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DYNASTY

Episode 86 (27): "Nightmare"

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DYNASTY

Episode 86 (27): "Nightmare"

CAST

BLAKE CARRINGTON
KRYSTLE CARRINGTON
FALLON CARRINGTON COLBY
ALEXIS CARRINGTON COLBY
JEFF COLBY
ADAM CARRINGTON
MARK
KIRBY
STEVEN CARRINGTON
CLAUDIA
DEX
SAMMY JO
DOMINIQUE DEVERAUX

MORGAN HESS
MAID
MARCIA
SGT. COOPER
JEANNETTE

BARTENDER
NIGHT CLERK
BEAUTICIAN
HAIRDRESSER
MAKEUP PERSON
DRESSER
MATRON
RECEPTIONIST

DYNASTY

Episode 86 (27): "Nightmare"

SETS

EXTERIORS:

MANSION
 Driveway
 Grounds

ALEXIS' PENTHOUSE
 Terrace

POSH BEAUTY SALON

DENVER STREETS

STOCK

MANSION

LA MIRAGE

ALEXIS' HOTEL

DENVER-CARRINGTON

DENVER JAIL

MANSION DRIVEWAY

SMALL APARTMENT BUILDING

INTERIORS:

MANSION
 Library
 Kirby's Bedroom
 Dining Room
 Nursery
 Upstairs Corridor
 Fallon's Bedroom
 Gym
 Main Hall
 Kitchen

ALEXIS' PENTHOUSE

LA MIRAGE
 Matador Bar

DENVER-CARRINGTON
 Blake's Office
 Krystle's Office

JEFF'S MERCEDES

FALLON'S CAR

POSH BEAUTY SALON

TACKY BEDROOM

VEHICLES

JEFF'S MERCEDES

FALLON'S CAR

DYNASTY

Episode 86 (27): "Nightmare"

CHRONOLOGY

DAY # 1

Sc. 1 thru 14 - NIGHT

DAY #2

Sc. 15 thru 36 - DAY

Sc. 37 thru 38 - NIGHT

DAY #3

Sc. 39 thru 49 - DAY

Sc. 50 thru 80 - NIGHT

DYNASTYEpisode 86 (27): "Nightmare"ACT ONE

FADE IN:

1 EXT. ALEXIS' HOTEL - NIGHT (STOCK) 1

2 INT. ALEXIS' PENTHOUSE - ALEXIS - NIGHT 2

Same night as Episode 85. She is at the bar, pouring a drink, martini pitcher in evidence. WIND is heard from the terrace without. The WIND knocks over a VASE. MOVE WITH Alexis as she crosses to the terrace door to close it. But she stops as she sees a moving shadow (in reality the leaf of a swaying plant). The combination of the drinks and her fear causes her to ask in a tremulous voice:

ALEXIS

Is anyone out there?

The SOUND OF THE WIND INCREASES. And as she steps out onto:

3 EXT. TERRACE - ALEXIS - NIGHT 3

She looks around; the WIND momentarily blurs her vision -- and the shadow of the plant becomes a ghost-like Mark.

MARK

What are you doing? Leave me
alone! I don't want to die!
Don't!

4 TIGHT ON ALEXIS 4

She screams, shakes head. Then WIDEN ANGLE to show that she is on the terrace -- alone -- the hallucinatory moment ending, the vision gone. On which she rushes from the terrace, terrified, back into:

5 INT. PENTHOUSE - ALEXIS - NIGHT 5

She tries to catch her breath -- then she grabs the house phone, lifts the receiver from its cradle. Into phone:

(CONTINUED)

pk

DYNASTY 86 (27): "Nightmare" - Rev. 3/28/84

2.

5 CONTINUED:

5

ALEXIS

This is Mrs. Colby. Have my car
brought around in five minutes.
I'm going to La Mirage!

(hangs up; half
to herself)

These walls... these walls are
closing in on me...

She then stares towards the terrace -- her look still
one of horror. HOLD on it the moment. Then:

6 EXT. LA MIRAGE - NIGHT (STOCK)

6

7 INT. MATADOR BAR - LA MIRAGE - DOMINIQUE - NIGHT

7

She's seated on piano bench, next to pianist, singing a
(like) Cole Porter song. INTERCUT WITH SHOTS of hotel
guests, listening, loving it. Then we're on:

*

8 ALEXIS

8

who enters, from without, taut from earlier. She
regards Dominique quizzically as she moves towards the
bar. A BARTENDER says, pleasantly:

*

BARTENDER

'Evening, Mrs. Colby.

ALEXIS

Who is that woman?

BARTENDER

All I know is that her name is
Deveraux and she's a guest here.

Dominique, near b.g., finishes the song, AD LIBS a
thanks to pianist, rises -- to much APPLAUSE from her
audience. Then she moves towards the bar, locking eyes
with Alexis -- who continues regard-ing her, then
suddenly nods.

*

ALEXIS

Of course. It's Dominique
Deveraux, isn't it?

DOMINIQUE

(amused smile)

And not Lois Lane. Very good.

(CONTINUED)

y1 DYNASTY 86 (27): "Nightmare" - Rev. 3/30/84 3.
8 CONTINUED: 8

ALEXIS

You had a somewhat chic little
place of your own in Monte Carlo
-- or was it Marbella?

DOMINIQUE

Could have been Rome. I've had
very chic places in all three.

She's about to move off when Alexis blocks her.

ALEXIS

Tonight, when you came to my
apartment, why didn't you just
tell me who you were?

DOMINIQUE

Maybe my tender ego was bruised
when you didn't recognize me.

(no pause)

May I go now?

ALEXIS

(no movement)

What are you doing here in Denver?

DOMINIQUE

Among other things, obviously
making you very uncomfortable.

She moves off. Alexis turns to Bartender.

ALEXIS

How long is she registered to stay
at La Mirage? Do you have any
idea?

BARTENDER

Indefinitely.

PUSH IN on Alexis, now thoroughly disturbed and upset.

9 EXT. MANSION - NIGHT (STOCK) 9

10 INT. LIBRARY - BLAKE - LIT FOR NIGHT 10

Fireplace on. He is in pajamas and robe, with a pot
of coffee and a cup. Beat. The door opens. STEVEN,
in pajama bottoms and robe, enters. *

BLAKE

(smiles, tense)

Hello, Steven.

(CONTINUED)

STEVEN

(ibid.)

Dad. -- I just came down to get a book.

BLAKE

(nod, then)

Pretty exciting stuff, isn't it?... Fallon's and Jeff's wedding coming up.

*
*

STEVEN

Yes... it is.

BLAKE

(reading the mood)

Okay, let's hear it... The problem -- whatever's bothering you.

STEVEN

You have enough on your mind.

BLAKE

Son, whether or not I have problems of my own, I'm your father and I care very deeply about you. We've gone through a lot to get our relationship on solid ground. So if there's something I can do for you --

*
*
*

STEVEN

It's strange. I remember how hard I fought you for my right to hang onto my own son. -- And now -- Sammy Jo wants Danny back.

