THE COLBYS

Episode #018: (18) - "The Wedding"

Teleplay by
Frank V. Furino

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 & Robert Pollock

Producers
William Bast & Paul Huson
Christopher Morgan

FINAL DRAFT

January 30, 1986
February 4, 1986 (Pink)
February 5, 1986 (Canary)
THE COLBYS

Episode #018: (18) - "The Wedding"

CAST

JASON COLBY
CONSTANCE COLBY PATTERSON
JEFF COLBY
FRANCESCA SCOTT COLBY HAMILTON
ZACHARY POWERS
FALLON CARRINGTON COLBY
SABLE SCOTT COLBY
MILES COLBY
MONICA COLBY
BLISS COLBY
GARRETT BOYDSTON
DOMINIQUE DEVERAUX
BLAKE CARRINGTON
STEVEN CARRINGTON
L.B. COLBY
SEAN McALLISTER
* SPIRO KORALIS
* LT. ERNIE BRADEN
HENDERSON
ENID
MRS. WRIGLEY
MINISTER
POLLY
THE COLBYS

Episode #018: (18) - "The Wedding"

SETS

EXTERIORS

COLBY MANSION
Pool House
Pool Area
Entrance/Drive

COLBY TOWER

ZACH'S OFFICE BUILDING

* POLICE DEPARTMENT

INTERIORS

COLBY MANSION
Living Room
Entry Hall/Stairs
Breakfast Room
Hallway Corridor
Jeff's Room
Sable's Room
Pool House
Miles' Bedroom
Constance's Sitting Room
Library
Corridor Outside Library
Library door to Dining Room
Corridor outside Sable's Room

COLBY TOWER
Jason's Office
Miles' Office

ZACH'S OFFICE BUILDING
Zach's Office

* POLICE DEPARTMENT
Braden's Office
THE COLBYS

Episode #018: (18) - "The Wedding"

CHRONOLOGY

DAY #1
Sc. 1 thru 26 - DAY
Sc. 27 thru 30 - NIGHT

DAY #2
Sc. 31 thru 80 - DAY
THE COLBY'S

Episode #018: (18) - "The Wedding"

ACT ONE

FADE IN:

1  EXT. COLBY MANSION - DAY I

Trucks and delivery vans are being off-loaded with supplies, equipment, flowers for the wedding. FOLLOW one workman carrying flowers into:

1A  INT. COLBY MANSION - ENTRY HALL - DAY I

Workmen putting garland on stairs, moving furniture, etc.

MILES appears at the top of the stairs, takes in the activity, reacts. He comes down the stairs, meets HENDERSON at the foot of the staircase.

HENDERSON

Mr. Colby!

MILES
(driily)
Looks like we're having a wedding.

HENDERSON
(tactfully
evasive)
Good morning, sir.
(handing him a small envelope)
I was asked to give this to you.

MILES
(taking the envelope)
Thank you, Henderson.

Henderson moves off, says to a workman in the b.g.

HENDERSON

No, no, please -- wait for Mrs. Colby.

Miles opens the envelope and reads the note inside.
3 INSERT - THE NOTE

It READS: "MUST TALK TO YOU NOW... ALONE. FALLON."

4 OMITTED

4A BACK TO SCENE

Perplexed by this unexpected note, Miles stuffs it in his pocket and exits, passing SABLE, who enters the hall, clipboard in hand.

SABLE
Miles --
(but he's gone; to Henderson)
Henderson! There you are! When the men arrive I want the altar in the living room bay. Where the piano is now.

HENDERSON
Very good, Madam.

SABLE
And the chairs on either side of the aisle -- be sure there's enough room between each row. I don't want guests tripping over themselves.

HENDERSON
Of course, Madam. And the flowers?

SABLE
David's working on them now in the dining room. Now I have to speak to the caterer. We're going to serve on the terrace underneath the marquee and it still hasn't arrived -- Oh, will it all get done before tomorrow?

HENDERSON
We'll do our very best, Madam.

He leaves.

SABLE
(unhappy but determined to do her best)
Yes. I'm afraid we have to.
INT. POOL HOUSE - DAY I

A KNOCK at the door. FALLON turns.

FALLON
Yes... come in.

The door opens. It's Miles. He stays in the doorway.

MILES
(holding her note)
If this is a joke, it's a bad one.

FALLON
It's no joke, Miles. Please come in.

MILES
(closing door)
I figured I'd be the last person you'd want to see the day before your wedding.

FALLON
(with difficulty)
Miles... There's something I have to say to you before I marry Jeff.

MILES
You don't owe me anything.

FALLON
Yes, I do. But to the Miles Randall I knew.

Miles reacts.

FALLON
(continuing)
My heart goes out to that man. A good man who had no idea what he was getting into when he stopped to help a girl in trouble.

MILES
(remembering)
A beautiful girl.

FALLON
I'm a different girl... and you're different, too. You frighten me.

Miles reacts.

(Continued)
FALLON
(continuing)
I miss that other you I knew before.

MILES
And I miss the other you.

FALLON
I know how much I'm responsible
for all this. I'm sorry, I
really am. But for the sake
of the people we used to be, let's
stay friends.

MILES
I'd like to be able to say, "I
don't love you." But the truth
is... I'll always love you. Always.
(beat)
I wish you well.

He heads for the door, stops, remembers something,
turns back to her. He takes her scarf from his pocket.

MILES
(continuing)
I found this in the garden. Do
you remember it?

FALLON
You... you bought it for me, the
day...

She can't say it.

MILES
The day we got married. I can't
bring myself to throw it away...
and I can't keep it around.
(hands it to
her)
Your decision.

Fallon takes the scarf. Miles almost leans in to kiss
her for the last time, but doesn't. He turns, goes to
the door. At the door:

MILES
(continuing)
For what it's worth... I wouldn't
trade my time with Randall. Not
for anything.

