

DYNASTY

EPISODE XIV

AARON SPELLING PRODUCTIONS
in association with
FOX-CAT PRODUCTIONS
10201 West Pico Boulevard
Los Angeles, California 90064

D Y N A S T Y

E P I S O D E 1 4

Teleplay by
Edward DeBlasio

Story by
Eileen and Robert Mason Pollock

AARON SPELLING PRODUCTIONS
In Association With
FOX-CAT PRODUCTIONS
Twentieth Century-Fox Studios
10201 West Pico Boulevard
Los Angeles, California 90064

REV. FINAL DRAFT
August 12, 1981 - green
August 21, 1981 - white
August 25, 1981 - blue
August 27, 1981 - pink
August 28, 1981 - yellow

D Y N A S T Y

EPISODE XIV

CAST

BLAKE CARRINGTON

KRYSTLE CARRINGTON

CLAUDIA BLAISDEL

STEVEN CARRINGTON

FALLON CARRINGTON COLBY

JEFF COLBY

ANDREW LAIRD

JOSEPH

ALEXIS CARRINGTON

JAKE DUNHAM

COURT CLERK

JUDGE

JAKE'S ASSISTANT

DOCTOR

BAILIFF

JURY FOREMAN

D Y N A S T Y

EPISODE XIV

SETS

EXTERIORS:

DENVER COURTHOUSE (STOCK)
LARGE HOSPITAL (STOCK)
CARRINGTON MANSION (STOCK)
COURTHOUSE - SIDE DOOR
DENVER STREET OUTSIDE
COURTHOUSE (STOCK)
OUTDOOR CAFE
CARRINGTON GARAGE AREA
STEVEN'S APT. BLDG. (STOCK)
CITY (STOCK)

INTERIORS:

COURTHOUSE:
COURTROOM
LADIES ROOM
CORRIDOR
SMALL OFFICE
CARRINGTON MANSION:
UPSTAIRS CORRIDOR
KRYSTLE'S BEDROOM
DINING ROOM
CLAUDIA'S HOSPITAL ROOM
LIMO
HOSPITAL CORRIDOR
STEVEN'S LIVING ROOM

*

D Y N A S T Y

EPISODE XIV

CHRONOLOGY

DAY #1

Sc. 1 thru A67 - DAY

Sc. 67 thru 75 - DAY (DUSK)

Sc. 76 thru 94 - NIGHT

DAY #2

Sc. 95 thru 101 - DAY

D Y N A S T Y

EPISODE XIV

ACT ONE

(NOTE: We are picking up here from that last moment of Episode XIII last season.)

FADE IN:

1	EXT. COURTHOUSE - DAY - ESTABLISH (STOCK)	1	*
A2	INT. COURTROOM - DAY Something is up. The spectators are waiting, expectantly. As are:	A2	
B2	BLAKE AND LAIRD At defense table.	B2	
C2	KRYSTLE, FALLON AND JEFF Seated together.	C2	
D2	STEVEN Apart from them.	D2	
E2	JAKE At the prosecution table, his gaze on the courtroom door.	E2	
F2	WIDER The JUDGE finally speaks.	F2	

JUDGE

Mr. Dunham, we can't wait all day.

Jake exchanges a look with one of his assistants at the door, who nods. Jake turns back to the Judge.

JAKE

Our witness has just arrived, Your Honor.

G2 ANGLE ON REAR OF COURT AND ALEXIS G2

who enters. We see that she is very beautiful, even despite the large dark glasses and veil she wears. She begins to walk down the aisle, looking straight ahead.

H2 ON FALLON AND JEFF H2

She turns to him and whispers it, disbelievingly:

FALLON
My God, that's my mother!

I2 ON BLAKE I2

Regarding her, stunned. He turns to Laird. And very agitated:

BLAKE
Why's she here? What's going on?

J2 WITH ALEXIS J2

She reaches the witness chair. The Court Clerk holds out a bible. She places her hand on it.

2 CLOSER ANGLE 2

COURT CLERK
Do you solemnly swear that all the testimony you may give before this court shall be the truth, the whole truth, and nothing but the truth, so help you God?

