hearing what the two men discuss. Devereaux shows DuBois the sketch of Uribe, saying several things before handing him the envelope of bribe money. "Why does he hate Americans?" Mr. DuBois asks after opening the cold room door. "He lost a son at the Bay of Pigs," Devereaux says sympathetically. DuBois complains about the lack of time for him to plan, but Devereaux is confident in his ability to improvise. In another room, they select the correct press pass and camera for the job: DuBois will pose as a photojournalist for *Ebony* magazine. The two leave together headed for the nearby Hotel Theresa.



Hotel Theresa- A crowd has gathered outside the hotel, either to protest the Cuban diplomats staying there or to catch a glimpse of them. After wishing DuBois luck, Devereaux slips into the crowd, disappearing among them. With little difficulty, DuBois manages to enter the hotel and make contact with Uribe. He's unwilling to talk at first, but with a quick mention of the bribe, he changes his mind, inviting DuBois to meet him upstairs. Standing in the elevator in the lobby, DuBois finds Devereaux's eyes in the crowd and waves with a smile as the elevator doors slide shut. Upstairs in the hotel, there is a mass of activity: Cuban dignitaries and those who wish to talk to them wander up and down the hall, talking loudly. A security man approaches DuBois when he steps off the elevator. He explains to the security guard that he is scheduled to interview Uribe, showing his press pass, and the man lets him through. In the privacy of Uribe's bathroom, he and DuBois discuss the papers and how to get the red leather case in which they are kept.



"He will not give you an interview"- A bare light bulb blazes over the two men's heads. "If I can get Parra away from his desk for a few minutes," DuBois says, "can you get the case and bring it here?" "He will not give you an interview," Uribe says, fear in his voice. "Then I fail!" DuBois says, shrugging. "But I'm not going to fail in your bathroom." With that, he leads the secretary out of the room and back down the hall to the room serving as Parra's office. A red-headed guard stops the pair, demanding to know who DuBois is. Before he can answer, Parra shouts from within, "GET OUT! Do you want to get us all arrested!?" The Cuban military man pushes two smaller men into the hallway, who try to apologize, but Parra won't hear it. Sensing an opportunity, DuBois follows Para back into the room, asking for a short interview and some photos for his magazine. "Comrade Rico," Uribe says when the security man steps in to remove DuBois, "this man is from *Ebony* magazine." Parra says he'll give no more interviews. DuBois pushes further into the room, asking if Parra is "anti-negro."



Funny little camera- “Leave him alone,” Parra says to the guard who tries to pull DuBois away. He turns his gaze toward DuBois before proudly stating, “There are no color barriers in Cuba. We are a free and democratic nation. All men are comrades.” Even so, he remains reluctant to give an interview after what has been said about him in the newspapers. “I am not the American newspapers,” DuBois says, smiling. He invites Parra onto the balcony for a few photographs, and Parra agrees after ensuring that the press about Cuba won’t be negative. Before he can follow, DuBois is stopped and frisked by the red-headed security man, who pulls something solid from his pocket: “What is this?” “This is my camera,” DuBois says calmly. Parra reaches out and holds the tiny camera in the palm of his hand, saying, “It’s a funny little camera,” before stepping out onto the balcony to the cheers of the people down below. While DuBois instructs him on how to pose for the photographs, Uribe bides his time, finally taking a moment to silently snatch and escape with the red briefcase.



