

THE COLBYS

EPISODE #048 (24): "Dead End"

Teleplay by
Donald Paul Roos

Story by
William Bast & Paul Huson

Executive Producers
Aaron Spelling and Douglas S. Cramer
Richard and Esther Shapiro

Executive Supervising Producer
E. Duke Vincent

Supervising Producers
Eileen and Robert Pollock

Producers
William Bast and Paul Huson
Dennis Hammer

A RICHARD AND ESTHER SHAPIRO PRODUCTION
in Association with
AARON SPELLING PRODUCTIONS, INC.
1041 North Formosa Avenue
West Hollywood, California 90046

FIRST DRAFT

January 22, 1987

EPISODE #048 (24): "DEAD END"

CAST

JASON COLBY

JEFF COLBY

FRANCESCA SCOTT COLBY HAMILTON LANGDON

ZACHARY POWERS

FALLON CARRINGTON COLBY

SABLE SCOTT COLBY

MILES COLBY

MONICA COLBY

BLISS COLBY

CHANNING CARTER COLBY

PHILLIP COLBY

KOLYA ROSTOV

LUCAS CARTER

MAN

WAITER

EPISODE #048 (24): "DEAD END"

SETS

EXTERIORS

COLBY GROUNDS
Lawn
COLBY BEACH HOUSE
COLBY POOL
PARADISE COVE
Beach
Pier
PARADISE COVE MOTEL
Motel Cabins
A PATIO RESTAURANT

STOCK

COLBY MANSION
POOLHOUSE
COLBY COLLECTION
EXCELSIOR HOTEL
COLBY TOWER
ZACH POWERS'S OFFICE BLDG

INTERIORS

COLBY MANSION
Poolhouse
Library
Entry Hall
Upstairs Corridor
Jason's Room
Sable's Room
Miles/Channing Room
Living Room
EXCELSIOR HOTEL
Penthouse Club
Dining Room
Dancefloor
Phillip's Room
Corridor outside Phillip's Room
KOLYA'S APARTMENT
COLBY COLLECTION
Sable's Office
COLBY TOWER
Jason's Office
Corridor/Elevator
ZACH POWERS'S OFFICE

EPISODE #048 (24): "DEAD END"

CHRONOLOGY

NIGHT I	Scs. 1 - 16
DAY II	Scs. 17 - 37
NIGHT II	Scs. 38 - 43
DAY III	Scs. 44 - 73

THE COLBYS

EPISODE TC-048 (24): "DEAD END"

ACT ONE

FADE IN:

1 EXT. COLBY MANSION - ESTABLISHING - NIGHT 1

2 EXT. POOLHOUSE - ESTABLISHING - NIGHT 2

3 INT. POOLHOUSE - NIGHT I 3

Pick up from the cliff of TC-047. FRANCESCA is at the door, sobbing; PHILLIP in b.g.

FRANCESCA

(calling)

Jason! Jason!

No response.

PHILLIP

He won't come back.

FRANCESCA

(furious)

Get out of here!

He moves towards her.

PHILLIP

It's over. He knows now. He knows you want me.

She pulls away from his touch.

FRANCESCA

Haven't you done enough?!

(he moves closer; she screams)

Get out or I'll call the guards!

A beat. He leaves. HOLD on Francesca's anguish.

4 OMITTED

4

5

INT. LIBRARY - NIGHT I

5

Jason storms in through the french doors, opens the drawer beneath the gun case. Sable enters from the corridor.

SABLE

(anxiously)

Jason -- what happened?

Jason takes out his whip.

SABLE

(continuing)

My God, what are you doing?

JASON

What I should've done long ago!

Sable tries to take the whip from him.

SABLE

Don't be a fool! Don't go down there!

He pushes past her, exits.

SABLE

(shouting)

She's not worth it!

6

EXT. COLBY GROUNDS/LAWN - NIGHT I

6

Jason comes from the house, carrying the whip, intent.

JASON

Phil!

Phil, on his way up from the poolhouse, stops as he sees Jason.

JASON

We have a score to settle.

PHILLIP

With a horsewhip -- like Granddaddy used to?

Jason flings the whip aside, rips off his jacket.

JASON

No, on second thought, I'll do it my way! And you're not slinking off this time.

(CONTINUED)

6 CONTINUED:

6

PHILLIP
 (readying himself)
 We've been headed for this for
 twenty-eight years. I'm going
 to enjoy it.

JASON
 Not if I can help it.

Jason lands the first punch, which sends Phillip
 sprawling.

JASON
 Get up! I'm not finished!

7 EXT. EXCELSIOR HOTEL - ESTABLISHING - NIGHT 7

8 INT. PENTHOUSE CLUB - DINING ROOM - NIGHT I 8

A small supper party, hosted by KOLYA and BLISS. Present
 are JEFF, FALLON, MILES, and CHANNING.

MILES
 (toasting)
 To Kolya and Bliss!

Everyone drinks.

MILES
 (continuing, to Kolya)
 Good luck in your new job -- and
 take care of "the brat" in New
 York --

BLISS
 Thank you very much --

MILES
 -- or else you'll have to answer
 to her big brother.

JEFF
 (pointedly)
 And her bigger one, too.

MILES
 Yeah -- bigger. How could I
 forget?

(CONTINUED)

8

CONTINUED:

8

FALLON

When are you lovebirds flying the coop?

BLISS

We're not. Kolya's insisting we take the train so he can see his new country.

KOLYA

(a little drunkenly)

More than that. Three days locked in a compartment with Bliss. Now that's sightseeing.

BLISS

(embarrassed)

Kolya...

KOLYA

Don't worry, darling -- no embarrassing photographs, I promise.

He tosses off another vodka.

BLISS

(trying to make a joke of it)

That's enough "wodka" now. Try some "vater".

KOLYA

Hey, every Russian boy is taught to handle his vodka.

BLISS

(still trying to keep it light)

I think you were home sick from school that day.

KOLYA

(to the others)

Listen to her! She's reforming me even before we get married!

FALLON

(to Bliss)

Married?

(CONTINUED)

8

CONTINUED: (2)

8

BLISS

(annoyed)

Kolya --

KOLYA

Oops -- cat's out the box, right?
It doesn't matter. We're all
family now.