He exits. HOLD on Fallon, touched by his emotion,
upset by her own.
EXT. POOL AREA - DAY

MONICA is just emerging from a swim in the pool as Miles comes out of the guest house. She looks surprised to see him coming from there.

MONICA
(slipping on her robe)
What were you doing in there?

MILES
Talking to my ex-wife.

MONICA
Darling... I know what you're going through. I feel it, too.

MILES
Then you should be feeling pretty good right now. I do.

MONICA
Really? You're not...

MILES
Hurting? Why should I be?

MONICA
You don't have to pretend with me.

MILES
(reasonably)
I'm not. Look, it was good between Fallon and me -- she just admitted that. And what makes you think this marriage to Jeff will work out? It didn't before.

MONICA
Miles...

MILES
It's only a matter of time before she realizes she's just made the same mistake twice. I'll wait.
(confident)
You'll see. We're going to be together again.

He leaves. HOLD on Monica, concerned, aching for him.
INT. LIBRARY - DAY I

JEFF is on the phone in a business conversation (ONE-WAY).

JEFF
(into phone)
That's not the way Colby Enterprises does business and you know it.

JASON enters

JEFF
(continuing)
Don't let them pressure you, Pierre. I'll be back in the office in a week. I'll fly over if necessary.
(listening)
Good. You take care.

He hangs up.

JASON
Doesn't the groom get a little time off to get ready for his wedding?

JEFF
Ask our people in Paris! To them, it's "business as usual".
(smile)
I don't mind.

JASON
I was holed up with six attorneys and a merger agreement till just before Sable came down the aisle. It's in our blood, I guess.

Jason's last line evokes a reaction from Jeff, who isn't yet totally comfortable with their father/son relationship. Jason senses this.

JASON
(continuing)
Jeff... I wanted to talk to you for a minute. We may not have a chance tomorrow. There hasn't been a wedding here in twenty-eight years. This is a very happy time for me. For... most of us.

(CONTINUED)
JEFF

(understanding)
Jason, I'm sorry about Miles.
Really I am.

JASON

No. No apologies. That's not what this is about. But I do believe you understand what he's going through.

JEFF

I think I do.

JASON

That's why I want your help.

JEFF

My help? How?

JASON

For Miles to accept Fallon as your wife... you as his brother and... my son... It's taking everything he's got.

JEFF

What can I do?

JASON

I know you two don't get on.
(MORE)

(CONTINUED)
JASON (cont'd)
I'd like you to try to side-step his anger. Let him rebuild his pride.

JEFF
I will. I'll try. I owe you ... this family, a lot.

JASON
It's the family I'm thinking about. Keeping it together. You track it back a way, you'll find some good men. Which reminds me...

(taking his chime watch from his pocket)
My granddad's watch. My daddy got it the day he married in this house. I was his first-born son. He gave it to me when I married.

(hands it to Jeff)
Now it's yours.

JEFF
(truly moved)
Jason, I... I don't know what to say.

JASON
Just give it to L.B. when his time comes. He's already got his eye on it!

JEFF
I just hope he appreciates it as much as I do.

(extendings his hand)
Thank you, Jason. For everything.

Touched by the moment, Jason is motivated to a fatherly embrace. Jeff hesitates, but finally shares the feeling and the embrace.

ANGLE - LIBRARY DOOR TO DINING ROOM
To see Miles, walking in on the embrace. He stops short -- hurt by what he sees.
JEFF
I'd better get going.
(smile)
I'm getting married in the morning.

Jeff exits out the main door. HOLD on Jason, feeling good about this encounter. But then:

MILES (o.c.)
Very touching!

Jason turns to see Miles.

MILES
Some fatherly advice to the groom?

JASON
(with fatherly reasoning)
Miles, please listen to me. I'd like an end to this thing between you and Jeff.

MILES
I'm sure you...

JASON
(overriding, determined)
No, hear me out. You got dealt a bad hand. If I were in your shoes, I --

MILES
(cutting in)
You're not in my shoes!

JASON
(forcefully)
And you're not in mine!
(resumes, reasoning)
My God, Son, think for a minute. What do you want to see happen here? Fallon become Randall again? Jeff disappear?

MILES
(baffled)
And what's wrong with that?
(MORE)

(CONTINUED)
GARRETT is on the phone in a ONE-WAY conversation about the injunction. Jason sits by, impatiently.

GARRETT
(into phone)
Tom, you know I appreciate anything you can do for us.

JASON
(to himself)
As long as he does it quickly.

GARRETT
(into phone)
Look, let us know as soon as you get word. All right, thanks.
(to Jason, hanging up)
Injunction is still in place.
The court won't budge.

JASON
Damn!

GARRETT
We did manage to head off Clean Earth's attempt at a state-wide injunction. Means we still have access to other harbors.

JASON
(exploding)
What good does that do me?!
The pipeline's at San Miguel. If I can't get Blake's oil in there, I'm sucking air!

GARRETT
When was he due in for the wedding?

JASON
Later today.

GARRETT
Interesting. One of our people saw him with Steven and Dominique at her hotel -- last night. He's already checked in there.
CONTINUED:

JASON
(a suspicious beat)
Why? Why wouldn't he call?
Come right to the house? His
daughter's getting married
there.

The two men share a knowing look.

GARRETT
You thinking what I'm thinking?

JASON
(grimly)
Blake didn't just come here to
dance at his daughter's wedding.

HOLD on Jason, pondering potential trouble. And
rightfully so.

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

INT. ZACH'S OFFICE - DAY I

Pick up mid-scene. ZACH is making a grandiose gesture
of signing an oil shipment deal with a less than jub-
ilant BLAKE and STEVEN CARRINGTON.