ALEXIS
Yes, I do.

The Clerk removes the Bible from her hand; he steps back. Alexis sits, erect, back straight, cool, controlled, totally ready for what is to come. Jake moves in.

JAKE
State your full name, please.

ALEXIS
Alexis Morell Carrington.

(CONTINUED)

JAKE

Your residence?

ALEXIS

I've been living in Acapulco for the past several years.

*

JAKE

(nods, then)

You were the defendant, Blake Carrington's first wife, is that correct?

ALEXIS

Yes, it is.

JAKE

Were you divorced from the defendant?

ALEXIS

Yes.

JAKE

When was this?

ALEXIS

Sixteen years ago.

JAKE

Was it what you might term an amicable divorce, Mrs. Carrington?

ALEXIS

No, it wasn't. It was what you might term an enforced divorce.

Her timbre is straight. Jake's expression is pleased as:

JAKE

Will you explain that to the court and jury?

Moment. Then as Alexis answers she lifts the veil from her face, removes the dark glasses. The beauty of the woman is total, overwhelmingly so. During the following, we'll sense the feeling of a carefully constructed facade. That's to say, fleeting moments of warmth and softness. However, this will not hide the steel that is innermost in Alexis Carrington.

(CONTINUED)

2 CONTINUED: (2)

2

ALEXIS

I was very young when I married Blake. Mr. Carrington. At first it was a good marriage, in every sense. We had a good relationship. We had two beautiful children. It was... very good. Ideal. That's the word people would use when they talked about us. Ideal.

Stops. REACTION SHOTS: Blake, Steven, Fallon, throughout as:

JAKE

And then?

ALEXIS

Things changed. With my husband. He'd worked very hard to get where he was. To build his empire, grab his prize -- cling to his it-couldn't-be-done-but-I-did-it... Yet, somehow, that didn't seem to be enough... He wanted more... He began to travel. Long business trips. There were weeks, sometimes months, when we never saw one another... when we barely talked on the phone.

Stops again.

A3 ANGLE ON KRYSTLE

A3

She appears to be paling... getting ill.

JAKE (V.O.)

Go on, Mrs. Carrington.

B3 BACK TO SCENE

B3

ALEXIS

And... was it need? Was it hurt?
I found myself becoming involved
with a man.

*
*

JAKE

What was his name, Mrs. Carrington?

ALEXIS

Roger. Roger Grimes.

(CONTINUED)

B3 CONTINUED:

B3

JAKE

Did he work for your husband?

ALEXIS

(nod)

He was our estate manager. He was bright... sensitive... infinitely sensitive. He was also as interested in art as I was. I mean I was a painter -- at least I wanted to be one, a good one, and he would encourage me.

JAKE

Roger Grimes. Is he the man who designed an art studio for you on the estate?

*

ALEXIS

Yes.

*

JAKE

... Now, you said a moment ago that you became involved with Roger Grimes. Did you mean sexually?

ALEXIS

I was lonely. I was becoming more and more lonely. And yes... sexually.

As Jake begins to move in, closer:

JAKE

Did Blake Carrington learn of this?

ALEXIS

Yes.

JAKE

When was this?

C3 ANGLE ON KRYSTLE

C3

Paling, more.

ALEXIS (O.S.)

About a month after we began to... see one another.

JAKE (O.S.)

Did you tell him about this relationship?

D3 SCENE

D3

ALEXIS

No. I didn't.

JAKE

How did he learn about it?

ALEXIS

He found us together one night.
He'd been away. He came home
unexpectedly.

JAKE

What was his reaction?

ALEXIS

(pause, then)
He became violent.

Immediate spectator murmuring as: REACTION SHOTS:
Jury, Fallon, Steven, Krystle...

3 ANGLE ON BLAKE AND LAIRD

3

LAIRD

(jumps up, flushed)
Objection! An incident of alleged
violence from this witness about a
night sixteen years ago is too
remote to reflect on my client's
character today. It's highly
prejudicial and I repeat my
objection, strongly!