(to the others)

Bliss has agreed to marry me.

CHANNING

Really? Oh, Bliss, that's
wonderful!

Surprised, but pleased reaction from the table. The
ORCHESTRA begins a dance tune.

KOLYA

And now my bride-to-be will teach
me to dance -- American style!

Covering her annoyance, Bliss lets Kolya lead her to the
floor. We FOLLOW them.

KOLYA

You're angry -- what is it?

BLISS

We agreed. I wanted to tell my
father first, then everyone else.

KOLYA

What difference does it make?
I'm too happy to keep a secret.

9

ANGLE - BACK AT THE TABLE

9

Jeff, Fallon, Miles, Channing.

FALLON

I've never seen him drink before.

JEFF

It doesn't agree with him.

MILES

Hey, so he's had a few too many.
He's celebrating. Like me.
Right, Jeff?

(CONTINUED)

9

CONTINUED:

9

JEFF

What are you talking about?

MILES

(ironically)

Celebrating! I've just been handed a long-lost uncle -- to go with my long-lost brother. Like bookends.

JEFF

(to Fallon)

Would you like to dance?

MILES

Still going to give him your shares? Still determined to back a loser?

CHANNING

Honey...

JEFF

What I do with what I own is my business.

MILES

When it's Colby assets, it's Colby business! You're throwing the company away!

JEFF

(intensely)

I'm not throwing anything away!

MILES

He doesn't care about this company -- neither do you. To you it's just a plum Aunt Connie dropped in your lap. Easy come, easy go!

JEFF

And you've struggled your way up from the mail room? Listen, brother, while you've been on the polo field for the past fifteen years, I've been paying my dues -- first at Colbyco in Denver, now here. Dammit, I know what those shares mean.

(CONTINUED)

9

CONTINUED: (2)

9

MILES

Do you know what they mean to Dad?
Every share, every piece of this
company's a piece of him! Think
what you're doing to him!

JEFF

Don't fight his battles for him,
Miles --

MILES

Why not? You're fighting "Uncle
Phil's"!

FALLON

That's enough!
(to both)
Can't we just have an evening
together!

MILES

(disgustedly)
I've got to get out of here.

CHANNING

(to Fallon, getting her
purse)
Tell Bliss we're sorry --

MILES

(parting shot at Jeff)
I used to think I was the worst
son a man could have. Thanks for
taking the title.

He and Channing go. HOLD on Jeff, stung.

10

EXT. COLBY GROUNDS/LAWN - NIGHT I

10

Sable and Francesca watch, horrified, as the fight between
Jason and Phillip continues.

SABLE

Jason, please!

FRANCESCA

For God's sake, stop it!

As Jason and Phillip trade blow for blow:

JASON

You take, and you take --

(CONTINUED)

10

CONTINUED:

10

PHILLIP

Only what's offered to me --

JASON

This time you went too far.

PHILLIP

(needling him)

She went right along with me.

Furious, Jason tackles Phillip -- they both tumble to the ground. The fight continues on the wet, soggy earth. Finally, exhausted, Jason manages one last punch, which knocks Phillip out. Sable rushes to Jason, tries to help him up.

SABLE

Jason...

JASON

I'm okay.

Without a word, a look at Francesca, he goes off to the house. Sable follows him. As she passes Francesca:

SABLE

This is your doing -- all of it!

She goes. HOLD on Francesca, numb, looking from the retreating Jason to Phillip, sprawled at her feet.

11

INT. PENTHOUSE CLUB - DANCE FLOOR - NIGHT I

11

Kolya is now alone in the center of the dancefloor, entertaining the customers with a wild Russian dance. The tempo increases; his enthusiasm builds. Bliss, watching him, is embarrassed.

BLISS

Kolya!

Ignoring her, Kolya jumps onto a table, scattering silverware, flower arrangements. Too drunk, he falls off, bumps into other ringside tables, spilling drinks onto the customers. Jeff rushes over, helps Bliss get Kolya to his feet.

BLISS

Are you okay?

KOLYA

Yeah -- what happened?

(CONTINUED)

11

CONTINUED:

11

JEFF

You made a fool of yourself.
What's gotten into you?

KOLYA

Sorry. I... Too much to drink,
I guess.

BLISS

Jeff, can you help me get him to
the car?

KOLYA

Bliss...

BLISS

(not wanting to hear
it)

Come on. Let's just get you home.

Jeff leads Kolya off. HOLD on Bliss, worried.

12

INT. MANSION - ENTRY HALL - NIGHT I

12

Francesca confronts Sable, who's just come down from
upstairs.

FRANCESCA

(furious)

You sent him down the the
poolhouse, didn't you? You've
been spying on me!

SABLE

As a matter of fact, I tried to
stop him. I didn't want him hurt.

FRANCESCA

Saint Sable? I find that hard
to believe.

SABLE

You're a little mind-boggling
yourself, my dear. I always said
you were a slut! I never expected
you to furnish proof!

FRANCESCA

He forced his way into the
poolhouse!

(CONTINUED)

12

CONTINUED:

12

SABLE

I'm not blind! Don't you think I know what's been going on down there lately? You're a fool -- letting Phillip come close! You know he's dangerous!

FRANCESCA

And Zach Powers isn't?

SABLE

Not to me. I don't love him.

FRANCESCA

I don't love Phil! I love Jason!

SABLE

Don't convince me. Convince him.

FRANCESCA

Where is he?

SABLE

Where do you think? Up in his room, nursing his wounds -- the ones you gave him!

Francesca starts out. HOLD on Sable, vindicated.

13

OMITTED

13

14

INT. KOLYA'S APARTMENT - NIGHT I

14

Bliss and Kolya enter the apartment. The high has worn off; Kolya's under the weather now.

BLISS

I'll put on some coffee.

KOLYA

(grim smile)

No, no. I just want to sleep. I've got an awful headache.

BLISS

You feel terrific -- compared to how you'll feel tomorrow morning.

(smile)

I guess that'll be punishment enough.

(CONTINUED)

14

CONTINUED:

14

KOLYA

(smile fading)

Punishment? For what?

BLISS

(disbelief)

For your exhibition of Russian folk dancing. But forget about it tonight. The last thing you need right now is a lecture.