ZACH
(as he completes
signing)
Now, your signature...
(hands Blake the
pen, contract)
... and we are in business.

BLAKE
(as he reluc-
tantly signs)
If Colby Marine fails to deliver.

ZACH
Of course, of course. But
there's a lot of ocean between
the South China Sea and San
Miguel Harbor.

STEVEN
There's a lot of Carrington oil
in the South China Sea.
(MORE)

(CONTINUED)
STEVEN (cont'd)
We want it delivered. If Colby
Marine can handle it, fine. If
not...

ZACH
(taking the
signed con-
tract)
If not... Powers shipping... and
only Powers shipping... will.

Zach offers his hand to seal the bond. Blake reluctantly offers his, but as they shake, a thought comes to Blake.

BLAKE
By the way, I've been hearing
your name around town.
(beat)
In connection with the deaths
of Bill Mahoney and Captain Livadas.

ZACH
(unruffled)
Did you now? Along with the
names of others who mourn their
passing, I hope?

The two titans measure each other as the door opens and SPIRO KORALIS arrives, breaking the tension.

ZACH
(continuing)
Ah, Spiro. Blake Carrington,
my stepson, Spiro Koralis. He
runs my New York office.

BLAKE
(shaking hands)
Mr. Koralis. My son, Steven.

Spiro and Steven shake hands.

ZACH
(to Blake)
To conclude our... talk -- the
name Jason Colby may come up in
connection with those two deaths.

BLAKE
I'll keep both names in mind,
Zach. That way, nothing will
surprise me. Good-bye.

(CONTINUED)
ZACH

Gentlemen.

masked. As Blake and Steven leave, HOLD on Zach, reacting
to Blake's comment.

SPIRO

So that's Blake Carrington --

ZACH

Never mind him! I told you to
get out here a week ago! What
took you so long?!

SPIRO

I can't jump every time you snap
your fingers! I have other things
to do -- like run our company on
the East Coast!

ZACH

Our company? This isn't Koralis
Shipping anymore. You work for
Powers Shipping now.

SPIRO

You couldn't wait to change the
name. My father left the company
to my mother to keep for me!

ZACH

And she did! Her will was very
clear. A sizable share to you,
and control to me. I say the
word and you'll be back signing
proxies like the other share-
holders!

SPIRO

The day you try that is the day
the police reopen the investigation
into my mother's "mysterious"
drowning.

A beat. Zach backs down.

ZACH

(more conciliatory)
We gain nothing by going over
these old grievances. I've nothing
to fear from an investigation. And
I'm confident I have your complete
loyalty.

(Continued)
SPIROS
(ambiguously)
Good. I want you to feel confident.

ZACH
(after a narrow look at him)
... Speaking of investigations, I need you to start one for me -- into the Livadas-Mahoney murders.

SPIROS
(playing surprised)
You didn't arrange them? That wasn't a Zach Powers special?

ZACH
(deadly)
Whatever you think, I am not a murderer!

SPIROS
(insolent smile)
Does anyone else know this?

ZACH
(furious)
I may be ruthless in business, but there is no blood on my hands! Do you understand that?

SPIROS
I understand more than you think.

ZACH
I want you to get onto your syndicate contacts and find out who's really behind these murders. And fast!

SPIROS
Before Jason Colby finds a way to pin them on you... ?

ZACH
Whoever takes the fall for this -- it won't be me.

HOLD on their deadly, challenging looks...

FADE OUT.

END OF ACT ONE
ACT TWO

FADE IN:

18 EXT. POLICE DEPARTMENT - ESTABLISHING - DAY I

19 INT. POLICE DEPARTMENT - BRADEN'S OFFICE - DAY I

DETECTIVE LT. ERNIE BRADEN is sitting at his desk, in a ONE-WAY phone conversation. In front of him, a file clearly marked, "MAHONEY CASE".

BRADEN
(into phone)
... And the prints match?
You're sure?
(listening)
Alright, thanks.

He hangs up, pondering the conversation and the file; then, using a phone number from inside the file, he makes a call.

BRADEN
(continuing; into phone)
Mr. Colby, please... Miles Colby.

INTERCUT WITH:

20 INT. COLBY TOWER - MILES' OFFICE - DAY I

MILES
All right. Put him on.

BRADEN
Mr. Colby, this is Lieutenant Ernie Braden.

MILES
(reacting)
What can I do for you, Lieutenant?

BRADEN
Well, some of Lieutenant Olsen's caseload has been assigned to me -- including the Mahoney homicide.

(CONTINUED)
MILES
(nervous, covering)
And?

BRADEN
(playing it light)
And... couple of points in the file I need to familiarize myself with. Any chance I can have a few minutes of your time today?

MILES
(worried, but covering)
Late today, maybe. I'll be here till seven, eight tonight. But couldn't I --
(listening)
No problem.

HOLD on Miles, hanging up -- troubled.

EXT. COLBY MANSION - POOL HOUSE - ESTABLISHING - DAY I

INT. POOL HOUSE - DAY I

CLOSE ON a Denver newspaper headline. It reads: "VERDICT AWAITED IN CARRINGTON WILL CONTEST." PULL BACK to reveal the paper in Fallon's hand, as she paces agitatedly, talking to Alexis on the phone. (ONE-WAY).

FALLON
(annoyed)
Maybe it's just as well your flight couldn't take off, Mother. I need the time with Daddy, and after what you've done to him -- betraying him on the witness stand like that --
(listening)
I'm afraid I don't agree.
(listening impatiently)
Look, Mother, I hope you can make it tomorrow.
(MORE)

(CONTINUED)
FALLON (cont'd)
But this wedding is going to take
place, with or without you. And
it's going to be wonderful!
Sable's outdone herself. Not even
you could've done better.