Missing briefcase- Returning to the room with Parra, DuBois asks him for a statement to go with the photos, pulling out a notepad and jotting down his words. “Only write what I say,” Parra reminds him as he puts his notepad back into his breast pocket. “Thank you, Señor Parra,” DuBois says at the door, extending his hand. “Comrade,” Parra corrects him, clasping his hand firmly with a smile. “Comrade,” DuBois repeats with a chuckle. He repeats it once more, extending his hand to the red-headed guard who, after a moment’s confusion, shakes DuBois’ hand. Tense music plays as Parra returns to his desk and continues his paperwork, the camera glancing at the space the briefcase used to occupy. DuBois enters the elevator, going up. He appears moments later, emerging from the stairwell on a lower floor. There, he knocks on Uribe’s door before the nervous secretary lets him inside. Back in Parra’s office, the paperwork continues. It takes him a long time to notice the missing briefcase and bring it up to his clerk. “Uribe took it,” the clerk answers. Parra crosses to the door and makes sure his guard has his gun before they walk down the hall to Uribe’s room. There, they find DuBois quickly photographing the papers inside the red briefcase.



Escape from Hotel Theresa- Almost without thought, DuBois flings himself out the nearby window as Uribe stands in shocked stillness. "Give me your gun," Parra says to the red-headed guard, taking the weapon and firing after DuBois. DuBois falls onto a canopy covering a nearby lunch counter and a woman screams. Still more shots ring out as DuBois tries to blend in with the crowd. Devereaux watches, concerned, from across the street. "Get him!" Parra shouts at his men before turning his angry gaze upon Uribe. In a clever attempt to get the film to Devereaux, DuBois knocks him over on the street, placing the camera in his pocket before dashing away. The red-headed guard helps Devereaux up, getting a good look at him and apologizing before continuing after DuBois. People shout and run, but Devereaux stands still, looking calmly down at the tiny camera in his palm. DuBois enters his shop through the rear, quickly putting on a hat before the crowd of Cuban guards and their supporters come dashing down the street. None look his way.



Going to Cuba- Inside the Devereaux home, Mrs. Devereaux stands in the bedroom doorway. "Does Rene D'Arcy know that you're going to Cuba?" Mr. Devereaux says that he does and that Paris probably knows, too. "Do they know why you are going to Cuba?" Mrs. Devereaux continues. "You know I go four or five times a year on business." "Andre," Mrs. Devereaux says, suddenly soft, "I don't want you to go." "I started all this," he says resolutely, "and I'm going to finish it." He continues packing. "Let the Americans do their own dirty work!" Mrs. Devereaux spits. Mr. Devereaux says they can't, they have no operatives in Cuba since the Bay of Pigs. She begs him to stay, but he refuses, saying, "Those papers we photographed the other day in New York scared the hell out of me... I've got to see what the Russians are up to in Cuba."



Jealousy- After a moment's contemplation, Mrs. Devereaux asks, "There's a woman in Cuba, isn't there, named Juanita de Córdoba?" Mr. Devereaux is suddenly silent, emerging from the bathroom with a stern look on his face: "Where did you hear that name?" "From Claire D'Arcy, who got it from her husband, who got it from your French office in Havana." Mr. Devereaux says he never wants to hear that name again. "What is she to you?" Mrs. Devereaux demands. Mr. Devereaux says she's in the Cuban underground and does work for him. "Ah," Mrs. Devereaux replies knowingly. "What else does she do for you?" "Nicole," Devereaux says, trying to keep his cool, "she is the head of a network in Cuba. I shouldn't tell you these things!" "I know you got to Cuba four or five times a year, and that she's beautiful," Mrs. Devereaux says with spite in her voice. "I go to Cuba four or five times a year because it is my job. That's all." He refuses to say any more on the subject and continues his packing. Mrs. Devereaux barely holds back tears. At the bottom of the stairs, Devereaux gives his wife a surprisingly cold goodbye kiss. She accepts it on her cheek with equal coldness.