KOLYA

Last thing I need? Last thing I deserve. What did I do wrong? I was just having fun. I was so happy about you and me -- I was expressing myself!

BLISS

(a little heatedly)

By making a drunken scene? That's some "expressing"!

KOLYA

Admittedly it's not the "Colby way" -- uptight and hypocritical!

BLISS

Hypocritical!

KOLYA

My God, your father nearly shot me for coming through your window! You didn't object to my self-expression then, did you?

BLISS

That was love -- I thought! Tonight wasn't! You hurt my feelings, embarrassed yourself and me in front of my family --

KOLYA

I'm not one of your American businessman brothers, thank God! I'm a Russian -- an artist! And I came here to be free!

BLISS

But instead I'm your jailer, is that what you're saying?

(MORE)

(CONTINUED)

14

CONTINUED: (2)

14

BLISS (Cont'd)

(off his silence)

I love you, Kolya. But this...
this is something new. I don't
know this side of you.

KOLYA

No. You don't.

(beat)

I take you as you are, Bliss.
Can't you do that for me?

Sadly, she takes off her ring.

BLISS

You say you came here to be free.
(gives the ring to him)
Now you are.

She gets up, leaves, fighting for control. HOLD on Kolya,
shattered.

15

EXT. MANSION - UPSTAIRS CORRIDOR - NIGHT I

15

Sobbing, Francesca beats at Jason's door.

FRANCESCA

Jason, please! Let me in! I've
got to see you! I've got to
explain!

She tries to door again; it's still locked. She pounds
her fists on the door.

FRANCESCA

(continuing)

Open the door, please! Don't do
this to me!

16

INT. JASON'S BEDROOM - NIGHT I

16

Bloodied from his fight with Phillip, Jason sits in a
chair, deaf to Francesca's pleas outside the door, his
face a granite mask.

(CONTINUED)

16

CONTINUED:

16

FRANCESCA (O.S.)
Oh, God, Jason! Don't shut me
out! Please! Please!

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

17 EXT. POOLHOUSE - ESTABLISHING - DAY 17

18 INT. POOLHOUSE - DAY II 18

Looking haggard from a sleepless night, Francesca is just finishing dressing when Jason KNOCKS.

FRANCESCA
(tensing)
Who is it?

JASON
Jason. May I come in?

Francesca opens the door, moves away from it as Jason enters. A tense moment.

JASON
I think we'd better talk.

FRANCESCA
You put me through hell last night, and now you're ready to talk? Well, I'm not!

JASON
I was angry -- can you blame me?
I come in here, find you and Phil
--

FRANCESCA
Nothing happened!

JASON
It was happening when I got here!

FRANCESCA
I warned you to keep him away --
but you wouldn't listen.

JASON
Do I have to stand guard night and day? Are you helpless to say no?

FRANCESCA
I told you: nothing happened!!
He came here, told me he still wanted me --

(CONTINUED)

18

CONTINUED:

18

JASON

That was clear enough. What about you?

FRANCESCA

I can't tell you I have no feelings for him! He was my husband!

JASON

What feelings? Love?

FRANCESCA

No, not love...

JASON

Then what?!

FRANCESCA

(beat; honestly)

I don't know. Maybe a part of me does still want him.

Jason, hit, leans against a chair.

JASON

It's still there.

FRANCESCA

(quietly)

Yes. Now go ahead and hate me for it.

JASON

I don't hate you.

FRANCESCA

I do.

(almost breaking)

A part of me, Jason. That's all.

JASON

(nodding)

I know.

(painful)

Maybe this marriage... maybe we're making a mistake.

Now Francesca is hit.

(CONTINUED)

18

CONTINUED: (2)

18

FRANCESCA

Jason --
(giving up)
Maybe we are.

They look at each other, silently, pained; then Jason turns, leaves. HOLD on Francesca, as she crumples onto the bed in tears.

19

INT. MILES/CHANNING BEDROOM - DAY II

19

Miles dresses for the office while Channing stays in bed with a breakfast tray.

MILES

You look happy.

CHANNING

Very. You ought to know why.

MILES

(kidding)

Let me guess? Eggs done just right?

CHANNING

Something was.

(dreamily)

We have it real good, don't we? Everything'd be just perfect if only...

MILES

What?

CHANNING

I don't know. Hearing about Bliss and Kolya going off together to New York, starting fresh -- wouldn't that be fun?

MILES

You want to move to New York?

CHANNING

(wincing)

Live in the same town as Uncle Lucas? Not in this lifetime. Bad enough I have to have lunch with him tomorrow.

(grimace)

He's back in town.

(CONTINUED)

19

CONTINUED:

19

MILES

(smiling)

No wonder you want to get away.
Okay, New York's out. So where?

CHANNING

Doesn't matter, so long as it's
just the two of us and nobody
else.

MILES

It is just the two of us, wherever
we are. Nobody else counts.

CHANNING

I know, but -- I mean someplace
where we could wipe the slate
clean, really start fresh.

MILES

(smiling)

Hey, I thought we did that. Are
you still holding out on me? If
you --

CHANNING

(putting a finger to
his lips)

No more secrets, I promise. What
you see, my dear, is what you get.

MILES

(smiling)

So when do I get it again?

CHANNING

Miles!

He kisses her playfully, she laughs, then the kisses turn
passionate...

20

INT. POOLHOUSE - DAY II

20

Jeff and Francesca, mid-scene.

JEFF

You're calling off the marriage?!

FRANCESCA

That's what Jason wants.

(CONTINUED)

20

CONTINUED:

20

JEFF

After you explained everything?

FRANCESCA

I explained too much.

JEFF

What do you mean?

FRANCESCA

He asked me, and I told him. I still have... some feelings for Phillip.

JEFF

(beat)

That's only natural.

FRANCESCA

(quickly)

It doesn't mean I love him -- I never want to see him again after last night.

JEFF

But Jason still wants to walk away?

FRANCESCA

I don't understand. *If I can* accept how he feels about Sable--

Jeff, remembering what he saw in the breakfast room a few days earlier:

JEFF

They don't... they don't seem as far apart lately. What are his feelings for her?