Blake enters. Fallon is grateful for the excuse to
hang up.

FALLON
(continuing)
Mother, I've got to go. Daddy's

She hangs up, rushes to Blake, embraces him.

FALLON
(continuing)
Oh, Daddy! I'm so glad you're
here!

BLAKE
So am I, sweetheart.

A tender moment between them.

BLAKE
(continuing)
But your phone call didn't sound
too happy. What was that all
about?

FALLON
Mother. She can still push the
right buttons. Or the wrong
ones.

BLAKE
I can't disagree with you on that.

FALLON
(hurt behind
the anger)
She's not interested in anyone
but herself. This fogged in
airport is just a convenient
excuse.

BLAKE
Darling, I'm sure she's just as
frustrated at not being here
today as Krystle is.
(MORE)

(CONTINUED)
BLAKE (cont'd)
(soothing)
And there's still tomorrow.
It'll clear by then and everyone will be here.

FALLON
Daddy, you can't defend her after what she did to you in court!

BLAKE
Tell you what, sweetheart. Let's just forget about Alexis. There are happier things to think about. You're getting married tomorrow! Let's concentrate on that. Deal?

FALLON
(yielding
with a smile)
You're a tough man to tangle with.

BLAKE
(a fatherly embrace)
Baby, I'm so happy for you. And Jeff. My fondest dream is coming true. I'll be so proud to walk you down that aisle.

FALLON
I love you, Daddy. Very much.

ON their warm embrace...

OMITTED

EXT. COLBY MANSION - DAY I
Late afternoon.

INT. LIBRARY - DAY I
Sable, seating chart in hand, with POLLY.

SABLE
(off the chart, stunned)
Zachary Powers is coming?! How on earth did he get an invitation?

(CONTINUED)
POLLY
(surprised)
It was on the business list Mr.
Colby's secretary sent over...

SABLE
(examines
the RSVP)
And he had the nerve to accept!

POLLY
Mrs. Colby, I'm sorry if...

SABLE
It's all right, Polly. I'll
take care of Mr. Powers' seating
assignment personally. Now,
who's next?

FRANCESCA enters.

FRANCESCA
Sable, may I speak to --

SABLE
(stiffens)
Polly, would you excuse us,
please?

Polly takes her cue and exits.

SABLE
(continuing; to
Francesca; flatly)
You're a day early.

FRANCESCA
I wanted to speak to you before
the wedding. Everything looks
beautiful.

SABLE
I'm doing it for my husband, not
for your son.

FRANCESCA
Can we call a truce? At least
for tomorrow? Maybe for longer.

SABLE
(fussing with
RSVP's; toy ing
with Zach's)
It doesn't really matter, does it?
(MORE)

(CONTINUED)
SABLE (cont'd)
We won't be seeing much of each other any more... what with Roger's reassignment to Singapore...

FRANCESCA
(surprised)
How did you know about that?

SABLE
(covering)
Singapore?... Well, it's a small world, darling. Word travels fast.

FRANCESCA
(suspicious)
Very fast. Especially if you have inside information. I'm not even sure about Roger's reassignment yet.

SABLE
Take it from me, darling.
(with meaning)
The wife is always the last to know.

FRANCESCA
Sable, if you had anything to do with this --

SABLE
(indignant)
For God's sake, Frankie! You imagine I could influence the British government's diplomatic postings!? Really, you overestimate me.

FRANCESCA
I don't think so.
(as if seeing Sable for the first time)
If anything, I think I've underestimated you. You're capable of anything.

SABLE
(cold stare)
That comes under "the pot calling the kettle black", don't you think?

(CONQUINUED)
FRANCESCA

So much for that truce.

She turns to go.

SABLE

Yes, it was beginning to drag on a bit. See you tomorrow. And, Frankie...

(smile)

... don't be the last guest to leave.

A beat and Francesca exits. Disturbed by this encounter, Sable considers Zach's RSVP in her hand. She picks up the phone, buzzes intercom.

SABLE

(continuing; into phone)

Henderson, please have my car brought 'round. I'm going out.

(beat)

Yes, immediately.

She hangs up. HOLD on her troubled look.

and OMITTED

and

EXT. ZACH'S OFFICE BUILDING - ESTABLISHING - NIGHT I

INT. ZACH'S OFFICE - NIGHT I

Mid-scene. Sable and Zach as she confronts him about the wedding.

SABLE

I'm serious, Zach. You are not coming to this wedding!

ZACH

(almost toying)

Wouldn't that look a little odd ... a little rude? After all, Jason and I are business partners. And I was invited.

SABLE

Zach, listen to reason --

(CONTINUED)
ZACH
(cutting in)
Besides, I hear Sable Colby is making this the wedding of the year.

SABLE
Not by choice. But it was that or... leave. Jason made that clear.

ZACH
That sounds cruel.

SABLE
He doesn't mean it like that. Just doing what he thinks he should... for the family.
(sad smile)
You see how alike we are. I don't think he does.

ZACH
(sincerely)
You're better than he knows. Perhaps you're better than you know.

He goes to her; she moves away.

SABLE
(evasive)
If I can just get Miles through this. You know how people are with weddings. Everyone's smiling and bustling about -- I want to scream at them... for his sake.

ZACH
Sabella...

SABLE
Make things easy for me, please. Ever since he found me in your penthouse...

ZACH
Where nothing happened.

(CONTINUED)
SABLE
I'm not sure he believes that.

ZACH
It doesn't matter, Sabella. His lips are sealed -- he promised me that.

SABLE
(alarmed)
you... spoke to Miles?

(Continued)
Continued:

ZACH
He came to me. Concerned for your welfare. Very admirable.

SABLE
What did he say?