4 FAVOR JAKE AND JUDGE

4

JAKE

Your Honor, this case being now
tried -- involving the murder of
Ted Dinard on a night less than
two months ago -- is based on the
State's contention that the
accused is a violent man who was
and is still capable of violence.

He sucks in a deep breath. The Judge reflects. Then:

JUDGE

Overruled, Mr. Laird.

5 BLAKE AND LAIRD

5

Both react, more flushed, angry.

6 BACK WITH ALEXIS AND JAKE

6

JAKE

Please tell us about that night,
Mrs. Carrington.

ALEXIS

My husband entered the room. He
saw us... together. He began to
shout -- hideous words, about me --
and then he grabbed a candlestick,
a large brass candlestick and... and
he began to hit Roger with it. On
the chest. On the head.

(closes eyes)

He nearly killed him with it.

JAKE

(to jury; pointedly)

Blake Carrington nearly killed him
with it.

(to Alexis)

This was of course reported to the
police, correct?

ALEXIS

(opens eyes)

No... it wasn't.

JAKE

It wasn't? What did happen?

ALEXIS

Blake bought people off...

JAKE

Would you explain that?

INTERCUTS: Joseph and Laird.

ALEXIS

Blake bought off --

(eyes Laird)

-- a lawyer. He bought off --

(eyes Joseph)

-- one of our servants who knew
what had happened, promoted him
to lifetime membership in the
Carrington household. He bought
off Roger Grimes.

*
*

A7 BACK TO SCENE

A7

JAKE
 (building)
 Are you saying that Blake
 Carrington paid for everyone's
 silence, including the victim's?

ALEXIS
 (nods)
 Yes.

JAKE
 (building, more)
 So that we're talking about a man,
 your former husband, the accused,
 who had -- even then -- a murderous
 side to his character; as well as a
 man who, even then, used his wealth
 to put himself above the law! Would
 you say that's a true evaluation of
 that man, Mrs. Carrington?

B7 LAIRD AND BLAKE

B7

LAIRD
 (jumps)
 Objection! The prosecutor is
 leading the witness!

*

C7 WIDER

C7

Judge ponders again, then:

JUDGE
 I'm going to have to overrule you
 again, Mr. Laird.

D7 ON ALEXIS AND JAKE

D7

JAKE
 Mrs. Carrington?

ALEXIS
 (moment, rigid, then)
 Yes, Mr. Dunham, I would have to
 say that that evaluation is true.

Audience murmuring again as the Judge raps once for
 order and as we're fleetingly with:

7 BLAKE AND LAIRD

7

LAIRD
 She's really doing it, isn't she?
 -- Wait 'til I cross-examine her.
 I'll tear her apart.

And Blake says sotto, his eyes glued on Alexis:

BLAKE
 There's not going to be any cross-
 examination.

LAIRD
 What??

BLAKE
 (eyes still on
 Alexis)
 I just said it.

8 BACK TO ALEXIS AND JAKE

8

JAKE
 Tell us, Mrs. Carrington, did Blake
 Carrington buy anyone else?

*
*

ALEXIS
 Yes. Me.

*

JAKE
 Would you explain that?

*

ALEXIS
 Blake wanted a divorce. And he
 bought me.

*

JAKE
 With a handsome yearly payoff?

ALEXIS
 There are those who would call it
 handsome. I called it obscene.
 You see... he forced me to sign
 the paper.

JAKE
 What paper?

ALEXIS
 A very neatly-typed, a very cold
 document in which I was forced to
 promise that I would never see my
 children again.

(CONTINUED)

8 CONTINUED:

8

She looks over at Steven and Fallon. Jake gives a quick look to the jury. Then back to Alexis:

JAKE

When you say you were forced to sign, what exactly do you mean?

And for the first time since we've known Alexis, we see that she shifts slightly in the witness chair, if ever so slightly.

ALEXIS

I'd rather not go into that.

She turns and touches her face, lightly as:

JUDGE

The witness will please answer the prosecutor's question.

Alexis brings the hand down from her face.

ALEXIS

There were threats made. Something about how... my children might not recognize me if I tried to see them.

9 FAVOR BLAKE AND LAIRD

9

Blake's look is grim as he sottoes it:

BLAKE

That's a lie; she's lying!