FRANCESCA

Oh... memories, warmth, affection. And that's all I feel for Phillip -- the pull of the past!

JEFF

Mother --

FRANCESCA

(cutting in; anguished)

Why is he acting like this? I love him, but he doesn't seem to care? Why?

HOLD on Jeff, afraid he knows...

21

EXT. COLBY BEACH HOUSE - SKEET SHOOT - DAY II

21

Pick-up, as Jason calls to his Loader:

JASON

Pull!

He tracks the skeet, then fires. The skeet explodes. Jason reloads. PULL BACK to REVEAL LUCAS CARTER.

LUCAS

(trying to cover his nervousness)

Why are we meeting here?

JASON

We're not "meeting". I'm here to shoot. You're here because I haven't gotten around to throwing you off the grounds yet.
(to the Loader)

Pull!

He fires again.

LUCAS

I'm ready to settle.

JASON

You think you can pay me off after what you and your rag did to my name?

LUCAS

I don't want a long, drawn-out court fight. Neither do you.

JASON

You know I'll win or you wouldn't be making an offer. I'm going to put you out of business, friend -- as a public service.

LUCAS

(beat)

We all have our dirty linen. Journalism'd be dead without it.

JASON

That's what you call what you do -- journalism?

(CONTINUED)

21

CONTINUED:

21

LUCAS

Even you have a hamperful. That's why I think you'll drop this suit and settle.

Jason lowers his gun.

JASON

What're you driving at?

LUCAS

Do you really want America to know Senator Cassidy's got a little bastard running around -- your daughter's son?

Jason grabs him by the shirt front.

JASON

You miserable --

LUCAS

Or what your brother's been up to in Southeast Asia these past few years? That kind of dirt doesn't come out in the wash. There's more -- want me to go on?

Jason releases him with contempt.

JASON

I just want you to go. Get in your car.

LUCAS

Settle, my friend. You have more to lose than I do. Tell you what, I'll even let you write your own retraction. I'll be proud to print it on the front page.

JASON

I'll tell you what you can print on your front page: "Final Issue". Now, get out of here -- before I forget which pigeon I'm shooting at!

(to the loader)

Pull!

Lucas, beaten, leaves. Jason stares at his retreating back for a long moment before turning around, blowing the skeet out of the sky. HOLD on his angry, determined expression.

22 EXT. COLBY COLLECTION - ESTABLISHING - DAY 22

23 INT. SABLE'S OFFICE - DAY II 23

Sable enters, is surprised to see Zach waiting there.

SABLE
(impatiently)
Zach, really. Today of all days,
I don't have the time --

He holds up his hand.

ZACH
Please -- let me say this first.

Sable, struck by his tone, nods.

SABLE
All right.

ZACH
I'm not used to asking for
forgiveness. You're the only
woman who could make me -- and
you have. I'm sorry, my love,
for offering to help keep your
grandson from you.

SABLE
Zach, please...

ZACH
Sorry, too, for this coldness
between us.
(lightly)
Sorry for the vase it's cost me.
(more seriously)
It's cost me more than that. Come
back, Sabella, please.

SABLE
I'm sorry, too. But --

ZACH
I'll admit, I'm all the things
you say. I manipulate people,
yes -- I pull strings. Worse,
I enjoy it. That won't change.

SABLE
(smiling)
No, it won't. You're manipulating
me right now.

(CONTINUED)

23

CONTINUED:

23

ZACH

(smiling, too)

But I'm trying not to enjoy it.
It's not easy being with you and
not enjoying it.

SABLE

It's no use, Zach. I'm fond of
you... very fond. But I don't
love you. I love Jason. I want
him back. It's that simple. Can
you understand?

ZACH

(a beat)

That shooting star in Marrakesh.

SABLE

What?

ZACH

You wished for him, didn't you?
(off her look)

Ah, I know you better than you
think. I understand you -- better
than he ever will.

SABLE

I don't need to be understood.
I need him. It's like a... curse.
Every time I come close to
believing it's over, something
happens to make it all seem
possible again.

ZACH

A curse, yes... I understand that.

SABLE

Even now, I can only think about
him -- his pain, not mine.
Ridiculous -- after all the
humiliation, the rejection, I
still want him.

ZACH

You're not fair to yourself.

SABLE

Maybe not. But I will be fair
to you. I care for you too much
to lie. It's... it's not meant
to be, you and I.

(CONTINUED)

23

CONTINUED: (2)

23

A beat as Zach looks at her.

ZACH

Then it's time we stop, yes?

SABLE

Yes.

ZACH

He's the wrong man for you,
Sabella. I wish to God you were
as wrong for me. Goodbye.

He leaves. HOLD on Sable, miserable.

24

EXT. COLBY TOWER - ESTABLISHING - DAY

24

25

INT. JASON'S OFFICE - DAY II

25

Jason enters to find Jeff waiting for him.

JEFF

I've got to talk to you.

JASON

Can it wait? I've got a meeting
with Haskell on his projections
for the next quarter --

JEFF

Jason! I've been trying to see
you all morning. I'm flying to
Houston this afternoon and I won't
be back till tomorrow.

JASON

All right. What's on your mind?

JEFF

My mother. She's miserable.

JASON

Let that alone, Son.

JEFF

You didn't give her a chance! She
was being honest with you, and
you walked out on her. You know
she loves you!

(CONTINUED)

25

CONTINUED:

25

JASON

I can't accept that! Not after what I saw last night!

JEFF

She says nothing happened!

JASON

She also says she wanted it to! Did she tell you that?

JEFF

Can you guarantee you'll never want Sable again? Can you? There's still something there, isn't there -- I've seen it!

JASON

What? What have you seen?

JEFF

The morning after your "surprise party" -- I saw you two in the breakfast room. You seemed very close.

JASON

You think I still love her?!

JEFF

If you're entitled to auld lang syne, so's my mother! Entitled to her feelings -- and her faults! She's a human being, dammit! Or does she have to stay on that pedestal the rest of her life?

JASON

Of course not! I know she's not perfect, but --

JEFF

But it suits you better to think of her as damaged goods now. You can blame Phillip, justify this insane hatred of him!