A gift for Juanita- After a quick shot of Devereaux reading a newspaper on a plane, the camera finds a car driving up to a large manor house somewhere on Cuba's coast. As the car pulls to a stop, we see Devereaux and another man seated in the rear. He hands the other man his briefcase after pulling a wrapped present from within, instructing the man to take his things to the place where he'll be staying. A woman in a red dress exits the home. Rico Parra stands just behind her, his hand on her shoulder. They look at Devereaux as he steps out of the car and walks over to greet them. "Monsieur Devereaux," Parra says in a friendly tone. "You're back soon." He explains that he's come to pay his respects, handing the present to the woman, saying, "I'm happy to see you, Juanita." After mentioning that he was in New York and that everything was "routine," Parra leaves, telling Juanita she's expected at Fidel's rally the following day. After giving instructions to her servant about where to take Mr. Devereaux's things, Juanita and Devereaux enter the home alone, closing the door behind them.



Infidelity- Juanita and Devereaux kiss passionately for a moment, birds singing outside. “You sent no word,” Juanita says, and Devereaux apologizes, saying he tried. “You picked a hell of a time to come,” she says eventually. “Security’s tight. This island is crawling with Russians.” “I have come to take a look at them and what they’re up to,” Devereaux replies. “So, Rico Parra is still your faithful companion and protector,” he continues, walking further into the house. “And landlord,” Juanita adds. “How is your wife?” They chuckle at this before embracing again, pulling each other into a deeper kiss. Afterward, Devereaux explains that he’s working for the Americans, and Juanita says they’ll have difficulties. “The Russians have us like this,” she says, making a fist. “The only thing you can do is... stay with me for a few days. Then go home.” “That wouldn’t be bad,” Devereaux replies. “But there are things I’ve got to know...” He continues to discuss Rico’s papers that he had photographed, and Juanita finds this very funny. They embrace and kiss once more as the camera pulls away, giving us a view of the opulent manor’s interior.



“Our present”- Later that evening, Juanita and Devereaux sit across from each other at a small table in Juanita’s bedroom, holding hands between sips of wine while romantic music plays. Devereaux is shirtless and Juanita wears a nightgown. “Let’s get down to the business of opening our present,” he says to her, pulling the wrapped gift in front of him and tearing off the paper. Inside is a Geiger counter disguised as a transistor radio and a remote-triggered camera. Juanita marvels at the technology and wonders what it will be used for. Devereaux explains that he needs all the information he can get. They make rough plans for where to use their spy tools before returning to their romantic evening, but not before Devereaux shows Juanita how the Geiger counter works, utilizing the radium clock hands of her alarm clock to illustrate. After, they kiss and embrace, lying back on the mattress.



Camera sandwich- The next day, Juanita bids Devereaux goodbye: He's off to Havana to pretend to be a cultural attaché. When he's gone, Juanita moves to the kitchen to discuss the day's plans with her staff, the last of her operatives. Two of them open a Cubano sandwich, with the camera's components covered in plastic wrap hidden in the thick bread beneath slices of ham. "We must make sure Pablo does not eat the camera," one of the women jokes before they leave. The camera finds the empty bread lying on the grass behind the man and woman, who pose as picnickers to get as close as they can to the port. They snap several shots of missiles being unloaded at the port with a telephoto lens.



Seagulls- Just down the hill, a group of Russian technicians ride in a truck to the port, singing a song. The truck stops at a checkpoint where Cuban soldiers guard a gate, and one of the guards lets the singing Russians pass. As their singing fades into the distance, one of the guards hears a noise. Looking up, he notices a seagull fly past with a large hunk of bread in his mouth. He shrugs this off at first, but the appearance of another gull with another piece of bread causes him to look toward where it seems to have come from. There, he notices someone trying to scare off several of the gulls and alerts his superior, who tells him to investigate. The guards run up the hill to find Juanita's kitchen staff running down the other side of the hill into the forest. They take a few shots with their rifles before returning to their jeep and driving off down the road in pursuit.