BLAKE

What?!

STEVEN

She said to me tonight: "He belongs with his real mother -- and I want him back." But I can't hand my son over to a woman like that. A liar. A sneak.

(building)

A tramp. -- God help me, I can't!
I won't!

He takes a deep swallow of his drink, Blake regarding him -- as we HOLD on them the moment, then:

pk

DYNASTY 86 (27): "Nightmare" - Rev. 3/28/84 5.
11 EXT. SMALL APARTMENT BUILDING - NIGHT (STOCK) 11
12 INT. TACKY BEDROOM - ON DOOR - LIT FOR NIGHT 12 *

It opens.

Morgan Hess enters, stops short on sight of someone. He smiles as ANGLE WIDENS to include Sammy Jo. She lies in a bed, naked under the sheets, clothes nearby -- smiling back at him, a small bouquet of violets in one hand -- in the other, a slice of pizza. Also in evidence: Chianti bottle and glass -- a little of the wine having spilled onto the pillow. *

SAMMY JO

Hi, I'm back.

HESS

Yeah, I heard, Sammy Jo.

SAMMY JO

Janitor let me in. He remembered "Mr. Hess' lady friend" from the last time. -- I guess you remember that last time, hmm, Morgan?

HESS

I haven't forgotten. How could I?

He sits alongside her, kisses her, she returns it. Then, re the flowers, as she throws them across the room:

SAMMY JO

Violets. They nearly did the trick on her, didn't they?

HESS

Like I told you when you came to me here, that night before you left for New York: There are no guarantees.

SAMMY JO

I know. Well, I thought I'd drop by and say hello again. I mean, it was fun last time. More than I thought it would be. And I may need your help in the future.

(on his silence now)

You don't "mind," do you?

(CONTINUED)

pk

DYNASTY 86 (27): "Nightmare" - Rev. 3/28/84

5A.

12 CONTINUED:

12

HESS

No...

SAMMY JO

Then what happened to that smile
of yours?

(CONTINUED)

HESS

(moment, then)

I was just thinking how... now that you're back and living with those rich people at that house, I should get paid. In full.

SAMMY JO

Hey, it's strictly room-and-board time at Buckingham Palace. They feed me and that's about all. -- What's the matter?

HESS

Somehow I don't buy that.

(then)

Tell me something, Sammy Jo. What would you do if I decided to tell them?

She rises, gets out of bed and reaches for her blouse.

SAMMY JO

Oh? And what exactly would you tell them?

HESS

How you came to me, and slept with me... and while you were at it asked me to find a way of sending Claudia Carrington back to the sanitarium.

*

SAMMY JO

And away from my kid -- and my "terrific" ex-husband. Is that what you'd tell them?

HESS

Isn't that the way it was?

SAMMY JO

You're damned right!
(vindictiveness
building)

And if you do tell them, maybe they'll finally know it -- that I'm not the stupid tart they like to think I am. That I have a brain -- and feelings -- that I don't like to be humiliated the way they humiliated me in that courtroom!

(MORE)

(CONTINUED)

pk

DYNASTY 86 (27): "Nightmare" - Rev. 3/28/84

7.

12 CONTINUED: (3)

12

SAMMY JO (CONT'D)

So go ahead and shout it from the
rooftops if you really want to.
Only you'll never see me again!

On which Hess reaches for her, grabs her, pulling the
clothing from her and bringing his face close to her
as:

HESS

Whoa, come off it. I was only
kidding. It's you I want, Sammy
Jo. And you know it. I still
dream about you. You're the most
beautiful thing I've ever known...
ever...

On which he kisses her as they fall back onto the bed,
Sammy Jo returning the kiss. HOLD, then:

DISSOLVE TO: *

13 EXT. ALEXIS' HOTEL - NIGHT (STOCK) 13

14 INT. ALEXIS' PENTHOUSE - FAVOR ALEXIS - LIT FOR NIGHT 14 *

Fireplace on. She is in peignoir, annoyed-looking,
pouring brandy. As she speaks PULL BACK to include
Kirby, clutching her purse, staring at Alexis as: *

ALEXIS

The hour is intolerably late.
I've had a terrible day, and a
worse evening. So whatever it is
you've come for, I'd appreciate
your keeping it brief.

KIRBY

This won't take long.

ALEXIS

"This" -- being exactly what?

KIRBY

You walked out on me that day in
my father's house before I could
say everything I felt. Then you
hung up on me when I tried to
continue the conversation.

(CONTINUED)

ALEXIS

(flaring)

Are you never going to let go of this obsessive notion of yours that I had something to do with your father's death?!

(lighting cigarette)

I refuse to hear you out on this, Kirby. So if you'll please leave!

KIRBY

No. I'm not leaving... not yet.

ALEXIS

This is my apartment and I order you to get out of it!!!

KIRBY

I am not going until you understand what you have robbed me of. -- Joseph Anders was the most important person in my life. But he's gone now. Because you drove him to his death. Then you tried to atone for it the only way you know how to. With money. But that's not the way you settle such an unforgivable debt. A life for a life, Alexis. Even if it's an ugly life... for such a beautiful one.

On which she opens purse, removes gun, aims.

ALEXIS

Oh God -- !

KIRBY

Yes, pray to Him, Alexis. Pray hard and quickly!

ALEXIS

(desperately)

Kirby -- your mother --

KIRBY

I don't want to hear about her!

ALEXIS

You must. She committed a murder and they locked her up in an insane asylum! Do you want --

(CONTINUED)

KIRBY

(overlapping; screaming)

I said: I don't want to hear
about her!!!

On which Alexis now notes that Kirby's hand has begun to tremble, very badly. Taking the advantage:

ALEXIS

Kirby... be honest with yourself. If you really had such terrible thoughts about me, you would have done this when we were in Joseph's house.

KIRBY

I intended to... but that man... he came and I couldn't do it then.

ALEXIS

Then do it now. There's no one else here. Go ahead. Pull the trigger. -- Is it that difficult, Kirby? I'm not moving. I'm a perfect target. And there's nobody to save me this time. So pull the trigger and watch me die. It's what you want, isn't it? Isn't it?!

A long moment. Then the tears begin to fill Kirby's eyes... and, slowly, she lowers the gun. A relieved Alexis barely manages to conceal a smile now as:

ALEXIS

(continuing)

Put it on the couch.

(on no motion)

The gun, Kirby -- put it there!(as Kirby finally
does)

Good.

She lifts gun, watches as Kirby crosses to the bar, pours herself an inch of water, takes a sip... then turns back to Alexis and asks:

KIRBY

Aren't you going to call the police?

ALEXIS

That is up to you, dear Kirby.

(MORE)

(CONTINUED)

ALEXIS (CONT'D)

I won't press charges if you'll refuse to marry Adam and go back to Paris. You're never to tell my son the real reason. I won't either. So go back to where you came from! If you don't, you'll go to jail for this -- and I shall cut Adam off and he'll lose everything!

KIRBY

What do I care about Adam?

ALEXIS

You care -- because you really love him and you won't let that happen to him.