JASON

You're way off base, Jeff --

(CONTINUED)

25

CONTINUED: (2)

25

JEFF

But what about her? Doesn't she
count? Is your hatred for him
stronger than your love for her?

(at the door)

If it is, she's better off without
you!

He slams out. HOLD on Jason, torn.

26

EXT. COLBY MANSION - ESTABLISHING - DAY

26

27

INT. LIVING ROOM - DAY II

27

Sable, on the phone ONE-WAY:

SABLE

(into phone)

Who wants to meet me for lunch?...
No, I want to see him -- cancel
my other appointment. One
o'clock, Le Dome. Yes -- tell
him I'll be there.

She hangs up, intrigued by the call, turns to see Jason
arriving.

SABLE

(continuing)

Jason -- what are you doing here?

His eyes going past her to the windows looking down to the
poolhouse.

JASON

Sable, I... I didn't get a chance
to thank you this morning.

SABLE

Thank me?

JASON

For last night. You tried to stop
me... keep me from finding out.

SABLE

Do you really think I enjoy seeing
you hurt?

(CONTINUED)

27

CONTINUED:

27

JASON
(slight smile)
There've been times...

SABLE
(smiling back)
...when I've tried to hurt you
myself? Yes. Because I'd been
hurt. But seeing you hurt by
someone else. No. I never wanted
that. Silly, isn't it?

JASON
Not silly. Fact, it's the hardest
thing about you -- the way you
can't stop...

SABLE
Loving. No.
(sad smile)
It's not for lack of trying.

A beat between them. Sable relieves it.

SABLE
(continuing; brightly)
Well -- what brings you home in
the middle of the day?

JASON
I wanted to see Frankie. Is she
in?

SABLE
She didn't tell you?

JASON
Tell me what?

SABLE
She's gone.

JASON
Gone?

(CONTINUED)

27

CONTINUED: (2)

27

SABLE
Packed up and cleared out, of
course. What did you expect?

HOLD on Jason, hit...

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

28 EXT. ZACH'S OFFICE BUILDING - ESTABLISHING - DAY 28

29 INT. ZACH'S OFFICE - DAY II 29

Zach is on the phone ONE-WAY.

ZACH

(into phone)

When the bidding opens, I want you to come in high... Onishi or Synchronyne, Colby will be dealing with me... Yes, I know it would be useful to see the contract proposals -- I'm working on that now... Good.

As he hangs up, his INTERCOM BUZZES. He picks up the phone:

ZACH

(continuing, into phone)

Yes, Adell?...

(surprised)

Send him in.

He hangs up, turns to face the door as Phillip enters.

ZACH

(expansively)

Ah, Phillip Colby. What a pleasant surprise. Sit down, please. You're looking remarkably fit. No bruises, no broken bones.

PHILLIP

(narrowly)

You heard.

ZACH

Yes. I wish I could've seen the look on Jason's face when he found you with his bride-to-be.

(smile)

Of course, from my own point of view the incident was most unfortunate.

PHILLIP

What's it got to do with you?

(CONTINUED)

29

CONTINUED:

29

ZACH

I have a personal interest in the outcome -- Sable. Tell me, is the engagement off, or is there still hope for the couple of the year?

PHILLIP

(curtly)

Why don't you ask Jason? I'm not here to gossip.

ZACH

What are you here for?

PHILLIP

Sung and his pals are leaning on me. I need that three million now.

ZACH

And I need the IMOS contract proposals.

PHILLIP

Jason's barred me from the house and Colby Tower after last night. Give me a few days to get around him.

ZACH

I haven't got that kind of time. Apparently, neither do you.

PHILLIP

(beat)

I'll see what I can do. Meantime, how about a little advance? Say, two million?

ZACH

(smiling)

An advance for you -- a step back for me. I'd be giving up my leverage. Not my style, my friend.

(seriously)

You'll get three million, not two -- when I hold those contract proposals in my hand.

HOLD on Phillip, pressed.

30

INT. POOLHOUSE - DAY II

30

Jason enters, sad -- almost shell-shocked. He looks around: it's clear Francesca has left. The closets are empty, the drawers of her bureau open, empty. The bed is empty, unmade.

Jason takes it all in, then makes a decision, goes to phone, dials:

JASON

(into phone)

Henderson? When did Mrs. Langdon leave?... Did she say where she was going?... No, I'm here, there's no note. Thank you.

He hangs up. ON his anguish...

31

OMITTED

31

32

EXT. EXCELSIOR HOTEL - ESTABLISHING - DAY

32

33

INT. PENTHOUSE CLUB - DINING ROOM - DAY II

33

Channing and Lucas at lunch.

CHANNING

All right, Uncle Lucas. What is it this time?

LUCAS

What do you mean? I'm just buying my lovely niece a meal. Something wrong with that?

CHANNING

You always want something when you're being so nice.

LUCAS

That's a very cynical way of looking at life, young lady.

CHANNING

Wonder where I picked it up?

LUCAS

Actually, there is something you could do. Use your pretty wiles to get Jason to drop his suit against me.

(CONTINUED)

33

CONTINUED:

33

CHANNING

I told you before; I told Sam Erskine: I'm not on your payroll any more.

LUCAS

I had no intention of paying you, honey. I'm asking you to do this for me as a favor.

CHANNING

After the way you and your hatchet man have treated me? My God, Lucas, what do you take me for?

LUCAS

More to the point, what does your husband take you for?

CHANNING

He found out about the birth control pills. He's forgiven me.

LUCAS

Then don't press your luck.

CHANNING

What do you mean?

LUCAS

Does he know whose baby you aborted? Or are you sticking by your "football player" story?

A stunned beat.

CHANNING

You... you wouldn't.

LUCAS

What? Risk a little scorn? A little Colby contempt? Honey, I'll do anything I have to to get Jason to drop that suit.

CHANNING

Even that?

LUCAS

Even that.

(confidently)

Does that change your answer?

(CONTINUED)

33

CONTINUED: (2)

33

Channing makes a decision, relaxes just a bit.

CHANNING

No. Go ahead and tell.

LUCAS

You're bluffing. Believe me, I'm not.

CHANNING

I've just been to the doctor, Lucas. I'm pregnant. That's something Miles wants more than anything. Go on -- tell him. He won't kill me. He'll kill you.