10 BACK WITH ALEXIS AND JAKE

10

JAKE

(plays with jury)
Would not recognize you.
(back to Alexis)
Have you been following this case, Mrs. Carrington?

ALEXIS

One of your assistants has been telling me about the testimony, if that's what you mean.

(CONTINUED)

10 CONTINUED:

10

JAKE

(nods, then)

Did he tell you about the accused's heartwrenching testimony in which he swore, under oath, that he loved his children -- his daughter and his son?

All ANGLE ON KRYSTLE

All

Looking more ill.

ALEXIS (O.S.)

Yes, he did.

JAKE (O.S.)

He did.

B11 BACK TO SCENE

B11

And REACTIONS: Blake, Fallon, Steven. As Jake continues:

JAKE

(building again)

And when he did, did it cross your mind that by paying you to stay away from your children, that Blake Carrington was indeed contradicting his own testimony in this room when he said that he loves his children -- wants only what is best for them -- this man who would not allow, this man who forbade their mother from ever seeing them again -- this man who put that woman into an emotional exile for the rest of her and her children's lives?

*

*

*

(Vesuvius)

Did that cross your mind, Mrs. Carrington???

The spectators' murmuring has crescendoed with Jake by now as:

C11 FAVOR LAIRD

C11

About to object again, but sensing that he'll be overruled one more time. He sighs, sits back.

11 BACK TO ALEXIS AND JAKE 11

ALEXIS

Yes, Mr. Dunham... yes. It crossed
my mind. I thought of that.
Deeply.

12 ON JUDGE 12

More MURMURING. And more firmly than earlier he
gavels again, calls:

JUDGE

Order! We'll have order in this
courtroom or I'll clear all of
you out! Is that understood?

He looks over at the Baliff, who stands ready to do
just this. But, gradually, the NOISE SUBSIDES. As
it does we're on:

13 KRYSTLE 13

She is perspiring now, breathing heavily. Beat, then
she rises, crosses to exit the courtroom.

A14 ON FALLON A14

watching her go.

14 BACK TO FRONT OF COURTROOM 14

The room is quiet again. Jake stands the inwardly
pleased moment, then he says to Alexis:

JAKE

I have no further questions. Thank
you.

He crosses to return to the prosecution table. As he
goes:

JUDGE.

Mr. Laird. You may cross.

LAIRD

(to Blake)

Please...!

BLAKE

No!

A15 ON JAKE

A15

He notes this.

B15 ON LAIRD

B15

LAIRD

(tightly)

I respectfully request a brief recess, Your Honor, in order to talk with my client.

JUDGE

(nod)

All right. This court will reconvene in ten minutes.

And as all rise:

15 INT. LADIES ROOM - COURTHOUSE - FAVOR KRYSTLE - DAY 15

She stands at a basin, splashing water onto her face.

16 CLOSER ON KRYSTLE 16

We see that she is obviously really ill. HOLD the beat, then:

17 INT. COURTHOUSE CORRIDOR - DAY 17

Simultaneous moment. The spectators are filing out for the recess. Then we see Joseph. As Blake, from behind, catches up with him:

BLAKE

Joseph, I want you to go back to the house, to my dressing room. There are some seismic charts in the bureau, top drawer. Bring them to Cecil Colby. Personally.

JOSEPH

I thought he was in Los Angeles.

BLAKE

He's leaving this afternoon. He'll need them.

JOSEPH

Yes, Mr. Carrington.
(MORE)

(CONTINUED)

17 CONTINUED:

17

JOSEPH (CONT'D)

(then)

I'm very sorry about 'her,' in there. I don't know how she could have done this to the man who's been so generous to her.

BLAKE

(half-smile; wry)

Gratitude was never my wife's strong suit, was it?

Then, with his eyes, he signals Joseph off. Joseph goes.

18 WITH BLAKE AND LAIRD

18

who has reached Blake by now, leads him to a small private office.

LAIRD

We don't have much time.

As they go they pass Jake, with an Assistant. Jake's look is strangely unsettled. Blake stops.