KIRBY

(stare, then)

You bitch!

ALEXIS

If I am, take a lesson from me.
You may need it in life.

(then)

Now get out of here!

Kirby turns, heads for elevator. Alexis smiles.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

15 EXT. MANSION - DAY (STOCK) 15

16 INT. DINING ROOM - SAMMY JO - DAY 16

The following morning. We see her sweater on back of chair -- she's in shorts and T-shirt. She is at the sideboard, gorging herself on breakfast (baked ham, scrambled eggs, bacon, and the thin sausages.) -- a MAID watching with a look of distaste. Moment, then:

*
*

SAMMY JO

Marie --

MAID

Yes?

SAMMY JO

"Yes, Mrs. Carrington."

MAID

Yes, Mrs. Carrington?

SAMMY JO

I want some sausages. The big fat kind. I don't see any out here.

*

As the Maid goes, KRYSTLE enters -- dressed in peignoir -- her look tight.

KRYSTLE

I've been looking for you.

SAMMY JO

I know, Auntie Krystle: I'm always the last one at breakfast. Well I was out jogging and then I --

KRYSTLE

I don't care what you did this morning. I want to talk about you and Steven -- last night -- your telling him you want Danny back.

SAMMY JO

(nibbling on something)
You've got it. I want him back.

KRYSTLE

You can't be serious!

(CONTINUED)

16 CONTINUED:

16

SAMMY JO

I heard that line the other day on TV, an old movie. "You can't be serious."

KRYSTLE

Dammit, Sammy Jo, aren't you ever going to grow up and act like a woman?!

SAMMY JO

I am a woman!

KRYSTLE

What about being a mother? A mother who really cares for her child?

SAMMY JO

I do -- and you can't question that.

KRYSTLE

Look... if you really love your son, you'll know that the only right thing is to put what's best for him first.

SAMMY JO

Well it happens I do know, now. Because I have grown up -- and I can tell the difference between honest talk and the kind of bull you're handing me.

(then)

The person who's best for my son is me, Auntie Krystle. Not you! Not your Blake Carrington! Not his gay son, Steven! It's me!!

*

With which she walks out, leaving an angry Krystle.

17 INT. NURSERY - MRS. GORDON AND DANNY - DAY

17

The Nurse is sitting Danny on the floor with some toys for him to play with.

MRS. GORDON

Here you go, with all of your favorites. Mr. Horse and --

SAMMY JO

(entering)

Mrs. Gordon -- I want to take Danny out for some air. Dress him!

18 INT. KIRBY'S BEDROOM - KIRBY - DAY 18

She is packing a suitcase, and another already packed when ADAM enters. He is dressed to work out in the gym, stops short on what he sees.

KIRBY

That's right, Adam -- I'm leaving.
I was going to write you a note.
I'm going back to Paris.

ADAM

For how long...?

KIRBY

A year. Ten years. I don't know.

ADAM

(moves to her)

What?!

19 INT. UPSTAIRS CORRIDOR - SAMMY JO - DAY 19

coming down hall, stops outside Kirby's door as:

KIRBY (O.S.)

I'm not going to marry you, Adam.
I've finally decided that. So if
you'll please let me finish what
I'm doing!

20 BACK WITH ADAM AND KIRBY 20

ADAM

My mother... did she have anything
to do with this?

KIRBY

No! For God's sake, can't you see
I don't love you -- that I never
did?!

ADAM

(grabs her)

You do love me! You've told me --
you've shown me how much --

KIRBY

I was lying! I was pretending!

ADAM

(ignoring; closer)

I don't believe that! I won't!!

(CONTINUED)

20 CONTINUED:

20

Kirby tries to break free from him -- but he holds her, more tightly, then tries to kiss her. But Kirby, and with total strength now, pushes him away as:

KIRBY

Stop it! What are you trying to do? Rape me again? Is that the only thing you want of me?!!!

*

Adam regards her, stung. He looks deep into her eyes... and then he says to her:

ADAM

You know, I've tried to be decent with you... but I should have realized that any kind of decency is wasted on you. -- Of course you're going back to Paris. To that Frenchman who kicked you around and treated you like dirt.
(building)

But that's what a slut really goes for, isn't it? And that's what you were from the day I met you, Kirby! A damned slut!!

On which he storms towards the door and out into:

21 INT. UPSTAIRS CORRIDOR - ADAM - DAY

21

exiting Kirby's room. He does not see Sammy Jo in near b.g. -- who watches him head towards stairs.

22 BACK WITH KIRBY

22

trying to hold back the tears, if barely. Then she snaps the suitcase shut and lifts and puts on a hat. HOLD, then:

23 INT. NURSERY - SAMMY JO - DAY

23

SAMMY JO

(entering)

I've changed my mind about taking Danny outside, Mrs. Gordon.

She turns, exits again.

24 INT. FALLON'S BEDROOM - DAY

24

Jeannette hands a gift-wrapped box to Fallon.

JEANNETTE

Tony, the stable man, asked me to deliver his wedding gift to you personally. Is it all right? *

FALLON

Of course, Jeannette. Thank you.

Jeannette leaves as Fallon unwraps the gift. We see that it's a lovely music box with a pair of miniature lovers on the lid. Fallon winds the box up a little and we hear the "Wedding March." She smiles -- but after a moment the smile fades as the MUSIC abruptly changes to a minor key, very LOUD and shrieking! She tries to stop the mechanism -- but the MUSIC continues and gets LOUDER and more distorted. She claps her hands to her ears to shut out the sound. It doesn't stop. Frantically, very frantically, she grabs the music box, crosses to the bed and shoves it under a pillow -- as it winds down and the MUSIC ENDS. Then Fallon turns suddenly as JEFF enters, dressed to leave for work, carrying some travel brochures. Smiling:

JEFF

Step aside, travel agents of the world, near and far -- because I have found a really terrific side-trip for our honeymoon!

FALLON

(trying to smile)

Want me to guess...? A gondola ride in Venice.

JEFF

Not even close. Will you buy Africa on a photographic safari -- then India?

FALLON

Sounds nice, Jeff.

JEFF

"Nice?" What kind of word is that? It's more like fantastic.

FALLON

That's exactly what I meant to say. Fantastic...

(CONTINUED)

24 CONTINUED:

24

JEFF

(on the timbre)

You okay?

FALLON

I'm fine.

JEFF

Not coming down with anything?

FALLON

(snaps suddenly)

I told you, Jeff, I'm fine!!

And Jeff is confused, even hurt as he asks:

JEFF

Why are you shouting?

FALLON

So you can hear me! Isn't that why most people shout?!

On the last word, her eyes fill with tears. Jeff moves in on her, takes her in his arms as:

JEFF

Hey... hey... I'm sorry.

FALLON

I'm the one who shouted.

JEFF

Because I started it. Well... I guess my nerves are at me... Blake and the banks... what's happening, or not happening. -- I'm sorry, sweetheart -- okay?