On his anger...

34

OMITTED

34

35

EXT. A PATIO RESTAURANT - DAY II

35

Sable and Phillip at a secluded table, finishing lunch.

SABLE

I can't help you, Phillip! I don't know where she is! I thought she was with you!

PHILLIP

No -- she's furious with me -- wouldn't take my calls this morning. Now you tell me she's gone.

SABLE

How could she stay? Oh, Phillip, you've really done it this time! I warned you to be careful -- now Jason will never forgive you!

PHILLIP

Not on his own.
(off Sable's look)
You've always been my friend, Sable. That's why I'm counting on you.

SABLE

For what?

(CONTINUED)

35

CONTINUED:

35

PHILLIP

I've blown my chance to come back -- be a part of the family, be trusted. I made a mistake and I'm sorry. Can you get him to see that?

SABLE

(incredulous)

Put in a good word for you? You think that'd help?

PHILLIP

It can't hurt.

SABLE

It can hurt me! I've burnt my fingers once too often interfering. Jason trusts me now, a little. I can't -- I won't throw that away, not even for you.

PHILLIP

All right. Could you talk to Jeff?

SABLE

He and I barely speak! He wouldn't listen to me -- you must know that!

(skeptically)

Why did you ask me to lunch? To ask for favors you knew I'd refuse?

Their WAITER appears.

WAITER

Excuse me. There's a phone call for you at the bar, Mrs. Colby.

SABLE

Who is it?

WAITER

I'm sorry, I didn't ask. A woman.

SABLE

(to Phillip)

It must be Polly -- some office crisis. Excuse me. Are we nearly ready?

(CONTINUED)

35

CONTINUED: (2)

35

PHILLIP
 (nodding, to Waiter)
 Check, please.

She gets up, leaves. The instant she's gone, Phillip looks around to make sure he's not being watched, then snatches her handbag off the table, hides it in his lap.

36

CLOSE SHOT - HANDBAG

36

as Phillip deftly rummages through it, finds Sable's key ring, then quickly removes a specific key, one that bears the Colby logo.

37

BACK TO SCENE

37

as Phillip pockets the key, returns the purse to the table. The Waiter arrives with a check.

PHILLIP
 Thank you.

He busies himself paying it, feigns surprise as Sable returns to the table.

PHILLIP
 (continuing)
 That didn't take long.

SABLE
 (puzzled)
 Funny -- I picked up, and there was no one there. I thought I'd been put on hold, but I waited and waited, and finally hung up.

PHILLIP
 Did you call your office?

SABLE
 No. I'll be there in ten minutes anyway. Shall we?

She starts off, Phillip follows. As they pass their Waiter, Phillip smiles, slips him a folded fifty dollar bill. On his smile as he continues after Sable...

38 EXT. COLBY MANSION - ESTABLISHING - NIGHT 38

39 INT. JASON'S BEDROOM - NIGHT II 39

Jason, in his chair, staring out the window down at the poolhouse. On the desk, papers and his briefcase. A KNOCK from outside.

MONICA

(calling)

Daddy, it's me. May I come in?

JASON

(brave front)

Sure. Come on in.

(as she does)

How are you?

MONICA

I'm fine. How are you?

JASON

Fine, fine.

(referring to his
paperwork)

Got a lot done this afternoon --
without that damn phone ringing
every five seconds. We've got
the contract specifications all
in place --

MONICA

You're not coming down for dinner?

JASON

Henderson'll bring me something
on a tray. Don't want to stop.

MONICA

(compassionately)

I know why. Francesca's gone.

(on his look)

Daddy -- last time I was in this
room -- the day of the wedding
-- I tied your tie and told you,
if you love her, I'm with you.
You did then. I know you still
do. Why aren't you looking for
her?

JASON

She's frightened, Monica. Of me.
Of us.

(CONTINUED)

39

CONTINUED:

39

MONICA

Daddy, she's a grown woman --

JASON

She doesn't have your strength, honey. Or your mother's. She tried to go away last year. I made her leave Langdon, say yes to me.

(beat)

I ignored her worries about Phillip, in a way I pushed her into his arms.

MONICA

So you're just going to let her go? We could have Jessup look for her --

JASON

No. I've been telling your mother to let go for a year now. Now it's my turn.

(beat)

I love her, Monica. Much as I want to see her, hold her... I have to give her time.

MONICA

To be with Phillip?

JASON

Maybe.

MONICA

Daddy, he caused all this -- and he meant to!

JASON

(grim)

I knew he'd be trouble. At least the suspense is over. After this, what more harm could he do me?

40 EXT. COLBY TOWER - ESTABLISHING - NIGHT

40

41 CLOSE SHOT - ELEVATOR KEYHOLE

41

Phillip inserts the key he stole from Sable into the elevator keyhole. Above it, a brass sign marked: "Executive Elevator; Keyholders Only." WIDEN to show the doors opening.

(CONTINUED)

40 CONTINUED: 40

Phillip boards the car and the doors slide shut.

42 INT. COLBY TOWER - CORRIDOR/ELEVATOR - NIGHT II 42

A Guard checks the office doors, then turns a corner at the end of the corridor. The doors of the executive elevator open and Phillip steps off. He looks cautiously down the long corridor to make sure the coast is clear. Satisfied, he slips into Jason's office.

43 INT. JASON'S OFFICE - NIGHT II 43

CLOSE ON desk drawer, as Phillip forces it open with a letter opener to reveal a file clearly marked "IMOS PROJECT - CONTRACT PROPOSALS". WIDEN, as he carefully places the file on the desk, directly under a lamp, then takes a mini-camera from his pocket and begins to snap photos of the documents inside. HOLD on his smile of satisfaction, as we...

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

44 EXT. COLBY MANSION - GROUNDS - DAY (STOCK) 44
The Colby chopper lands on the lawn.

45 OMITTED 45
thru 46 thru 46
46

47 INT. SABLE'S BEDROOM - DAY III 47
Jeff bursts in. Sable, startled, as:

JEFF
Where the hell is my mother?

SABLE
Jeff!

JEFF
I just went down to the poolhouse.
It's empty -- where is she?

SABLE
She moved out yesterday morning.