Break down- The Cuban jeep stops near a broken-down car on a bridge, where Juanita's workers mime car trouble. The soldiers question the man while the woman stands behind the car, holding her arm and looking at the soldiers over her shoulder. One of the guards approaches her while his superior interrogates the man about any passing vehicles. After checking the car, he turns his attention to the woman and notices bright red drops splattered on the ground beneath her arm. Forcefully, he grabs her and sees the bullet wound he had given her just minutes before. "It's them!" he shouts to his superior. The two are taken into custody, thrown into the back of their car, and driven away by two of the guards. After they've gone, a lone rider slowly prods his horse up a nearby road. He dismounts before opening the cap on the end of the bridge's guardrail, where he pulls out the camera. After Juanita's housekeeper buys a chicken in town, she returns home and removes the camera wrapped in plastic, from inside the chicken before handing it to another servant who goes into a secret dark room to develop the photos.



Castro's Speech- Massive crowds mill about at Castro's rally as bullhorn speakers blare patriotic music. Among the revelers, Devereaux shields his eyes from the sun. He looks up to see Castro take the stand, waving to the crowd. Behind him stands the red-headed guard, Parra, and Juanita. The crowd cheers as Castro walks to a podium and adjusts the microphones, ready to hear him speak. Scanning the crowd, the red-headed guard performs a double take as he notices Devereaux in the crowd. He pushes his way toward Parra and tells him, "There is a man. The night the papers were photographed in New York, outside the Theresa Hotel." He covertly points out Devereaux to Parra. "Are you sure?" Parra asks. "One hundred percent," the red-haired guard replies. "He was as close to me as you are now. Shall I have him picked up?" "No," Parra says calmly, "not yet." He returns to stand beside Juanita, hiding his recognition of Devereaux behind a smile for her.



Dinner disrupted- Juanita and Devereaux sit at a dining table, chatting about something, when the front door opens, and Parra saunters in, puffing on a cigar. Juanita stares, trying to hide her discomfort, and Devereaux looks at her, confused. "May I join you for coffee?" Parra asks Juanita when he reaches the table. "You might have phoned," Juanita tells Parra. "It was a sudden urge," he explains. "I've just come from having a long talk with my ex-secretary, Uribe," Parra continues as he sits down. "You know Uribe?" "No," Devereaux replies, calmly cutting his chicken into bite-sized pieces. "Why did you dismiss Uribe?" Juanita asks. "He turned out to be unsatisfactory," Parra says. "He was persuaded to tell me what I wanted to know before he went on his journey... The journey from which no traveler ever returns." Juanita looks scared: "What had he done?" Parra says he was leaking information to the French, who were likely working with the Americans. Then he tells Devereaux that he figured out he was in New York and likely orchestrated the whole operation. "You are putting two and two together and getting eight," Devereaux replies. "If it were not for her," Parra says dangerously, pointing to Juanita, "you would disappear tonight." Threats out of the way, he tells Devereaux that he will be on the first plane out of Cuba the following morning.



The film- Early the next morning, Juanita sits at the breakfast table in her bedroom, smoking a cigarette. Devereaux approaches and looks at her over his coffee cup with sad eyes. She returns the look, and he moves behind her, gently stroking her hair: They both know they may never see one another again. One of Juanita's servants enters with Devereaux's special typewriter, which holds a report and photographs hidden as microfiche inside the typewriter's ribbon. "They would have to undo yards of ribbon to find them," the young man says proudly. He then points to a microdot containing the report on the Russian missiles, posing as a period on the typewriter's key. Finishing his packing by exchanging a case of razor blades for a cartridge holding folded negatives, Juanita crosses the room with a book for Devereaux, a parting gift. The servant leaves with Devereaux's baggage, and Devereaux asks if Juanita will follow him down. "No farewells at the front door," she says. "I shall say goodbye to you here, where I own you." She warns him about the airport security before pulling him into a passionate, teary kiss.