He kisses her, wipes away some of her tears -- and then as he holds her close to him we see Fallon, over his shoulder -- her look haunted and terrified as she wonders what is happening inside her head.

25 INT. CARRINGTON GYM - ADAM - DAY

25

He is working out on the life-cycle. Then the door opens and Sammy Jo -- who has changed into a very sexy leotard -- enters. She stops at the door, regarding Adam and obviously liking what she sees -- the muscles at highly-charged work. Then, and all "innocence:"

*

(CONTINUED)

25 CONTINUED:

25

SAMMY JO

Oh --

(on Adam's turn)

I didn't think anybody'd be in here, Adam. I'll go. I mean, you probably want to be alone.

ADAM

I don't.

SAMMY JO

(smiles back)

I'm really glad you're here, Adam. I mean for the company.

ADAM

Do lonely gymnasiums frighten the very pretty young lady?

SAMMY JO

No, silly. It's just that my instructor back in New York gave me these exercises that need a man's help. -- For instance, in order to do one of them, I have to have a strong balancing hand here on the small of my back.

Adam crosses to her. She takes his hand and places it on her back, then goes into a provocative exercise position.

ADAM

Something like this?

SAMMY JO

Uh-huh. Exactly like this.

26 CLOSER ON THEM

26

They are face to face. Adam kisses her -- hard and passionately -- Sammy Jo responding with equal fervor. As the kiss ends, as she opens her eyes she sees someone, and she smiles a defiant smile.

27 INCLUDE STEVEN

27

who stands in the open doorway.

STEVEN

Adam -- ! Will you excuse us? There's something I'd like to discuss with her.

(CONTINUED)

27 CONTINUED:

27

Adam hesitates the beat. But then, on Sammy Jo's nod, he crosses. As he passes Steven:

STEVEN

(continuing;
monumental scorn)

Good luck with her, brother.

Adam goes; PUSH IN on Steven and Sammy Jo as:

STEVEN

(continuing)

I just got off the phone with my lawyer, Chris Deegan.

SAMMY JO

Your "close" friend. I remember him.

STEVEN

He told me he received a letter this morning -- special delivery -- from an attorney you've hired. Now, do you want to tell me what this is all about?

*
*

SAMMY JO

Sure. Easy. I intend to get Danny back -- with or without your agreement. So, if we have to go back to court again -- we go.

STEVEN

What happens when we fill in the judge on the kind of woman you really are?

SAMMY JO

You're still a bunch of laughs sometimes, y'know that, Steven? Tell me about a judge, any judge, who won't give a baby to its natural mother unless she's proved to be totally unfit! Which I am not!

(addendum)

Look, I've decided I don't want a career anymore. I don't want to be a model in New York or anywhere. What I do want is to be a real mother to my son! -- and I intend to have him raised by a real man!

(CONTINUED)

27 CONTINUED: (2)

27

She lifts a towel which Adam had tossed down... she brings it close to her... Salome with one of her veils. Steven regards her, and the sensual moment -- and then in shock he grabs the towel from her, moving in on her, as if he were possibly going to strangle her.

STEVEN

Adam?!

SAMMY JO

Why not?

STEVEN

(rage)

I'll tell you why not! That brother of mine or anyone else becomes father to my son -- over my dead body!!!

And as they lock eyes, hard, very hard, we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

28 EXT. MANSION - DAY (STOCK) 28

29 INT. LIBRARY - BLAKE - DAY 29

He's on the phone, one-way with Laird. As he speaks, Krystle, dressed for work, enters.

BLAKE

I know it, Andrew, dammit I know it! I don't need you to remind me that the clock runs out on me today. But I'll tell you one thing. Those banks would rather not have to take over my company and run it themselves -- they'd much rather have their money. So who knows, we may get a last-minute reprieve. We may get a call late today from Averell Dawson -- We'll be in touch!

He slams down the receiver, sees Krystle, who smiles.

KRYSTLE

Darling...

BLAKE

(turns)

Yes?

KRYSTLE

It's getting more serious, isn't it?

BLAKE

(edge)

Oh no! Things are looking real fine. Can't you tell? Didn't you just hear me?!

On the timbre, on the hurt, Krystle begins to turn.

KRYSTLE

I'll see you at the office, Blake.

Blake, and catching himself, stops her... and gently now:

BLAKE

Wait. I'm sorry. I'm very sorry, Krystle. Yes, things are very serious. I'm in trouble, really in trouble.

(MORE)

(CONTINUED)

29 CONTINUED:

29

BLAKE (CONT'D)

I've tried every way I know to raise a big chunk of that money, but I haven't been able to do it. And it's only because I wouldn't sell out for ten cents on the dollar. But I still have one chance. It's a long shot, but I still have my football team.

KRYSTLE

You've heard from Roland Maxwell.

BLAKE

Yes. He should be coming in from Los Angeles just about now. He's had his eye on the team for a long time. I'm counting on an offer that will help us make a down payment on the extension. I think it's going to work.

(stops; pensive)

It's got to work!

He picks up his briefcase, puts an arm around her and they start out.

30 EXT. DENVER-CARRINGTON BUILDING - DAY (STOCK) 30

31 INT. BLAKE'S OFFICE - BLAKE - DAY 31

He stands at the window, looking out, his expression still pensive. He looks down at this watch. Then he turns as the door opens and MARCIA appears.

MARCIA

Mr. Carrington -- Mr. Maxwell's partner is here to see you.

BLAKE

His partner? Who's that?

But before Marcia can answer DEX walks in. As Blake regards him and his dry smile, Marcia exits.

BLAKE

(continuing)

What the devil are you doing here?!

DEX

I'm Roland Maxwell's partner.

(MORE)

(CONTINUED)

31 CONTINUED:

31

DEX (CONT'D)

(on Blake's look)

Call it, another one of my many joint ventures, Blake. And this one happens to be interested in your football team.

BLAKE

Maxwell told me he was going to handle this, personally. What happened?

DEX

He's a very busy man. He has things to do back East. So he phoned me early this morning and asked me to deal with this one -- It's a great team, Blake. But I don't have to tell you that, do I? Your roster's improved. You've got a fine record. Attendance is zooming. Just great.

*
*
*

BLAKE

So much for "greatness." Now let's get down to pragmatics. I assume you've researched the team's monetary value.

DEX

Oh yes. I have.
(reaches into pocket)
Our check. Certified.

Blake takes it, regards it. Then, and livid:

BLAKE

What the hell kind of joke is this?

DEX

Joke? Most people I know wouldn't laugh at that kind of money. That reads ten million dollars.

BLAKE

Which comes to twenty cents on the dollar!

(building)

The team is worth at least fifty million.

(MORE)

(CONTINUED)

31 CONTINUED: (2)

31

BLAKE (CONT'D)

Of this ten, my ownership position
entitles me to four-point-seven
million which won't help me. *

DEX

That's our offer. Take it -- or
leave it!

Moment, Blake still livid -- but saying nothing. Then,
and suddenly, he rips the check into shreds. Dex
watches, shrugs and then turns and exits. PUSH IN on
Blake, a very desperate man.