BLAKE

You seem upset, Dunham. I should think you'd be grinning from earlobe to earlobe, celebrating your little coup.

JAKE

I am upset about something, Carrington, damned upset.

Jake steps away, then asks the Assistant:

JAKE

(continuing)

Did you find out which hospital?

JAKE'S ASSISTANT

St. John's.

Walk with them, then:

19 INT. COURTROOM - DAY

19

Simultaneous moment. It is perhaps only a quarter filled right now.

(CONTINUED)

19 CONTINUED:

19

We see that Steven is sitting numbly, Jeff is alongside him, a buffer between Steven and Fallon. (NOTE: There will be only empty seats in this immediate area.) They watch as:

20 ALEXIS

20

approaches them with a tremulous smile. She looks at Steven... then at Fallon... then back at Steven. Silence. Then Alexis breaks it with:

ALEXIS
(awkwardly)
Steven... hello.

STEVEN
(ibid.)
Hello.

Alexis looks over at Fallon as if to talk to her too, but Fallon quickly turns her gaze. Silence again, then Alexis returns hers to Steven and she says to him:

*

ALEXIS
I want you to know this... I didn't come back here to sit in that chair and to testify... Your father's a part of my life that's past.

STEVEN
Did you volunteer to come?

ALEXIS
(as softly)
Yes.

STEVEN
You just said --

ALEXIS
I didn't finish what I was saying. The only reason I came back was because it was a chance to see you. Believe that. Please.

Moment again. Alexis lifts her right hand, and she brings a finger up to Steven's face, and she runs it... lightly, gently... along his profile, as if she were drawing him, the now-living-to-her him. Then she says:

(CONTINUED)

ALEXIS

(continuing)

It was three days before your seventh birthday when I left. Do you remember?

(on the nod)

You asked: 'Why do you have to go, Mommy?' And I said: '... To find a rainbow to paint, the most special rainbow I can find. But it may take a while.' And you said -- do you remember what you said, Steven?

STEVEN

'We have rainbows here in Denver sometimes. Aren't they special enough?'

ALEXIS

(whisper)

'No,' I said. And now you know why.

She looks at him, warmly. But the mood is broken as:

FALLON

Jeff, meet me outside.

JEFF

(sensing the mood)

Fallon, I think it'd be better if I stayed.

FALLON

(through gritted teeth)

As a personal favor, please.

Moment. Jeff rises, goes off. Fallon too rises and she faces Alexis, eyeball to eyeball.

A21 CLOSER ON THEM

A21

ALEXIS

Hello, Fallon.

FALLON

(ice)

Of course you came back to see me too.

ALEXIS

Yes. You've got to know that.

(CONTINUED)

*

*

A21 CONTINUED:

A21

FALLON

Do I? Just like I've got to know how much you hated giving that testimony just now -- that terribly reluctant but justice-at-all-costs testimony about my father?

Alexis pauses a moment on the last word. Then:

ALEXIS

I did hate it.

Fallon now pauses, regarding the woman. Then, as icily:

FALLON

Do you know something? May I testify to this? You are even more beautiful -- and more ugly -- than the grand English lady I vaguely remember and whom I've tried very hard to forget existed these past sixteen years.

*

Alexis regards her back. She brings up her hand again, runs it through Fallon's hair. She smiles a little, and she says, even sweetly:

ALEXIS

I'm happy to see that your father had your teeth fixed. If not your tongue.

Fallon seethes... Alexis takes down her hand, exits.

21 ON STEVEN AND FALLON 21

watching their mother move off. They exchange a silent look -- then Fallon exits.

22 INT. COURTHOUSE CORRIDOR - FAVOR JEFF - DAY 22

He reacts as --

23 KRYSTLE 23

-- exits from the nearby ladies room. He is obviously concerned by her appearance as he crosses quickly to her, reaches her.

(CONTINUED)

23 CONTINUED:

23

JEFF

Are you all right? -- Is there something I can do? -- Krystle?

KRYSTLE

I want to get away from here. To go home.

*
*

JEFF

(looks at her)

I'll take you to your car, all right?

Krystle nods, he takes her arm, they begin to go.