ZACH
We had an "enlightening discussion". Fortunately, Miles was willing to listen to... good sense.

SABLE
Are you sure he won't say anything?

ZACH
Let's just say we have a gentlemen's agreement. After all, we both love the lady in question.

HOLD on Sable, only partially reassured.

EXT. COLBY TOWER - ESTABLISHING - NIGHT I

INT. MILES' OFFICE - NIGHT I

Miles and Lt. Braden. Mid-scene.

BRADEN
(checking his notes)
Just one more question, Mr. Colby. Can you tell me what happened after you and Mahoney left the bar that night?

MILES
(impatiently)
Look, Lieutenant Braden, I went over and over all this with your friend Olsen. I'm sure he's got it all in his report. Now if you'll excuse me...
(gets up, packs attache case, closes it, etc.)
Let me save you some time, Lieutenant.
(MORE)

(Continued)
30 CONTINUED:

MILES (cont'd)
If I really wanted to kill
Mahoney, I'd have hit him with
something harder than my fist.

BRADEN
(faint, satisfied
smile)
"Harder than your fist?" I'll
make a note of that, Mr. Colby.
Thanks for your time.

He exits. HOLD on Miles, disturbed.

FADE OUT.

END OF ACT TWO
ACT THREE

FADE IN:

31 EXT. COLBY MANSION - ENTRANCE AND DRIVE - DAY II

Delivery trucks -- catering, flowers -- unloading out front.

32 INT. POOL HOUSE - DAY II

Fallon, robed, with a Manicurist finishing her nails.
ON Steven as he arrives at the door, opens it, looks in quietly, watching his sister's happiness.

STEVEN
Hey, you. I hear there's some kind of party here today!

FALLON
Steven!
(to the Manicurist)
Thank you.

The Manicurist leaves as Steven comes in, hugs Fallon.

STEVEN
Jeff sent his best man to spy.
He wants details, details.
(looks at her feet)
I'll tell him the bride has orange toes.

FALLON
You tell him to stay in his room! I'm getting dressed in Connie's suite and if he sees me in the hallway, the wedding's off!

STEVEN
I'll also tell him you're not as ugly as you used to be.

FALLON
And your ears don't stick out anymore... much.
(beat)
Is Mother going to make it?

(CONTINUED)
CONTINUED:

STEVEN
She's trying. So's Krystle -- and the rest of the family. The airport's still socked in. If there's a way --

FALLON
(not letting it spoil her day)
I know. I'm just glad you're here.

Happy?

FALLON
Happy.

STEVEN
You know, it's been... it's been a tough year for me. But seeing you like this, with Jeff and L.B. -- it makes me believe in the world again.

Fallon hugs him tightly.

FALLON
Oh, Steven. I love you.

STEVEN
(hugging back, moved)
Hang on to him, Fallon. Every moment you have with him... it's a gift. I know that now.

FALLON
(touched)
I'll remember...

HOLD on their love for each other...

OMMITTED

EXT. COLBY MANSION -- DAY II

Musicians -- string quartet -- arriving... Catering trucks pulling away.
INT. SABLE'S BEDROOM - DAY II

Sable is dressed and fussing with a piece of jewelry, her back to the door, so she doesn't see Jason enter. He stops just inside the door and watches her for a moment, UNSEEN. Memories flood back to him. A beat and Sable turns around, startled to see him.

SABLE
Jason. How long have you been standing there?

JASON
About twenty-eight years.

SABLE
(touched, warming to him)
It seems like only yesterday. You look as handsome as ever.

JASON
And you as beautiful.
(comes into the room)
What is it about you, Sable? Why, when everything inside me says no, I see you like this and...

SABLE
(sincerely)
It's not me, Jason. It's us. From the first time we kissed... Remember?

JASON
(lightly)
That old black magic...

SABLE
Whatever it is, it's been strong enough to keep us together. Strong enough to survive everything... everyone. (a sad thought)
Until now.

The moment is shattered when Henderson interrupts.

HENDERSON
Excuse me, sir.

JASON
What is it, Henderson?

(CONTINUED)
HENDERSON
You asked to be informed the moment Mr. Carrington arrived.

JASON
Yes. Thank you.
(to Sable)
We'll ah... talk later.

Jason and Henderson leave. HOLD on Sable, a look of hope crossing her face.

CUT TO:

INT. JEFF'S ROOM - DAY II

Jeff is almost dressed, fidgeting with an uncooperative cufflink on his shirt sleeve, when a KNOCK comes on the door.

JEFF
Come in.

It's Blake, dressed for the wedding.

JEFF
(continuing; indicating the cufflink)
Great, you're here early. These cufflinks, I can't...

BLAKE
(fixing the cufflink)
I was so nervous the day I married Krystle, I almost forgot to wear mine!

JEFF
I guess I am nervous. And a little scared.

BLAKE
(caringly)
Listen to me, Jeff. You and Fallon have been through a lot. Many couples wouldn't have survived. But my daughter is a strong woman and you're a good man.

(CONTINUED)
CONTINUED:

JEFF
(embarrassed)
Blake, I...

BLAKE
(overriding)
No, let me say this. Very few of us get a second chance at happiness. I was lucky enough to find Krystle. You've been blessed with the same kind of luck. Don't waste it. Make it work.

JEFF
It's forever this time.

BLAKE
I've always said you've been like a son to me. And now, you will be... again.

They embrace... father and son.

CUT TO:

37 thru OMITTED
39

INT. MILES' BEDROOM - DAY II

Dressing, he slips on his watch -- and notices his wedding ring. A pained beat. He fingers it, then slips it off. A KNOCK comes on the door.

MILES
(slipping ring into his pocket)
Come in.

It's Sable. Seeing Miles dressed for the wedding distresses her.