Prison- Juanita's kitchen staff languish in prison. The man appears to be dead, while the woman is barely clinging to life. Parra stands before them. Several guards stand in the room. Parra addresses one: "You found out?" "Yes," the guard says with a proud smile. "Who were they working for?" Parra asks. "You ask her," the guard grins cruelly. Parra steps forward and demands to know who the woman is working for. Leaning closer, the woman begins whispering. Parra cannot hear and leans closer, telling her to speak again. "Córdoba," she whispers into his ear. "What?" Parra says. "Say it!" "Juanita... de Córdoba," the woman whispers once more. A strange look crosses over Parra's face as tense music plays. "You'd better get out there," someone says, and Parra accompanied by many guards leaves the room.



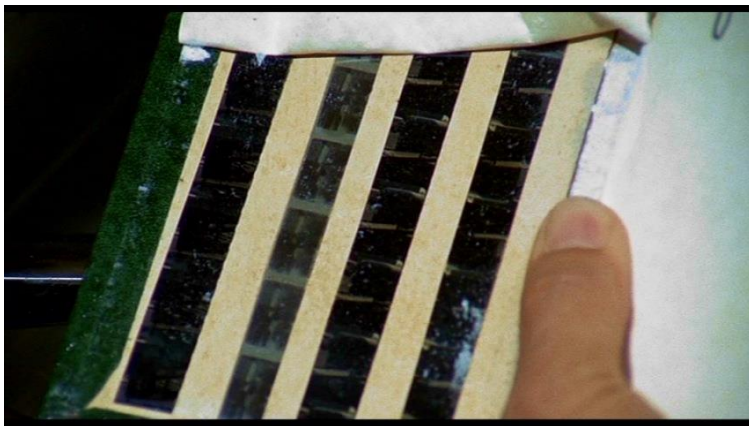
Raid on Juanita's house- Three jeeps loaded with armed soldiers skid to a halt in front of Juanita's house. The soldiers pour out of the jeeps and enter the mansion with guns drawn. Hearing the commotion, Juanita rushes out of her bedroom, trying to keep the soldiers from entering. They push past her effortlessly. Juanita looks down at Parra, who stands by the front door, looking up at her. "Rico!" she shouts. "Stop this!" Parra looks at her with a blank expression. Juanita obeys slowly, the thumps and cries of the soldiers and Juanita's house staff erupting from the other rooms. Startled, Juanita tries to run, but Parra grabs her by the wrist and pulls her in close. "You know some people named Mendoza?" he asks and Juanita says she does. "They have been saying terrible things about you," Parra says, dramatic music playing. "I do not believe them." At that moment, his second-in-command enters the room with proof Juanita has been developing microfilm. He calls the airport and demands that they search Devereaux more thoroughly.



Strange mercy- Parra says to Juanita, “The things that you have done against us, against what we are trying to do. Why?” “Because you make my country a prison,” Juanita says softly. “You cannot judge,” Parra replies. “Not you. You shouldn’t have done this. To fool me, to work against me... Now we’ll have to do to you what we did to the Mendozas, to find out the names of all the others.” Parra continues, saying that he can’t stand to see her tortured. A shot rings out, and Juanita falls limp. Parra lowers his pistol before allowing Juanita to fall to the floor, blood pooling around her on the black and white marble.



“With all my love”- Sad music plays while Devereaux sits on the plane out of Cuba: Security found nothing in his razor blade case. He sighs and glances out the window before pulling the book Juanita gave him from his carry-on luggage. Written in the front is, “With all my love, Juanita, October 1962.” Running his fingers over the cover of the book, Devereaux notices something. After locking himself in the bathroom, he runs water over the paper and undoes the binding, finding the microfilm and negatives hidden in the book.