24 FAVOR FALLON

24

who has just exited the courtroom... watching... tautly.

CUT TO:

25 INT. SMALL OFFICE - COURTHOUSE - ON LAIRD - DAY

25

LAIRD

(pacing)

Blake! I have to put her on the stand.

*
*

26 INCLUDE BLAKE

26

He sits in a chair near the one window of this office.

*

LAIRD

The only way I can discredit her testimony is by exposing her. By showing the rottenness of that woman.

*
*
*

BLAKE

That 'woman' is Steven's and Fallon's mother.

*
*

LAIRD

It's about time they got to know her better. -- Look, we're talking about you in there. About your life, your future. We're talking --

(CONTINUED)

26 CONTINUED:

26

BLAKE

You're talking about something I
refuse to let you do.

LAIRD

Why? Give me one good reason why?

BLAKE

(as hot now)

There's a reason! I will not give
it to you! -- I don't want anybody
else's life affected by this.

*
*
*

LAIRD

And so you're asking me to cave in!
You're telling me to allow that
jury to convict you! -- That it,
Blake?

*

BLAKE

(softer)

No. Oh no. You see, I did not
premeditatedly kill Ted Dinard.
I retained you to prove that.
And I expect you to.

LAIRD

If I don't?... Can't?

26A ON BLAKE

26A *

BLAKE

'Don't' and 'can't' aren't in my
vocabulary. Do it!

HOLD the moment, then:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

A27 EXT. LARGE HOSPITAL - DENVER - ESTABLISHING - DAY A27
(STOCK)

B27 INT. HOSPITAL - CLAUDIA'S ROOM - ON CLAUDIA - DAY B27

She lies in a bed, her eyes opening slowly. Her face is bruised. Her gaze begins to focus as we PULL BACK to include a young DOCTOR, a nurse in the near b.g. The Doctor is patently nervous as he forces a smile and he says:

DOCTOR

You're a very lucky woman, Mrs. Blaisdel. You're going to be all right. We'll do a couple of more checks for possible concussion... Try to get you out of here in a couple of days.

CLAUDIA

(barely)

Lindsay...

DOCTOR

She's fine. You were both lucky.

CLAUDIA

She was hurt... I heard her screaming, next to me... screaming...

DOCTOR

She was hurt... a little. But considering how your car went off the road, turned over --

CLAUDIA

(cuts in)

What do you mean... 'a little'?

(no pause)

I want to see her.

She tries to push herself up, can't. As the Doctor eases her back into position.

DOCTOR

Look. She's fine. In better shape than you. How about that?

(CONTINUED)

ACT TWO

FADE IN:

B27 EXT. COURTHOUSE - DAY - ESTABLISH B27

27 INT. COURTROOM - DAY 27

A couple of minutes later. The spectators have taken their seats. The jury is filing in.

28 BLAKE AND LAIRD 28

coming down the aisle, heading towards the defense table. Blake stops when he notes that Krystle's seat is empty. He leans over and asks Fallon:

BLAKE

Where's Krystle?

FALLON

(shrug)

She wanted to go home, said she didn't feel too great.

JEFF

I put her in her car, Blake. She looked pretty sick. *

29 ON BLAKE 29

On his troubled reaction... then as he heads towards and reaches the defense table. He is about to sit alongside Laird when:

BAILIFF

All rise.

30 FAVOR JUDGE 30

who has entered from his chambers, sits at his bench. As he does, so do the others in the room. He turns for a moment, sees that Alexis is back on the stand.

JUDGE

(to Laird)

Counsel, are you ready to cross-examine the witness?

B27 CONTINUED: (2)

B27

CLAUDIA
 (scream, piercing)
 You're lying! You're lying!

Hysterical now, she tries desperately to get out of the bed. In one motion the Doctor signals to the nurse who prepares a needle for sedation. During this:

CLAUDIA
 (continuing)
 Matthew never said that! They're at the house. I want to talk to them. I want to go to them. He's my husband. She's my baby. You're lying!!!!

C27 EXT. COURTHOUSE - ESTABLISHING - DAY (STOCK) C27

27 INT. COURTROOM - DAY 27

The spectators have taken their seats again. The jury is filing in.