JEFF
Moved out?! Where?

SABLE
She didn't leave a forwarding
address, I'm afraid.
(off his anger)
She's a big girl, Jeff. She can
take care of herself.

JEFF
Is anyone looking for her?

SABLE
I'm not.

JEFF
You must be pleased with yourself.
You wanted this all along.

SABLE
(simply)
Blame me if you like. I don't
think she does.
(MORE)

(CONTINUED)

47

CONTINUED:

47

SABLE (Cont'd)
I know Jason doesn't. Quite frankly, that's all that matters to me.

JEFF
(furious)
Jason!

SMASH CUT TO:

48

INT. JASON'S OFFICE - DAY III

48

Mid-scene, an angry Jeff and Jason.

JEFF
Why the hell didn't you call me!

JASON
If she'd wanted you to know, she'd've told you!

JEFF
(more hurt than angry)
Well, she didn't! Dammit, you chased her away, and you're not trying to bring her back. You can't forgive her for Phillip -- isn't it just that simple?

JASON
A part of her loves Phillip. A part of her loves me. I want to know which is stronger --

JEFF
For God's sake, Jason!

JASON
Is that so unreasonable? You love Fallon. If you'd seen her with another man, if you'd heard her admit she cared for him --

JEFF
That did happen to me! With Miles!

JASON
But you loved her, and you waited, and she came to you.
(MORE)

(CONTINUED)

48

CONTINUED:

48

JASON (Cont'd)

That's what I'm hoping for.

That's what I'm doing.

(beat)

I can't make her love me, Son.

I... can't.

JEFF

(tightly)

She's my mother. I have to find her.

Jason nods. A beat. Jeff goes for the door. Without looking at him:

JASON

(quietly)

You might ask Phil.

49

EXT. EXCELSIOR HOTEL - ESTABLISHING - DAY

49

50

INT. PHILLIP'S ROOM - DAY III

50

OPEN CLOSE on 8 x 10 blowups of the IMOS Project Contract Proposals. PULL BACK as Phillip scans them with satisfaction. He picks up the phone, dials, ONE-WAY.

PHILLIP

(into phone)

Yes. Zach Powers, please.

(beat)

Powers? I've got the "material" we discussed... That's right. Have the money ready for me in your office this afternoon.

A KNOCK at the door. He hangs up, quickly returns the photos to the envelope, throws it into a briefcase, opens the door. He's surprised to see Jeff standing there.

JEFF

You know my mother's gone?

PHILLIP

Yes, I'd heard. Come in, come in.

Jeff follows Phillip into the room. During the scene, Phillip's eyes flicker to the briefcase.

(CONTINUED)

50

CONTINUED:

50

JEFF

Jason thinks you might know where she is.

PHILLIP

So do you, apparently. Don't you know what happened between your mother and me?

JEFF

She told me nothing happened. And she never wanted to see you again.

PHILLIP

But you don't believe her. You think I've hidden her away somewhere?

JEFF

I don't know what to think -- where to start looking...

PHILLIP

(beat)

The day we got back from our honeymoon, we had a great fight. She ran away then, too.

JEFF

Where?

PHILLIP

The beach. She loves the ocean. She ran to this place, holed up there for a couple of days --

JEFF

(interrupting)

What place? Where?

PHILLIP

It's been so long... Paradise Bay, something like that. Little seaside motel, just beyond Malibu. Probably not even there anymore.

JEFF

It's worth a try.

PHILLIP

Good luck.

(CONTINUED)

50

CONTINUED: (2)

50

JEFF

You know, for a man who claims
to love her, you don't seem very
worried.

PHILLIP

Why should I be? She left Jason.
She loves me. She'll come back.

JEFF

(disgusted)

If she does love you, I think I
understand why she ran away.

He leaves. Hold on Phillip, stung.

51

EXT. PARADISE COVE - BEACH - DAY III

51

Late afternoon. A solitary figure sits on the beach,
huddled inside a terry robe, watching the sea. It's
Francesca, brooding, her tears blurring her vision, as she
remembers:

DISSOLVE TO:

52

FLASHBACK

52

from TC-041, Sc. 31. Francesca and Jason, kissing...

JASON

(placing ring on her
finger)

Frankie -- I've never loved
another woman as I love you.

FRANCESCA

You know I love you.

HEAR OVER:

FRANCESCA (V.O.)

I love you, Jason.

DISSOLVE TO:

53

BACK TO SCENE

53

Francesca whispering to herself:

(CONTINUED)

53 CONTINUED: 53

FRANCESCA

You know I love you...

She buries her face in her arms...

54 EXT. ZACH'S OFFICE BUILDING - ESTABLISHING - DAY III 54

55 INT. ZACH'S OFFICE - DAY III 55

Open CLOSE on Phillip's briefcase, as he opens the top and reveals the photographs of the IMOS Project Contract Proposals. WIDEN to reveal Zach.

ZACH

Good work -- and fast. I knew you could do it.

He reaches for the photographs, but Phillip stops him.

PHILLIP

My money first.

ZACH

How do I know this is the real thing?

PHILLIP

It's real. And it'll make somebody mighty rich. Somebody who can pay.

Zach produces another briefcase, opens it to reveal stacks of neatly bundled bills.

PHILLIP

(continuing)

I'm afraid I'll have to count it.

ZACH

I'll save you the trouble. I was only able to get two million on such short notice. I should have the rest in the next day or so.

PHILLIP

You figure I need the two million so badly I'll grab this now and you can cheat me out of the rest. No deal.

He closes his briefcase.

(CONTINUED)

55

CONTINUED:

55

ZACH

Fine. Walk away. Or wait a day for another million. That's forty thousand dollars an hour. You're going to need a new nestegg.

PHILLIP

Okay, another day -- but only one day. If you won't pay my price, others will. Noon tomorrow. Then I sell to the highest bidder.

ZACH

(impatiently)

All right, all right. Tomorrow by noon.

PHILLIP

See you then.

He smiles, takes the briefcase with the photographs with him. A beat, then Zach picks up the phone:

ZACH

(into phone)

Adell? Get me the manager of the Excelsior Hotel.

HOLD on him, smiling...