32 INT. KRYSTLE'S OFFICE - KRYSTLE - DAY

32

As she speaks, WIDEN ANGLE to include COOPER.

KRYSTLE

Why are you here again, Sergeant?

COOPER

Simple, ma'am. We haven't stopped
investigating Mr. Jennings' death.
And we won't until we're convinced
that he was a suicidal type. --
What's your feeling about that?

KRYSTLE

I've thought about it.

COOPER

About what specifically?

KRYSTLE

That Mark didn't leave a note, for
one thing.

COOPER

To you.

KRYSTLE

To anyone.

COOPER

You were married to him. Do you
know of any habits that could have
gotten him into trouble? The kind
that drives a man to a desperate
act. Was he into drugs?

(CONTINUED)

32 CONTINUED:

32

KRYSTLE

No... not Mark.

As the door opens, Blake appears, listens, neither Krystle nor Cooper seeing him the beat:

COOPER

Compulsive gambling?

KRYSTLE

He gambled. But not often.

(then)

Sergeant Cooper, all I know is
that Mark is gone --

*

BLAKE

He's dead, Sergeant --

(on their turn)

Very sadly, he's dead, but he'd
been out of my wife's life for a
long time. Now if there are any
more questions, I want my attorney
present.

On that last word the PHONE RINGS. Krystle answers.

KRYSTLE

Hello. -- Yes, he's here.

(to Cooper)

It's for you.

COOPER

(taking receiver)

Cooper.

(listens)

What bank? -- Okay!

(hangs up)

Thank you both for your time.

And he crosses quickly, exits. Blake, and puzzled:

(CONTINUED)

32 CONTINUED: (2) 32

BLAKE

What was that all about? Why would somebody say something about a "bank" and send him running off like that?

33 EXT. LA MIRAGE - DAY (STOCK) 33

34 INT. DINING ROOM - STEVEN AND CLAUDIA - DAY 34

Pick up MID-SCENE, both toying with their food. She has a salad and white wine. Steven has a steak and a glass of milk.

CLAUDIA

Steven... why haven't you told me what Sammy Jo wants?

STEVEN

(edge)

I was going to tell you later, okay, Claudia?

Then, and softer:

CLAUDIA

When you had a meeting with Chris Deegan, he advised you to try to make a personal agreement with Sammy Jo for joint custody of Danny.

STEVEN

Well, I'm taking this thing to court. You can't make an agreement with a cobra.

CLAUDIA

(moment, then)

Steven, listen to me -- and consider what losing the fight could mean.

STEVEN

You don't understand, Claudia. I'm not going to lose it!

CLAUDIA

You just may this time.

(MORE)

(CONTINUED)

34 CONTINUED:

34

CLAUDIA (CONT'D)

And if she gets custody, she could
 pack Danny up and move anywhere --
 do anything to keep you from
 seeing your son again!

(tears in eyes now)

Steven, sharing Danny is better
 than losing him.

(again)

And you may.

But Steven's gaze has shifted. Claudia follows it.

35 THEIR POV - ADAM AND SAMMY JO

35

Entering, both casually dressed -- she on his arm,
 laughing it up and real cozy, on way to bar area.

36 CLOSE ON STEVEN

36

His face a study in terrible anger. HOLD, then:

37 EXT. DENVER-CARRINGTON BUILDING - NIGHT (STOCK)

37

38 INT. BLAKE'S OFFICE - BLAKE - LIT FOR EARLY EVENING

38

He is at his desk, on phone, scotch and water in
 evidence. His tie is undone. The desk is a mess with
 folders and files.

BLAKE

I'll tell you, Dawson -- you
 people are going to live to regret
 this!!

*

He slams down receiver. WIDEN ANGLE to include
 Krystle, who stands in the doorway... having over-
 heard. On his look:

KRYSTLE

Blake...?

BLAKE

The banks. They've foreclosed.
 I've lost the company, Krystle.

(CONTINUED)

As she crosses to comfort him, embrace him:

BLAKE

(continuing)

Twenty-five years of my life...
they're trying to tell me it was
all for nothing...

KRYSTLE

Darling, banks can foreclose on a
company. But not on a man
himself. Not on you. Your genius
for knowing where oil is in the
ground and how to get it out...
you'll start another company,
Blake!

BLAKE

Oh no I won't! Because I won't
have to!

(building, throughout)

Those banks are going to find out
they've got more than they can
handle. Denver-Carrington is
Blake Carrington! They'll come
begging me to take it back and run
it again! And I'll make them get
down on their knees when they come
-- before I even begin to listen
to them!!!

But then his rage abates and he looks at her and he
says to her, softly now...:

BLAKE

(continuing)

Krystle -- go to your office. Get
your things. I'll pack my
briefcase and we'll go home.
There's nothing more to do here
tonight.

She nods, kisses him... then turns and exits. Blake
stands rigid the beat, then as he begins to put some of
his own things together he reacts to INTERCOM BUZZER.

BLAKE

(continuing)

What is it, Marcia?

MARCIA (V.O.)

There's a woman here who says she
wants to see you, Mr. Carrington.
A Miss Deveraux.

(CONTINUED)

BLAKE

I don't know any Miss Deveraux.

MARCIA (V.O.)

She said you didn't -- but that you'd both stayed at the Villa Marini outside of Rome on separate occasions.

He turns towards the door as it opens and as Dominique enters, wearing fur coat, dressed to the teeth, and with her enigmatic smile. Behind her is Marcia. *

MARCIA

I'm sorry, Mr. Carrington, but she --

BLAKE

It's all right, Marcia.

Marcia exits.

DOMINIQUE

Hello, Mr. Carrington.

BLAKE

Miss Deveraux.

DOMINIQUE

Dominique. And you're Blake, of course.

BLAKE

(eyeing her)

Yes.

DOMINIQUE

The Villa Marini -- does it hold any special memory for you?

BLAKE

Yes. In a business sense. Will you please get to the point? *

DOMINIQUE

You met there once with Rashid Ahmed. Rashid was a steady customer in my nightclub in Rome. Why am I here? To satisfy my curiosity.

(on his look)

How could a man as tough and as brilliant as you're supposed to be have been taken in by him in Hong Kong? *

(CONTINUED)

BLAKE

I see. Now look, I hate to deprive you of what you're obviously looking for, a story! But I've had a very long day. My daughter is getting married tomorrow. So, if you don't mind, I don't intend to stay here and fence with a stranger!

DOMINIQUE

(smile)

Ca c'est risible. It's to laugh -- everybody in Denver mistaking me for a reporter. Well, I'm not. But once your daughter is married, you may just want to look me up at La Mirage and continue this conversation.

BLAKE

I doubt very much that I will!

DOMINIQUE

You should. Because we're two people who should know one another.

BLAKE

Miss Deveraux, I still don't know who you are or what you want. And I don't really care.

(then, reaches for
attache case)

I have to go. I'll tell my secretary you're leaving.

He exits. Dominique sees Krystle's photo, crosses to it, then she says to it:

DOMINIQUE

(eyes him, then)

NOTE: SPEECH TO COME

On which Marcia enters.