SABLE
I... was hoping you had changed your mind.
MILES
(false bravado)
Mother, I told you, I wouldn't miss this wedding for the world.

SABLE
Why do you insist on torturing yourself?

MILES
I'm a Colby, mother. You know how tough we Colby men are.

SABLE
Even tough men bruise....

MILES
(overriding)
I have to show the world I bear no grudges, right?....

SABLE
Darling, I'm your mother. Maybe you can fool the world, but I know you're hurt. Don't do anything you'll regret.

MILES
I won't do anything I'll regret.

SABLE
(with a mother's anguish)
You're better off without her.

Seeing Miles' reaction, she drops it. She gives him a motherly kiss and leaves. STAY ON Miles, as he retrieves the ring, weighs it in his palm.

MILES
(not angry or threatening; the simple truth)
But I still want her, mother. More than ever.

INT. HALLWAY CORRIDOR - DAY II

Jeff, in full dress, is nervously making his way down the corridor to Constance's suite.

(CONTINUED)
He's about to knock on her door when Dominique emerges, mock-fierce:

JEFF
Dominique! I was wondering if --

DOMINIQUE
Jeff Colby, I'm surprised at you! This is no-man's land to the groom!

JEFF
Come on, no one believes in that silly superstition.

DOMINIQUE
This lady does, pal. You can't see the bride, so don't waste any of your charm trying.

JEFF
All right, all right. Then I won't tell you how beautiful you look.

DOMINIQUE
Well, a little charm never hurt anyone. Thank you. And you may be the handsomest groom I've ever seen.

JEFF
Thank you.

Dominique fusses with his ascot.

DOMINIQUE
If not the best dressed.

JEFF
At least you can tell me how she is?

DOMINIQUE
(simply)
Lovely. Happy.
(turning serious)
Jeff... I owe you an apology.

JEFF
For what? (CONTINUED)
DOMINIQUE
All those times I tried to
persuade you she was gone forever.
I was wrong -- thank God.

JEFF
(touching
her arm)
Don't apologize. Just wish me
luck.

DOMINIQUE
And all the happiness in the
world!

A kiss and they head for the stairs.

INT. LIBRARY - DAY II

Jason and Blake. Jason has poured two drinks and
hands one to Blake. Jason is still suspicious about
Blake's early arrival in town, but backs into the
confrontation.

JASON
(toasting)
To the bride and groom.

BLAKE
The bride and groom.

They drink.

JASON
Any late word from Denver?

BLAKE
Airport's still closed. I know
Fallon would like her mother
here... but it's not the first
time Alexis hasn't been around
when Fallon's needed her.

JASON
The fog didn't seem to stop you.
That's a loving father.

Blake's aware of the game Jason's playing.

BLAKE
Look, let's get it said. I got
here a day early and you know it.

(CONTINUED)
JASON
The question is why?

BLAKE
All right. If you don't get the San Miguel injunction lifted soon, you'll find out anyway. I signed a deal guaranteeing delivery of my oil, if you can't handle it.

JASON
We had a deal!

BLAKE
And we still do! If you can fulfill your end of the contract. Dammit, Jason, you'd do the same thing in my place!

JASON
Is Zach Powers in this with you? *

BLAKE
I had no choice!

JASON
There was no choice to make! We had a deal!

BLAKE
I've got commitments with that oil. I have to keep them. *

JASON
You have a commitment with me you have to keep.

BLAKE
Don't play holier-than-thou with me, Jason! There wouldn't be an injunction if there'd been no spill!

JASON
That spill was engineered by Zach Powers!

BLAKE
You can prove that? (CONTINUED)
JASON

Dammit, Blake, who else stands to profit from it?

BLAKE

Can you prove it?

JASON

Don't worry, I will!

BLAKE

Good. And while you're at it, you'd better think up an explanation for the deaths of Mahoney and Livadas. Right now, it smells like a cover-up.

JASON

So you bought the Powers party line on that, too, did you? Well, let me tell you how it's going to be, Blake... I'll ship your oil to a port up north and truck it down to San Miguel, if I have to!

BLAKE

Truck it down?! There's no provision in our deal...

JASON

There's no restriction, either! I'll pay for every rig, driver, and toll charge myself. But I'll be damned if I'm going to stand by and let you turn this deal over to Zach Powers!

BLAKE

You do what you have to do.

JASON

I have to tell you... after a stunt like this, my granddad would've cut you dead. Wouldn't let your name be mentioned. But you're a guest in my house...

BLAKE

(tautly)

For a few more hours...

(MORE)

(CONTINUED)
BLAKE (cont'd)
(heading for
the door)
And now, if you'll excuse me...
my daughter is getting married.

Blake leaves. HOLD on Jason's frustration.

FADE OUT.

END OF ACT THREE
ACT FOUR

FADE IN:

EXT. COLBY MANSION - ENTRANCE - DAY II
A few limos still arriving with the last guests.

INT. ENTRY HALL/LIVING ROOM - DAY II
The final moments before the big event. The house
looks beautiful. The guests are taking their places
for the start of the ceremony. Some are still mingling.

INT. CONNIE'S SUITE - DAY II
A few finishing touches and Fallon is fully made-up.
She only has to step into her gown to be ready. Her
attendants -- hair, make-up -- are leaving the room.

FALLON
(to the exiting
attendants)
Thank you... everybody.

As the last one exits, CONNIE enters. She takes a
small picture frame from her desk.

CONNIE
I have a special wedding gift
for you.

(handing it
to Fallon
The secret to the twenty happy
years of my marriage.

Fallon looks at the frame.

INSERT - THE PICTURE FRAME
It's three words, in beautiful needlepoint script on
a plain white background.