56

OMITTED

56

57

EXT. COLBY POOL - DAY III

57

Mid-scene, Miles, who's just finished his laps, tries to comfort an upset Bliss.

MILES

You broke off the engagement?
Why?

BLISS

You left early that night.

MILES

(smiling)

From what I heard, he had a few too many. If that disqualifies a guy, I'm on borrowed time.

(CONTINUED)

57

CONTINUED:

57

BLISS

No, it wasn't the drinking. It was the surprise. I've never seen him like that. And when I tried to talk to him about it, he got angry, told me I was trying to box him in.

(beat)

I don't know him, Miles. How can you love someone so much and not know him?

MILES

You never know them.

(sad smile)

You think I know Channing? Or she knows me? Let me tell you, we've surprised the hell out of each other since we got married. Some of the surprises are fun, some... well, you just get through them the best you can.

BLISS

What if they're worse than this?

MILES

You'll wait a long time for someone with a warranty to come along. Look, don't marry him if you don't love him. But if you do -- trust him. That's what we had to learn, and it's not easy. But sooner or later, the surprises slow down.

(smile)

And then it's good, real good. Maybe it'll be that way for you.

HOLD on Bliss, considering this...

58

EXT. EXCELSIOR HOTEL - ESTABLISHING - DAY

58

59

INT. CORRIDOR OUTSIDE PHILLIP'S ROOM - DAY III

59

Phillip comes out of his room, locks the door, steps onto the elevator. PAN to Zach, concealed around a corner, watching him. When he's gone, Zach looks up and down the hall to make sure no one's watching, then takes a hotel pass key from his pocket, lets himself into Phillip's room.

- 60 INT. PHILLIP'S ROOM - DAY III 60
Zach enters, looks around hurriedly, spots the briefcase, opens it, but finds it empty.
Frustrated, he searches the desk -- fruitlessly. But on top, his eye is caught by a pack of Cobra cigarettes and a book of matches. He picks up the matches, looks at the ad.
- 61 INSERT - MATCHES 61
advertising, "STARLIGHT MOTEL - EUREKA, CALIFORNIA."
- 62 BACK TO SCENE 62
Something about the matches bothers him. He pockets them, continues the search. Going through the closet, he suddenly comes on a gun case. He takes the gun from its case and stares with mounting fascination at it and the telescopic sights, then:
- ZACH
(to himself)
Eureka, California... of course!
- ON his smile of realization...
- 63 EXT. PARADISE COVE MOTEL - DAY III 63
Jeff drives up, goes into the motel office. A beat, then he comes out again, heads toward the cabins.
- 64 EXT. MOTEL CABINS - DAY III 64
Jeff looks for Francesca's cabin, finds it (her car parked in front of it), knocks at her door.
- JEFF
Mother! Mother!
- No reply. He persists, knocking harder.
- 65 EXT. PIER - DAY III 65
Francesca stands at the very end of it, staring out to sea. MUSIC begins softly, builds, as we...

DISSOLVE TO:

66

SHOT MONTAGE:

A series of MOS flashback cuts.

Happy moments: Francesca laughing with Jason at the beach house (TC-006, Sc. 27).

Their first kiss after twenty-eight years. (TC-008, Sc. 3).

Frankie gives him a rose (TC-003, Sc. 52); he gives her a ring (TC-041, Sc. 31).

Darkening moments:

She sees Phillip at the wedding (TC-044, Sc. 55).

Phillip kisses her (TC-045, Sc. 49).

Phillip unbuttons her blouse (TC-046, Sc. 51).

She and Phillip are discovered by Jason (TC-047, Sc. 51).

Phillip DISSOLVING to Jason DISSOLVING to Phillip...

SOUND MONTAGE:

66

Overlapping, echoing, repeating:

JASON'S VOICE
I'm so glad you're back.

FRANCESCA'S VOICE
I love you, Jason.

JASON'S VOICE
We'll always be together.
Always.

FRANCESCA'S VOICE
It's Phillip, isn't it?
He's back.

JASON'S VOICE
He can't hurt us!

FRANCESCA'S VOICE
Leave me alone!

PHILLIP'S VOICE
You don't want him.
You want me.

JASON'S VOICE
Do I have to stand guard
night and day?!

FRANCESCA'S VOICE
I love you, Jason.

PHILLIP'S VOICE
You love me. You love
me.

SMASH CUT TO:

67

CLOSE SHOT - FRANCESCA

67

Music stops. Silence, except for the wind and the sea. Francesca is stunned, empty.

FRANCESCA

Jason...

Lost, she looks down:

68 FRANCESCA'S POV - THE SURF 68

beating at the pier, pounding against the rocks.

69 BACK TO FRANCESCA 69

Slowly, she unties her robe, starts to take it off...

70 EXT. MOTEL CABINS - DAY 70

Jeff peers into the cabin window, tries to see if Francesca's inside.

JEFF

Mother! If you're in there,
please let me in! Please!

The door to a neighboring cabin opens, a young MAN comes out.

MAN

Hey -- what does it take for you
to get it? She's not there.

JEFF

Have you seen her? Do you know
where she is?

MAN

Look, I'm in the middle of a
honeymoon here --

JEFF

It's important, dammit! Do you
know where she is?

MAN

(alarmed by Jeff's
intensity)
You better leave a message at the
front desk --

JEFF

(urgently)
Please! She's my mother -- she
could be in trouble. Please help
me!

MAN

Hey, relax. How much trouble can
you get into on a pier?

(CONTINUED)

70

CONTINUED:

70

JEFF

Pier?

MAN

Fishing pier. That's where she
was headed when we pulled up...

Jeff tears off.

71

EXT. PIER - DAY III

71

Jeff runs out onto the pier, looks about. It's deserted.

JEFF

Mother!

No answer. He moves to the very end of the pier, sees no
one. He starts to turn back, but notices something caught
on one of the pilings.

72

JEFF'S POV - FRANCESCA'S ROBE

72

caught on the piling, most of it submerged.

73

BACK TO SCENE

73

Jeff reaches down, rips it off, sees her name embroidered
on it. He begins to panic, looking around desperately.

JEFF

Oh my God, no! No!

(looking out to the sea)

Mother! Mother!

HOLD on his horror, as we...

FADE OUT:

THE END