MARCIA

Miss Deveraux, may I show you out? *

DOMINIQUE

(smile)

You may. For now.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

39 EXT. ALEXIS' HOTEL - DAY (STOCK) 39

40 INT. ALEXIS' PENTHOUSE - ALEXIS - DAY 40

She wears pantsuit and hat, is descending from her bedroom, dressed to go out. She crosses to house phone. Into receiver:

ALEXIS

Harold, is Bennett there with my car yet?

(listens; angering)

What?! Well in the future you're to announce people first and then send them up to me!

She slams phone down, turns as elevator door opens and Dex appears. He is dressed in jeans and boots.

DEX

(smile)

Alexis -- hello.

ALEXIS

It's my daughter's wedding day, Dex. I have things to do. So -- goodbye.

DEX

(blocking her)

The last time I was here you made it clear that not only were we finished as lovers, but that we weren't even friends.

ALEXIS

I "obviously" made it clear. You remember what I said to the word. Now I'd like to go --

DEX

Alexis, I bought it when you said that. I took off for Wyoming -- angry, damned angry. I just wanted to go home to what I knew and loved as a kid.

ALEXIS

Little Wyoming cowgirls?

(CONTINUED)

DEX

(ignores; going on)
 The basics. Fresh, clean air.
 Hard riding. All the things that
 are supposed to clear a mind.
 But... it wasn't working for me.
 And then when I got back here
 Tracy Kendall told me that you
 knew all about our affair. And it
 hit me suddenly that I'd set up a
 double-standard. Alexis, we both
 had our affairs and I had no right
 to expect you to act any
 differently than I did.

ALEXIS

How gallant of you to admit your
 gross error.

DEX

I mean it. I asked too much of
 you. -- You're a lot of woman,
 Alexis. And you're what I want.
 So I'll have you on your terms.
 See, I need you, so very much.

On which he takes her into his arms, kisses her, pas-
 sionately. At first Alexis does not respond -- but
 then, and with equal intensity, she does. Then:

ALEXIS

I really do have to go, Dex, but
 -- will you pick me up at six, and
 be my escort to the wedding?

DEX

Six on the dot.

And as they head for the elevator:

41 EXT. POSH BEAUTY SALON - DAY (STOCK) 41

42 INT. BEAUTY SALON - RECEPTION AREA - DAY 42

RECEPTIONIST

Bennett -- Mrs. Colby has only
 another half-hour to go, so please
 have her car out front.

As she hangs up. Krystle enters.

RECEPTIONIST

(continuing)
 Hello, Mrs. Carrington.

(CONTINUED)

42 CONTINUED:

42

KRYSTLE

Hello, Virginia.

RECEPTIONIST

We're ready for you -- booth four.

43 INT. BOOTH THREE - ALEXIS - DAY

43

Her hair done to perfection. Makeup all perfect except for finishing touches on her eyebrows as the BEAUTICIAN leans forward with a tweezers in hand, we see in b.g. Krystle in gown being led past to cubicle #4. INTERCUTS as Krystle sits down, her attendant starts to wrap her head in a terry turban and prepares the mud mask as Krystle nonchalantly picks up magazine.

BEAUTICIAN

It's so exciting, Mrs. Colby -- your daughter getting married this afternoon. I'm sure the wedding is going to be as beautiful as Mr. and Mrs. Carrington's was.

ALEXIS

Was it? I wouldn't know. I wasn't there.

BEAUTICIAN

And I read in the columns the other day that Mrs. Carrington is pregnant -- and Mr. Carrington was so happy he bought her fabulous gifts. It's all so very, well, "Carrington."

ALEXIS

The name may be Carrington, my dear. But the game? My hunch is: you give a man of a certain age the news that he's going to be a father -- he asks no questions about how, or by whom!

44 ON KRYSTLE

44

She rises politely, says to her attendant:

KRYSTLE

I'll be right back.

With which she picks up bowl of facial mud.

45 BACK WITH ALEXIS

45

BEAUTICIAN

Perfection! -- One more thing and
you can be on your way. I'll only
be a minute.

As she exits, Krystle enters -- slings the mud at
Alexis.

KRYSTLE

You're so good at slinging mud,
lady -- it's about time you knew
how it felt to get it back in your
own face!

She exits, leaving a seething and for once silent
Alexis!

46 EXT. MANSION - DAY (RAIN EFFECT) (STOCK)

46

47 INT. FALLON'S BEDROOM - FALLON - DAY

47

She is in bed, on top of covers, staring, troubled.

48 INT. UPSTAIRS CORRIDOR - STEVEN - DAY

48

He appears walking down corridor, dressed in khakis,
Princeton sweater, tennis shoes, his look very upset
from all of the Sammy Jo goings-on. He stops outside a
room, then takes a deep breath and -- determined to
force a cheerful look -- he knocks on the door.

49 BACK WITH FALLON IN HER ROOM

49

FALLON

Come in.

Fireplace on. Door opens. Steven enters, approaches
the bed and sits alongside her as:

STEVEN

Need I remind you, Sis, that today
is not just any old day? Men
called florists are descending
upon us like locusts. Mrs.
Gunnerson has delusions of being
General Patton, commanding the
kitchen to outdo itself. And
where's the bride? Still in bed!

(CONTINUED)

FALLON

Just resting. I'm allowed.

STEVEN

It's your day, kid, Right, you're allowed.

(takes her hand)

My gift should be arriving in a while. I don't want to spoil the surprise -- but it's a bean bag. You always did want your very own bean bag, didn't you?

She laughs a little as she says:

FALLON

Yes. Ever since I gave you one on your seventh birthday. And you said "Thanks a lot" and punched me.

STEVEN

A very small punch.

FALLON

Not so small that it didn't hurt.

She tries to smile... but he does not now as he moves closer to her, on the bed, lies next to her, cradling her now, like kids. Then he breaks the brief silence with:

STEVEN

Where are you hurting now, Fallon?

FALLON

(tensing)

What?

STEVEN

I asked: where are you hurting now?

FALLON

(shakes head)

Nowhere. If I look a little down... well, it shouldn't be raining on my wedding day.

STEVEN

Look, this is Steven. I could always read your eyes.

(MORE)

(CONTINUED)

49 CONTINUED: (2)

49

STEVEN (CONT'D)

I can read them now. When you're
in pain, I'm in pain.

(again)

Where do you hurt?

FALLON

(finally)

My head.

STEVEN

What's wrong?

FALLON

I don't know. Ever since the
accident I get these bad headaches
sometimes.

STEVEN

How often?

FALLON

Not very.

STEVEN

(concern growing)

Do you have one now?

FALLON

No.

(then)

Steven, please don't tell anyone
about this. Promise me, all
right? Because it's all going to
pass. I'm just jittery about the
wedding and it'll go. -- Promise?