Pile of mail- Sometime later, Devereaux struggles to open his front door back in Washington. Behind it is a large pile of mail and newspapers. Nordstrom enters after him, commenting on the pile of mail: "Has Nicole gone away?" "Yes," Devereaux says quickly. "I didn't tell you. She thought she might go to Paris for a while." The old friends talk of Paris and homesickness before moving into the parlor for some drinks to discuss the evidence Devereaux gathered in Cuba. As if on cue, D'Arcy shows up, and Devereaux invites him in. He wants to have a private conversation with Devereaux. In Devereaux's study, D'Arcy scolds Devereaux for not coming to see him. "You left quite a few complications behind," he says. Devereaux nods sadly. "The Cuban government has protested your activities directly to Paris," D'Arcy continues. "I am here to instruct you to be on the next plane to Paris tonight. You'll report to the director general." With that, he leaves.



"The end of Washington for me" - Nordstrom watches D'Arcy exit and looks around for Devereaux, who slowly walks down the stairs, saying, "Well, the end of Washington for me. I've been recalled." Nordstrom apologizes: "You know how grateful we all are for your contribution. It confirms our information from other sources. What do you think will happen in Paris?" "A board of inquiry, I suppose," Devereaux sighs. "I want you to take a ride with me out to the safe house," Nordstrom says. "While you were away, the Russian came up with some revelations that'll shake you." "What about?" Devereaux asks. "The leaks in Paris," Nordstrom replies. "He spelled the whole thing out for us."



A favor- At the safe house, Kusenov pours the others coffee before reiterating what he knows about Topaz, the intelligence cell within NATO. One of the key contacts is someone Devereaux knows quite well: Henri Jarré. "He was my direct contact," Kusenov says. "Any vital document that passed across his desk came to me." With that, Kusenov excuses himself, knowing the intelligence men will want to talk in private. Before he leaves, he turns to Devereaux to give him some advice: "You are faced with the same problem I had. Whether to obey your conscience or to obey your government.... Don't go home. These people will give you a new life, a new job, everything." After he leaves, Nordstrom asks Devereaux for a favor, to uncover Topaz and keep what the Americans know a secret.



Paris- Devereaux and Francois drive through Paris. Michèle sits in the back of the convertible. "When will you go before the board of inquiry?" Francois asks. "I don't know," Devereaux replies. He explains that he's arranged a party to talk to those who can help him. He urges Francois to drive faster so he won't be any later than he already is. Francois drops Michèle and Devereaux off before returning to work at the newspaper. Father and daughter enter the large house where Jacques Granville has arranged the party. Devereaux shares an awkward greeting with Nicole before Jacques crosses the room to meet him. Jacques informs Devereaux that he's missed most of the guests with his late arrival, but a few are still there. With these people, Devereaux plans a private lunch to discuss what's going on the following day at Pierre's. After, Devereaux moves back to Nicole to try and talk, but she dons a fur coat and leaves without saying much, avoiding him. "Someone told me Nicole has left him," a man says to Jacques. "Very rough." "It's sad for me," Jacques replies. "We've been close since our days together in the war."



Pierre's- We see the front of Pierre's restaurant before looking up to the window of the private upstairs room. (?) Inside, Devereaux and Jacques talk with three other men, waiting for a few others to arrive. One voices his concern about facing some consequences for meeting with Devereaux in private, citing "a matter of protocol." Finally, Jarré arrives, and the men sit down for lunch. "This is a serious matter for Andre," Jacques begins. "Very Grave. And he has asked us to give him whatever advice we can before he faces the director general." The conversation soon turns to why Devereaux won't tell the government what he knows. "There are leaks in our government," he explains, "and I don't know where they are." As one of the men panics and tries to leave, Devereaux shoots a covert look at Jarré who eats calmly. Little by little, Devereaux tells them about what he's learned about Topaz, not giving them all the details, just enough to keep them listening. Eventually, he reveals that he learned about the operation from Kusenov. Jarré speaks up suddenly, telling Devereaux that he's been played for a fool: "Boris Kusenov has been dead for over a year."