FALLON (v.o.)
(reading from
the frame)
BACK TO SCENE

Touched by this simple but meaningful gesture, Fallon embraces Connie.

FALLON
I'll keep it always.

Just then, the door opens and Frankie sticks her head in.

FRANKIE
They're almost ready.

FALLON
(sharing a private look with Connie)
Respect... Honesty... Love.

Connie's eyes fill with tears of joy.

INT. ENTRY HALL - DAY II

As SEAN and BLISS arrive. She's very pretty in an appropriate dress, he's uncomfortable in his dark suit.

SEAN
(looking around in awe)
You said a "modest affair" at the house.

BLISS
This is modest... to the Colbys.

SEAN
One good thing -- all these people, maybe your father won't notice me.

(CONTINUED)
BLISS
Will you stop worrying about daddy?

SEAN
The truth -- didn't you bring me just to upset him?

BLISS
Sean, we're here because this is my family. We love each other... I wanted you to see that.

SEAN
I do see it. It's one of the things I like about you. Bottom line, you care about family.

BLISS
I care about you.

SEAN
(leaning in for kiss)
I love you.

ANGLE TO INCLUDE JASON
on the way to the living room, spotting Sean and Bliss as they kiss. He approaches them.

JASON
(warmly)
Bliss.

BLISS
(cool)
Daddy. I think you know Sean McAllister.

SEAN
(uncomfortably offering his hand)
Sir.

JASON
(shakes his hand, but looks at Bliss)
I'm glad you turned up -- for the family's sake.

(CONTINUED)
BLISS
Oh, we wouldn't have missed it for the world, daddy. Sean and I are kind of "getting in the mood."

(CONTINUED)
CONTINUED:

Jason clenches his jaw, lets it pass and moves on to greet other guests. HOLD ON Sean and Bliss. She, loving the moment, he, looking uncomfortable.

INT. BREAKFAST ROOM/DINING ROOM - DAY II

The guests have gathered in the living room. Flowers, candles, garland -- the works.

ANGLE - SABLE

Scanning the room, looking for Jason. Instead she spots:

ANGLE - ZACH

Approaching her from across the room. Desire in his eyes.

ZACH

You take my breath away.

SABLE

Please Zach, not here.

ZACH

When? Where?

SABLE

(disassembling in his intimacy)

Zach I don't...

(relieved to see Jason)

Excuse me, please.

She moves away from him quickly. Zach watches her move to Jason's side in preparation for the ceremony.

CLOSE - JASON AND SABLE (DINING ROOM)

Partly as a gesture to Zach, Sable slips a proprietary arm through Jason's, drawing him closer. Her security.

SABLE

(in case he saw her with Zach)

I'm exhausted... being sweet to everyone.

(looking around)

I hope you like how everything turned out.

JASON

You did a wonderful job. I'm proud of you.

(CONTINUED)
SABLE
I tried to put my feelings for
Miles aside. I know how much
you wanted this.
(beat)
Jason... is there some magic
left between us?

JASON
This isn't the time --

SABLE
I would try, Jason. I would.
I'll forgive Fallon, accept Jeff.
All I ask is don't turn your back
on Miles.

HOLD on Jason, pondering her comment. ADJUST to see
Zach, contemplating the apparent intimacy.

CONSTANCE AND GARRETT

She is entering on Garrett's arm, sees Sable and Jason,
indicates them to Garrett.

CONSTANCE
Get a load of the devoted, loving
wife. You wouldn't guess she's
holding a gun to his head for a
divorce settlement.

GARRETT
She thinks of herself as the
injured party, Connie.

CONSTANCE
(considering the
possibilities)
What if she weren't? What if it
could be proven that Jason's the
injured party?

GARRETT
Legally, this is a no-fault state.
But practically speaking... she'd
have to soften her demands.
(a beat)
Connie, what do you know?

CONNIE
I didn't say I knew anything. I
was just... supposing.

HOLD on a thoughtful Garrett.
54    INT. DOWNSTAIRS CORRIDOR - DAY II

MUSIC CUES: the guests to take their seats in the living
room. Jeff, having come downstairs by the back stair-
case, is walking along the corridor when Miles steps
out of the library, intercepts him, offers his hand.

MILES
Hey. Congratulations. No hard
feelings?

JEFF
(shaking hands,
but wary)
No hard feelings.

MILES
I know when I'm beaten. Best
man won, right?

JEFF
Look, Miles. Things are different
between us now. We're brothers.
I never had a brother. Neither
did you. Let's make it mean
something.

But Miles is thinking of something else. Not pleading,
but really wanting Jeff to understand:

MILES
Just give me one thing. Randall
... she existed. She did. It
happened. You know that, don't
you?

JEFF
(feeling his
pain)
Yeah. I know that. And thank
you... for helping her.

He's about to reach out, maybe say something more,
but Miles pulls away, can't bear any more.

MILES
That's all.

A beat, then Jeff, understanding moves off. O.s.,
the opening chords of the WEDDING MARCH. HOLD ON
Miles, numb...
Fallon floats down the garlanded stairway to the strains of the WEDDING MARCH. She's preceded by two flower girls and L.B. (the ring-bearer), then Monica. Blake waits at the foot of the stairs. As Fallon approaches, he offers his arm. Together father and daughter enter the living room.

As the MUSIC PLAYS them in, Blake escorts Fallon down the aisle. They pass Sable and Jason. Sable's look is eloquent.

He looks to:

She looks lovingly at Jeff. Then, as if she feels Jason's eyes on her, she turns to him and they share the feeling in a look.

Bliss, seeing herself in Fallon's shoes, squeezes Sean's hand as the bride passes by.

silently mouths, "You look beautiful," as Fallon passes by.

fighting his emotions, unable to look at Fallon as she passes by.