He regards her, nods. Then he kisses her on the
forehead. PUSH IN on them as he holds her close to him
-- as we see both of their fears showing now. HOLD,
then:

50 EXT. MANSION - NIGHT (RAIN EFFECT) (STOCK)

50

51 INT. KITCHEN - KRYSTLE - NIGHT

51

Early evening now. She enters, wearing dressing gown.
She passes GERARD who stands examining the wedding cake.
Seeing her:

GERARD

Mrs. Carrington, what do you think?

(CONTINUED)

51 CONTINUED:

51

KRYSTLE

I think it's just beautiful, Gerard.

WIDEN ANGLE to show that the room is bustling with activity -- Mrs. Gunnerson supervising maids who are preparing the hors d'oeuvres from a tin of Petrossian caviar. In evidence: A roast beef, turkey and ham, out of the oven.

MRS. GUNNERSON

More caviar on these wedges, Emily. -- No, not all that much. Just a dab. -- Better.
(turns, sees Krystle)
Oh, Hello, Mrs. Carrington.

KRYSTLE

Is everything coming along, Mrs. Gunnerson?

MRS. GUNNERSON

Yes, very well.

KRYSTLE

Good.

MRS. GUNNERSON

Mrs. Carrington -- Is it true that Miss Kirby won't be back here for the wedding?

KRYSTLE

I'm afraid not. A friend of hers is very sick in Paris and she wants to be with her.

MRS. GUNNERSON

She's such a caring girl.

Krystle nods and then moves off.

52 INT. FALLON'S BEDROOM - FAVOR DOOR - NIGHT

52

Fireplace lit. Door opens, Krystle enters, still in dressing gown. WIDEN ANGLE to show that Fallon is now dressed in her wedding gown, being fussed over by hairdresser, makeup person, dresser.

KRYSTLE

Fallon, you look fantastic --

(CONTINUED)

52 CONTINUED:

52

FALLON
(smiles back)
Thanks.

KRYSTLE
And your matron-of-honor has to
get dressed -- but I stopped by to
give you this.
(hands her coin)
Look familiar?

FALLON
Could it be the same shiny penny I
gave you for your shoe when --

And together:

FALLON
You married Daddy?

KRYSTLE
I married Blake? Yes!

They both laugh, hug, Krystle kissing her, then AD
LIBBING a see-you-in-a-while as she crosses, exits.

53 FAVOR FALLON

53

as the ATTENDANTS continue with their preparations.

HAIRDRESSER
Please hold still another minute
while I brush-through one more
time, hmm?

MAKEUP PERSON
You're still a little pale. You
need a touch more blusher.

DRESSER
I think the gown should be taken
in just a smidgin -- and then we're
all set, Miss Fallon.

They continue to talk, AD LIBBING in character so that
the smile on Fallon's face goes as the voices suddenly
begin to overlap in SHRIEKING CACOPHONY. A terrible
moment of this -- the same lines -- over and over --
louder and louder -- until Fallon screams:

FALLON
Stop it! -- Stop it!!!!

On which a freeze: everyone in the room startled, silent,
motionless. And Fallon, apologetically:

(CONTINUED)

y1

DYNASTY 86 (27): "Nightmare" - Rev. 3/30/84

38.

53 CONTINUED:

53

FALLON

(continuing)

I'm sorry... I just need to be
alone for a while. I'll finish by
myself...

54 SHOTS: FALLON AND ROOM

54

As she looks around the room -- everything in her POV
distorted, frighteningly so.

She brings her hands up to her throat -- to stifle a
primal scream.

55 POV

55

The distortions build -- build -- build until:

56 TIGHT ON FALLON

56

She suddenly runs her hands through her hair, letting
it fall -- and then, wildly, she rips off her veil.

57 INT. MAIN HALL - SHOTS - NIGHT

57

of guests assembling for the wedding... Blake moving
through the crowd greeting people.

Steven, Claudia and Adam -- with Sammy Jo standing not
far from Adam -- are doing same. Also present are
Danny and Little Blake with two uniformed nannies.

Then Blake stops short on sight of:

58 ALEXIS AND DEX

58

Dex approaches, extends hand to Blake, as Alexis goes
to talk to a couple, near b.g.

DEX

I hope you don't mind my being
here, Blake. But I was invited by
the mother of the bride.

Blake does not extend his hand as he says, grimly:

(CONTINUED)

58 CONTINUED:

58

BLAKE

You can stay for the wedding,
Dexter, but the minute this is
over I want you the hell out of
this house!

On which we hear the beginning strains of the "Wedding
March." MOVE with Blake as he crosses to the bottom of
the stairs to join Krystle and Jeff.

59 CLOSER ON BLAKE, KRYSTLE, JEFF

59

They all glance up to the top of the stairway in antic-
ipation of Fallon's appearance. -- She doesn't show. --
The orchestra repeats the opening phrases of the MUSIC.
-- Still no Fallon. then:

KRYSTLE

(to Blake, sotto)

I'll go up... see what's keeping
her.

Blake nods as he and a now-anxious Jeff watch her begin
to ascend the stairs.

60 INT. FALLON'S BEDROOM - ON DOOR - NIGHT

60

It opens. Krystle enters. She sees that it is empty.
She glances in direction of the bathroom, calls out:

KRYSTLE

Fallon?

And she is starting toward the room when again she
stops, her eyes riveted by a crumbled heap of clothing
on the floor. She picks up the wedding dress, stunned,
then turns, shaken as Blake and Jeff enter, see
Krystle, what she's holding.

JEFF

(and terrified)

What's happened!?

KRYSTLE

I don't know!

From without suddenly the SOUND of angry HORN HONKING.
Blake and Jeff, followed by Krystle, rush to the
window, look out.

y1 DYNASTY 86 (27): "Nightmare" - Rev. 3/30/84 40.

61 INSERT - THEIR POV - FALLON 61
Fallon's car being blocked by a limo.

62 BACK TO SCENE 62
Blake opens the window, calls out.

BLAKE
Fallon!!

63 POV - FALLON'S CAR 63
It speeds off.

64 BACK TO SCENE 64

JEFF
I'll get her.
He turns and runs to door, Blake and Krystle following.

CUT TO:

65 EXT. DRIVEWAY - BLAKE - NIGHT 65
Running down the driveway, from BEHIND CAMERA --
calling out his daughter's name again, being drenched
by the rain as:

BLAKE
Fallon! Fallon! Fallon!

65A EXT. GARAGE AREA - JEFF - NIGHT 65A
He gets into his car, drives out.

65B EXT. DRIVEWAY - BLAKE - NIGHT 65B
He turns as Jeff drives out, passing Blake.

BLAKE
Oh God... dear God... Please don't
let anything happen to my child!
Please!

Krystle appears from b.g., with umbrella, reaches and
embraces him as he begins to sob.

66 INT. MAIN HALLWAY - NIGHT

66

B.g., we see curious guests in quiet speculation. F.g., we're on Alexis, Dex alongside her, as Sgt. Cooper enters from without, approaches her... a uniformed cop with him and standing in near b.g., as:

ALEXIS

Sergeant Cooper -- what do you know about my daughter? -- what's happened?