"You know you're not supposed to come here"- Jarre wanders around Paris streets and gets into a taxi. After a long drive, he gets out and walks to an apartment where he rings the bell. Jacques Granville opens the door and lets him inside. "You know you're not supposed to come here unless I ask you," he says to Jarré. "I've been calling your office all afternoon," Jarré explains. "I even called this number." He apologizes for invading Jacques' privacy before asking why he was allowed to be included in Devereaux's lunch. "If I had not, he would have wondered," Jacques explains. "If you had not come, he would have wondered more." He then scolds Jarré for acting foolishly: "You said that Russian defector was dead... By now, he's checking with the Americans. By tomorrow, he will know that we are lying."



Visitor- Jarré wants to know how they should deal with Devereaux, and Jacques replies that they should do nothing, especially in panic. Jarré talks about the press and demands action, but Jacques ignores his concern. He then rushes his unexpected guest out of his apartment, as he has an expected guest arriving momentarily, and he does not want them to meet. As Jarré walks away from the apartment, a taxi pulls up and Mrs. Devereaux steps out. She recognizes him, but she says nothing, walking inside instead. There, Jacques pulls her in close and kisses her. "Thank you for coming," he says softly. "Why shouldn't I come?" she asks. "I'm a free woman."



Interview- Francois pulls his car to a stop in front of a building and parks. He steps out and makes his way up a winding staircase to a large double door, where he rings the bell. Jarré answers, and Francois introduces himself. "You're early," Jarré scolds, but he lets him in anyway. Francois is there to interview him for the newspaper and thanks Jarré for taking the time to see him. "Don't mention it," Jarré says. "Yours is a very good newspaper." "I'm just inquiring into the workings of NATO," Francois explains, "And since you're one of the top officials..." He then asks if he can sketch Jarré, and Jarré agrees. Francois begins asking about the functions of NATO while he sketches Jarré, and Jarré tries to answer as best he can. When Francois asks about his ability to access top-secret documents, Jarré becomes tense and combative. "What are you trying to find out?" he asks. "Everyone knows that there are leaks in NATO," Francois replies. He then brings up a 'discrepancy,' saying that the newspaper learned that Kusenov has defected, but Jarré claimed he was dead. In response, Jarré slowly opens a desk drawer but seems to think better of it, closing it once more.



Phone call- Jarré stands and crosses the room before turning to face Francois and asking, "This is not a newspaper interview?" "No," Francois replies, "but I wouldn't mind publishing it." He then admits that Devereaux sent him. Jarré smiles and nods, saying, "He sent you because I don't know you." Francois then lays all the cards on the table: The US learned from Kusenov that Jarré was his direct contact in NATO, and the Americans have documents from Jarré's desk with his name and initials on them. "What do you want of me?" Jarré asks Francois. "Information," Francois replies. In return, Jarré will be given time to "disappear." Jarré says he won't talk to Francois but agrees to speak with Devereaux. Francois calls his father-in-law on the phone when the doorbell rings. Jarré crosses the room to answer, letting two men into the office. On the other end, Devereaux is surprised to hear Jarré has agreed to speak to him.



Cut off- "Stay until I get there," Devereaux says happily, but he doesn't hear a reply: the line goes dead. "I think we have been cut off," he tells Michèle, who begins fretting about her husband's safety. Quickly, he dials Jarré's office, but no one picks up. He begins to leave, and Michèle demands to come with him, despite his demands that she stay. Frantic music plays as the pair race across town to Jarré's office. Inside, Devereaux finds Francois' sketchbook. Inside is an excellent sketch of Jarré. Michèle suddenly moans, swooning by the window. "What's the matter?" Devereaux asks after catching her, and she points out the window. A body lies atop a car on the street below. Fearing that it's Francois, they both rush down to investigate. Devereaux picks up the corpse's head to reveal Jarré lying there, dead.