The MUSIC ENDS as Blake delivers Fallon to Jeff's side. L.B. joins Constance in her row.
The MINISTER steps forward and begins the ceremony.  
(COMPLETE CEREMONY FOLLOWS SCRIPT.)

MINISTER
We are gathered here in the presence of these witnesses for the purpose of uniting in matrimony Jeff Colby and Fallon Carrington. The contract of marriage is most solemn and is not to be entered into lightly, but thoughtfully and seriously, and with a deep realization of its obligations and responsibilities...

NATURAL SOUND fades out, MUSIC COMES UP as we begin a:

64A WEDDING MONTAGE

Flowing SLOW MOTION SHOTS of the ceremony. Steven handing the ring to Jeff. Jeff slipping the ring on Fallon's finger. Their exchange of looks. Her UNHEARD vows.

Counterpointing this, REACTION SHOTS from the family. Blake, of course, very happy. Most of the Colbys show happiness mixed with concern for Miles. Anguish on Miles' face; pain on Sable's, hurting for her son.

Finally, the last of Jeff's vows, END MONTAGE. Bring up NATURAL SOUND, as we:
RESUME SCENE

FALLON
(into Jeff's eyes)
... With this ring I thee wed.

MINISTER
Join hands. By virtue of the
authority vested in me, I now
pronounce you husband and wife.
You may kiss the bride.

Jeff lifts her veil, draws her to him, kisses her.
During the kiss, Fallon opens her eyes and finds
herself looking directly at:

MILES (FALLON'S POV)

staring at her from the sidelines, his eyes boring
into her.

DISSOLVE TO:

OMITTED

INT. HALL - DAY II

Dressed for travel now, Fallon and Jeff appear at the
top of the stairs, to cheers and applause from the
guests gathered in the hall. Prompted by the guests,
Fallon tosses her bouquet out into the crowd below.

ANGLE - FRANCESCA

As she catches the bouquet and feels very self-conscious.

ANGLE - JASON AND SABLE

Jason looks to Frankie, perhaps with a touch of hope.
Sable looks at Jason staring at Frankie, and sees her
last, small hope of reconciliation slipping away.

OMITTED

ANGLE - BOTTOM OF STAIRCASE

Steven embraces his sister.

STEVEN
Good luck, Fallon.

Dominique and Blake are also there. Blake embraces
Fallon. They look into each other's eyes.

BLAKE
Take care of her, Jeff.

JEFF
Always, Blake.
71 ANGLE - JEFF AND FALLON

Most of the guests are outside, waiting for Jeff and Fallon to leave the house. A private moment just by the door.

JEFF
Ready to go, Mrs. Colby?

FALLON
Ready to start, Mr. Colby.

And out the door...

71A ANGLE - SEAN AND BLISS

Standing off to one side. Bliss is just finishing WHISPERING something in Sean's ear. While we don't know what she said, play it as if it "could be" sexual.

SEAN
You mean it?

BLISS
I mean it. If we do it right now.

SEAN
What are we waiting for?

He takes her hand, leads her down the corridor nonchalantly, so as not to draw attention. She enjoys it.

72 EXT. COLBY MANSION - ENTRANCE AND DRIVE - DAY II

As Jeff and Fallon rush from the house to the waiting limo, being showered in rice and confetti. PHOTOGRAPHERS snap away.

76 CLOSE - FALLON

As she turns from embracing Francesca to find Miles confronting her.
MILES (quietly)
All the happiness in the world, baby. I may not be part of you anymore, but you'll always be with me.

FALLON (unsettled)
Thank... thank you.
(touched by his emotion)
Miles I...
(kissing him gently)
... take care of yourself.

77 ANGLE - TO INCLUDE JEFF
As he turns to catch the apparent intimate moment. He watches, disturbed as Miles helps Fallon into the car. Miles turns to lock eyes with Jeff. Francesca ENTERS THE SHOT and breaks Jeff's gaze. Mother and son embrace and Jeff gets into the car. The crowd cheers and waves as the limo drives off.

78 ANGLE - THE COLBY FAMILY
As they watch them drive off.

79 ANGLE - MILES
Away from the family and the crowd. He watches the limo drive off. A beat and a HAND ENTERS THE SHOT, taps him on the shoulder.

LT. BRADEN
Mr. Colby?

Miles turns to see Braden.

MILES
Lieutenant... Braden? What are you doing here?

LT. BRADEN
Something not very pleasant on a day like this.
CONTINUED:

MILES
What... what are you talking about?

ANGLE - JASON AND THE FAMILY

Their attention being drawn to Miles. Suddenly, whatever the Lieutenant has just said to him, causes Miles to explode. Everyone HEARS him yell:

MILES
You're out of your mind!

ANGLE - MILES AND BRADEN

LT. BRADEN
I've got to read you your rights, Mr. Colby.

MILES
(hard, arrogant)
Save yourself the trouble, I'm not going anywhere with you.

Miles turns to walk away. Braden signals THREE POLICEMEN (two uniformed, one plainclothed) to grab him.

MILES
(continuing; being held, struggling)
Let me go!

LT. BRADEN
You have the right to remain silent...

Jason approaches.

JASON
What the hell is going on here?

LT. BRADEN
Please don't interfere, Mr. Colby. This is police business.

JASON
(cool, hard)
You're on my property -- that's my son. You tell me what you're charging him with.

LT. BRADEN
Murder, Mr. Colby. The murder of William Mahoney.

(CONTINUED)
CONTINUED:

JASON
(stunned)
No. No!

MILES
(struggling
violently)
I didn't do it! I didn't kill him!

At that instant, a PHOTOGRAPHER snaps a picture, which becomes a FREEZE FRAME of a family in turmoil. HOLD for a beat, then, SLOWLY:

FADE OUT.

THE END