

THE COLBYS

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

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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

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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

*

*

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CHRONOLOGY

DAY #1

Sc. 1 thru 26 - DAY

Sc. 27 thru 30 - NIGHT

DAY #2

Sc. 31 thru 80 - DAY

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ACT ONE

FADE IN:

1 EXT. COLBY MANSION - DAY I 1

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 1A

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

(drily)

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.

2 OMITTED

2

3 INSERT - THE NOTE

3

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

4 OMITTED

4

4A BACK TO SCENE

4A

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.

5 INT. POOL HOUSE - DAY I

5

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)

5 CONTINUED:

5

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.

6 EXT. POOL AREA - DAY I

6

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.

7
and
8 OMITTED

7
and
8

9 INT. LIBRARY - DAY I

9

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)

9 CONTINUED:

9

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)

9 CONTINUED: (2)

9

JASON (cont'd)

I'd like you to try to sidestep 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.

(extending 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.

10 ANGLE - LIBRARY DOOR TO DINING ROOM

10

To SEE Miles, walking in on the embrace. He stops short -- hurt by what he sees.

11 BACK TO SCENE

11

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)

14 EXT. COLBY TOWER - ESTABLISHING - DAY I

14

15 INT. JASON'S OFFICE - DAY I

15

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)

15 CONTINUED:

15

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.

16 EXT. ZACH'S OFFICE BUILDING - ESTABLISHING - DAY I 16

17 INT. ZACH'S OFFICE - DAY I 17

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)

17 CONTINUED:

17

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 reluc-
 tantly 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.

Exchange of glances. Blake's look: implacable. Zach's 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 shareholders!

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 18 *

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

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 20

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)

20 CONTINUED:

20

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.

21 EXT. COLBY MANSION - POOL HOUSE - ESTABLISHING - 21
DAY I

22 INT. POOL HOUSE - DAY I 22

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)

22 CONTINUED:

22

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 here. Bye-bye. *

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)

22 CONTINUED: (2)

22

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...

23 OMITTED

23

A24 EXT. COLBY MANSION - DAY I

A24

Late afternoon.

24 INT. LIBRARY - DAY I

24

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)

24 CONTINUED:

24

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; toying
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?

(CONTINUED)

24 CONTINUED: (3)

24

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.

25
and OMITTED
26

25
and
26

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

27

28 INT. ZACH'S OFFICE - NIGHT I

28

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)

28 CONTINUED:

28

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 samily.

(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)

28 CONTINUED: (2)

28

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)

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.

29 EXT. COLBY TOWER - ESTABLISHING - NIGHT I

29

30 INT. MILES' OFFICE - NIGHT I

30

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:

30

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 31

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

32 INT. POOL HOUSE - DAY II 32

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)

32 CONTINUED:

32

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.

STEVEN

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...

33 OMITTED

33

34 EXT. COLBY MANSION - DAY II

34

Musicians -- string quartet -- arriving... Catering
trucks pulling away.

*
*

35 INT. SABLE'S BEDROOM - DAY II

35

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)

35 CONTINUED:

35

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:

36 INT. JEFF'S ROOM - DAY II

36

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)

36 CONTINUED:

36

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

37
thru
39

39A INT. MILES' BEDROOM - DAY II

39A

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.

(CONTINUED)

39A CONTINUED:

39A

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.

40 INT. HALLWAY CORRIDOR - DAY II

40

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

(CONTINUED)

40 CONTINUED:

40

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)

40 CONTINUED: (2)

40

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.

41 INT. LIBRARY - DAY II

41

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)

41 CONTINUED:

41

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)

41 CONTINUED: (2)

41

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)

41 CONTINUED: (3)

41

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:

42 EXT. COLBY MANSION - ENTRANCE - DAY II 42

A few limos still arriving with the last guests.

43 INT. ENTRY HALL/LIVING ROOM - DAY II 43

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.

44 INT. CONNIE'S SUITE - DAY II 44

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.

45 INSERT - THE PICTURE FRAME 45

It's three words, in beautiful needlepoint script on a plain white background.

FALLON (v.o.)

(reading from
the frame)

Respect. Honesty. Love.

46 BACK TO SCENE

46

*

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.

47 INT. ENTRY HALL - DAY II

47

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)

47 CONTINUED:

47

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.

48 ANGLE TO INCLUDE JASON

48

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)

48 CONTINUED: (1A)

48

BLISS

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

(CONTINUED)

48 CONTINUED: 48

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.

49 INT. BREAKFAST ROOM/DINING ROOM - DAY II 49 *

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

50 ANGLE - SABLE 50

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

51 ANGLE - ZACH 51

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.

52 CLOSE - JASON AND SABLE (DINING ROOM) 52 *

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)

52 CONTINUED:

52

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.

53 CONSTANCE AND GARRETT

53 -

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

54 *

MUSIC CUES the guests to take their seats in the living room. Jeff, having come downstairs by the back staircase, 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... *

- 55 INT. ENTRY HALL/STAIRS - DAY II 55
- Fallon floats down the garlanded stairway to the strains of the WEDDING MARCH. She's preceeded 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. *
- 56 LIVING ROOM - DAY II 56
- As the MUSIC PLAYS them in, Blake escorts Fallon down the aisle. They pass Sable and Jason. Sable's look is eloquent.
- 57 ON JASON 57
- He looks to:
- 58 FRANCESCA 58
- 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.
- 59 and 60 OMITTED 59 and 60
- 61 SEAN AND BLISS 61
- Bliss, seeing herself in Fallon's shoes, squeezes Sean's hand as the bride passes by.
- 62 DOMINIQUE 62
- silently mouths, "You look beautiful," as Fallon passes by.
- 63 ON MILES 63
- fighting his emotions, unable to look at Fallon as she passes by.
- 64 AT THE ALTAR 64
- The MUSIC ENDS as Blake delivers Fallon to Jeff's side. L.B. joins Constance in her row.

(CONTINUED)

64 CONTINUED:

64

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

64A

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:

64B RESUME SCENE

64B

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:

65 MILES (FALLON'S POV)

65

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

DISSOLVE TO:

66 OMITTED

66

67 INT. HALL - DAY II

67

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.

68 ANGLE - FRANCESCA

68

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

69 ANGLE - JASON AND SABLE

69

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.

70 OMITTED

70

70A ANGLE - BOTTOM OF STAIRCASE

70A

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.

70B OMITTED

70B

71 ANGLE - JEFF AND FALLON

71

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

71A

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 non-chalantly, so as not to draw attention. She enjoys it.

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

72

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

73
thru OMITTED
7573
thru
75

76 CLOSE - FALLON

76

As she turns from embracing Francesca to find Miles confronting her.

(CONTINUED)

76 CONTINUED:

76

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

77

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

78

*

As they watch them drive off.

*

79 ANGLE - MILES

79

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.

79 CONTINUED:

79

MILES

What... what are you talking
about?

80 ANGLE - JASON AND THE FAMILY

80

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

MILES

You're out of your mind!

81 ANGLE - MILES AND BRADEN

81

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)

81 CONTINUED:

81

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