Late night disturbance- Somewhere, a door rattles and the doorbell begins buzzing frantically. Mrs. Devereaux emerges from a bedroom and moves to answer the door. "Michèle?" she asks before opening the door, and her daughter throws herself into her mother's arms. "Sit down," Devereaux says to Michèle, moving to pour her a drink. "What's the matter?" Mrs. Devereaux asks, helping Michèle to a seat. "Francois," Michèle manages to say between sobs. "What's happened to him?" Mrs. Devereaux asks. "He's disappeared," Devereaux explains, handing his daughter a cognac. "He went to do a job for me." Mrs. Devereaux begins to scold him, but he interrupts her, saying, "We don't know what's happened yet!" Soon thereafter, Francois stumbles into the apartment, much to Michèle's delight. Blood drips from his arm, and the Devereauxs help him out of his jacket and bloodied shirt, finding that the bullet has just grazed him.



"Portrait of a dead traitor"- "What happened," Devereaux asks Francois after he's assured the young man is all right. "I don't know." Francois begins. "I was talking to you on the phone, remember? Then I heard Jarré let some men into the apartment... Someone must have hit me on the head. Next thing I knew, I was sitting in a car between two men." He explains that he escaped by pretending to be unconscious while his captors stopped to make a phone call. He was shot when he ran away. Francois asks about Jarré, and Devereaux tells him what happened: "They made it look like suicide." Francois worries about becoming involved in a police investigation, as he left his sketchbook behind. Mr. Devereaux hands it to him, and he smiles, showing Michèle his sketch of Jarré. "Look, Michèle," He says, flipping to the page. "Portrait of a dead traitor." Mrs. Devereaux makes a strange face. She recognizes Jarré from Jacques' apartment and comes clean about her affair. Based on what she knows and how familiar she is with Jacques, she believes that Jacques is the leader of Topaz, code-named 'Columbine.'



Paris Airport- The sun rises behind the main building of the Paris Airport. A dramatic chord is struck when inside we see a headline threatening the bombing of Cuba. A US Air Force jet receives its fuel and cargo on the tarmac as a small convoy of cars approaches. Nordstrom and several other CIA men disembark, shaking hands with the American ambassador to France. Suddenly, Nordstrom locks eyes with Devereaux who strolls behind the parked cars. He hurries over to his French compatriot and shakes his hand, asking, "Anything on Topaz?" Devereaux nods, saying that Jacques Granville is the ringleader of the spy organization. "But I can't nail him down," he laments. He gives Nordstrom an old picture of Jacques, and the American agent thanks him.



"Look, Jacques"- At the American meeting with the French, high profile government and NATO men mill about. Among them are Nordstrom and Jacques. The various delegates take their seats, about a dozen conversations overlapping as the camera pulls back to get a view of the entire room. Nordstrom crosses to the French delegates, explaining they'd like to delay the meeting. While the mic doesn't pick up his explanation, it causes a stir among the Frenchmen, who murmur to one another in shock. Dramatic music plays as Nordstrom returns to his superiors and exchanges a few whispers before crossing to the French delegation. The camera begins to dolly slowly toward Jacques, allowing us to hear one of the French delegates tell him the Americans don't want him in the room. Jacques makes a face and leaves quickly.



Flight home- A handful of people board a Pan American flight. Among them are Mr. and Mrs. Devereaux. They seem to be travelling back to Washington together to reconcile their marriage. Mr. Devereaux stops about halfway up the steps, staring across the tarmac at another plane, this one an Aeroflot flight to Moscow. Among those boarding this plane is Jacques Granville. He turns his head and sees Devereaux. "Well," he shouts, tipping his hat, "Bon voyage." The Soviet military march from the beginning of the film plays again as Devereaux waves halfheartedly, a strange smile spreading across his face. He joins his wife further up the steps. She stares at Jacques with disgust, saying, "How can they let him get away like this?" "I told you, my love," Devereaux answers, "he doesn't miss a trick. They have nothing against him. Anyway, that's the end of Topaz." Somewhere in Paris, someone reads an American newspaper with a headline declaring the Cuban Missile Crisis over.