COOPER

I don't know anything about her. I'm here to see you. -- Can we talk, alone?

ALEXIS

I can't talk right now!

COOPER

I'm sorry to intrude at a time like this, but I insist that we talk right now. About Mark Jennings. And that's something I'm sure you'll want to discuss privately.

DEX

(stepping in)

Then that includes me, Sergeant.

67 INT. LIBRARY - NIGHT

67

Alexis, Dex, Cooper and uniformed cop enter.

ALEXIS

How many times do I have to tell you I'm tired of being questioned about the unfortunate man's suicide?! Now I warn you, if this harassment continues --

COOPER

(cuts in)

Mrs. Colby, we've learned that just before he died, Mr. Jennings opened a bank account and deposited one-hundred-thousand dollars.

Alexis is silent the slight beat. Dex steps in.

(CONTINUED)

67 CONTINUED:

67

DEX

Sergeant, I knew Jennings pretty well. The man was capable of being mixed up in all kinds of shady deals Mrs. Colby would have no knowledge of.

COOPER

Mister, I don't know who you are -- but just stay out of this, okay?

(back to Alexis)

It took me a little time to trace it, but it turns out that the deposit consisted of a personal check made out to the deceased -- and signed by you.

Dex exchanges a look with Alexis, still silent.

COOPER

(continuing)

Now the Department's theory is that no man takes his life with that much money in the bank. That maybe, in fact very probably, he was blackmailing you, wanted more, you both struggled on the terrace -- you pushed him over --

ALEXIS

(through her shock)

No! That's not true!!!

DEX

You people are crazy! Jennings was twice her size!

COOPER

And very drunk -- the autopsy showed us that. We also have witnesses with some interesting information.

(then)

Mrs. Colby, I'm placing you under arrest for the murder of one Mark Howard Jennings.

Alexis, panicking, turns, to Dex.

ALEXIS

Dex!! Help me!!!

(CONTINUED)

yl

DYNASTY 86 (27): "Nightmare" - Rev. 3/30/84

43.

67 CONTINUED: (2)

67

DEX

I'll phone Gerald Wilson.

He goes to phone as:

COOPER

(to uniformed cop)

Cuff the lady !

And as the cop approaches with handcuffs, Cooper pulls out the Miranda card and reads:

COOPER

(continuing)

You have the right to remain silent. If you give up the right to remain silent, anything you say can and will be used against you in a court of law.

SMASH CUT TO:

68 EXT. DENVER STREET - NIGHT - RAIN (SECOND UNIT) 68

Fallon drives through.

68A INT. FALLON'S CAR - SIDE ANGLE - NIGHT - RAIN 68A

Fallon driving.

68B EXT. DENVER STREET - NIGHT - RAIN (SECOND UNIT) 68B

Jeff drives through.

68C INT. JEFF'S CAR - SIDE ANGLE - NIGHT - RAIN 68C

Jeff driving, looking for Fallon.

68D EXT. DENVER STREET - NIGHT - RAIN (SECOND UNIT) 68D

Fallon drives through.

68E INT. FALLON'S CAR - NIGHT - RAIN (STRAIGHT BACK) 68E

Fallon brings a free hand up to her head, obviously throbbing in pain.

y1	DYNASTY 86 (27): "Nightmare" - Rev. 3/30/84	44.	*
68F	INSERT - FALLON'S SPEEDOMETER It reads 70 MPH, 75, 80.	68F	
68FF	CLOSEUP - FALLON: peering ahead. (STRAIGHT BACK)	68FF	
68FFF	FALLON'S POV (SECOND UNIT) Men working in street.	68FFF	
68FFFF	EXT. FALLON'S CAR - RUNBY - NIGHT (SECOND UNIT) Men working in street.	68FFFF	
68G	EXT. DENVER STREET - NIGHT - RAIN (SECOND UNIT) Jeff's car drives through.	68G	
68H	INT. JEFF'S CAR - NIGHT - RAIN He frowns on sight of something ahead, HONKS HORN. (STRAIGHT BACK)	68H	
68J	INT. JEFF'S CAR - JEFF'S POV - NIGHT - RAIN (SECOND UNIT) Men working on street, truck backs up, blocks street.	68J	
68JJ	INT. JEFF'S CAR - NIGHT - RAIN Jeff spins wheel to avoid truck.	68JJ	
68K	EXT. DENVER STREET - NIGHT - RAIN (SECOND UNIT) Jeff's car spins out.	68K	
68KK	INT. JEFF'S CAR - RAIN - NIGHT Jeff reacts to spin-out, tries to get car moving again.	68KK	
68KKK	EXT. JEFF'S CAR - RAIN - NIGHT Wheels spinning.	68KKK	

y1 DYNASTY 86 (27): "Nightmare" - Rev. 3/30/84 45. *

68L EXT. DENVER STREET - NIGHT - RAIN (SECOND UNIT) 68L
Fallon's car drives through.

68M INT. FALLON'S CAR - NIGHT - RAIN 68M
Fallon hears CAR HORN, ECHO EFFECT.

68N INT. FALLON'S CAR - HER POV - NIGHT - RAIN (SECOND 68N
UNIT)
Approaching truck lights.

68-0 INT. FALLON'S CAR - NIGHT - RAIN 68-0
Fallon sees truck, screams, the SOUND OF SCREECHING
TIRES.

SMASH CUT TO:

69 OMITTED 69
thru thru
78 78

79 EXT. DENVER JAIL - NIGHT (RAIN EFFECT) (STOCK) 79

80 INT. JAIL - NIGHT 80
A UNIFORMED POLICE MATRON leads Alexis to a holding
cell. They pass two cells with two raucous INMATES.

FIRST INMATE
Hey, I want the Duchess in here
with me!

MATRON
Shut up, Jean.

FIRST INMATE
It's Jimmy! You ever gonna get
that straight?

SECOND INMATE
And Jimmy wants to feel the pretty
lady's -- gown.

ALEXIS
Keep them away from me!

(CONTINUED)

yl

DYNASTY 86 (27): "Nightmare" - Rev. 3/30/84

46. *

80 CONTINUED:

80

SECOND INMATE

Come on. How does a little feel,
Your Majesty?

FIRST INMATE

Why a "little" one? Haaaaa!!

MATRON

I said -- shut up, you two!!

They reach:

80A HOLDING CELL

80A

Within, a few hookers, a bag lady. As the Matron
pushes Alexis in, then locks door -- Alexis shouts:

ALEXIS

This is a mistake! This is all a
horrible mistake!!

MATRON

Sure. It's always a mistake,
honey. Now you just make yourself
comfortable till the judge sets
your bail.

She slams the cell door shut, moves off. PUSH IN TIGHT
on Alexis as she grabs the bars, in fury, tries to
shake them -- shrieking:

ALEXIS

Don't you dare walk away from
me! Let me out of here, dammit!!
Let me out of here!!!!

And as the implication of what's happening hits her, as
the huge and angry tears begin to fill her eyes we
FREEZE FRAME and then:

FADE OUT.

THE END