28 BLAKE AND LAIRD 28

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 Where's Krystle?

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 All rise.

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30

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JUDGE

(to Laird)

Counsel, are you ready to cross-examine the witness?

31 FAVOR LAIRD

31

LAIRD

(nearly choking
on it)

I have no questions, Your Honor.

32 QUICK SHOTS

32

Reactions from our principals... from some surprise to much surprise.

33 WIDER

33

JUDGE

(to Alexis)

The witness may step down.

As Alexis does, crosses to an empty seat on the prosecution side:

JUDGE

(continuing)

Mr. Dunham, any further witnesses?

JAKE

No, Judge.

JUDGE

Do you wish to proceed with your closing argument then?

JAKE

I do.

He rises. Crosses towards the jury box. Stops.

(CONTINUED)

33 CONTINUED:

33

JAKE

(continuing)

Ladies and gentlemen, the State has tried to prove beyond any reasonable doubt that Blake Carrington cold-bloodedly murdered his son's homosexual lover, the late Ted Dinard. We haven't heard very much about Ted Dinard here, a young man now lying in a small cemetery near his parents' home in North Dakota far from Colorado, far from this court, half forgotten already.

Well, ladies and gentlemen, let me tell you that Ted Dinard is in this court. He's here -- he's been here for the last two weeks and he is calling out to you, and to Blake Carrington... why, why am I dead? Why did you murder me? That young man's question deserves an answer, ladies and gentlemen. Why is he dead? Ted Dinard is dead because he dared to get in Blake Carrington's way. He dared to defy the mighty Blake Carrington. And Mr. Carrington, the embodiment of wealth, of power and privilege, with a history of ruthless violence, killed him.

Killed him. Yes, there sits a man, ladies and gentlemen, of whom it can be truly said that what he cannot buy or control or manipulate, he destroys. Be it a competitor, a friend, a former wife, a son or that son's lover. Blake Carrington destroys.

SMASH CUT TO:

34	OMITTED	34
&		&
35		35
36	EXT. CARRINGTON MANSION - GARAGE AREA - DAY	36

Parked, we see Jeff's Mercedes and Fallon's Clenet. Then Krystle drives up in her car, stops it, gets out, turns, sees --

37 JOSEPH

37

He approaches, carrying the roll of seismic charts. He stops on sight of Krystle. He regards the spent look.

JOSEPH
Mrs. Carrington.

KRYSTLE
Joseph.

JOSEPH
(somewhat snidely)
Did the judge change the recess
until tomorrow?

KRYSTLE
No.

JOSEPH
But you're home.

KRYSTLE
(nod)
I'm home. I'm feeling a little
ill.

JOSEPH
I see.
(on no motion)
Is there anything one of the
servants can do for you?

KRYSTLE
(pause, then)
Joseph, you knew Alexis Carrington,
didn't you? I mean you worked for
her when --

JOSEPH
("worked"?)
I was 'employed' by Mrs. Carrington
at the time, yes. I knew her.

He waits for Krystle to say something -- when she
doesn't:

JOSEPH
(continuing)
If you're wondering whether or not
what she said today about Mr.
Carrington is true, I am not under
sworn oath on this property, Mrs.
Carrington, and it's not my style,
shall we say, to discuss anything
concerning Mr. Carrington with...

(CONTINUED)

37 CONTINUED:

37

He pauses, as if searching for the word.

KRYSTLE

Outsiders. Why don't you just say it.

They lock eyes, then Joseph says:

*

JOSEPH

I assume that's all?

*

KRYSTLE

(weary annoyance)

That's all, Joseph.

*

He goes. PUSH IN on Krystle obviously torn, very torn...

A38 EXT. COURTHOUSE - ESTABLISHING - DAY (STOCK)

A38

38 INT. COURTROOM - DAY

38

A little while later. Laird is now in the middle of summation. Facing the jury box:

LAIRD

And now, let me speak to you, ladies and gentlemen, about the last witness the prosecution called to the witness stand in an attempt to prove to you that what they call Murder in the First Degree was just that -- and not, as we have contended, was a tragic accident, and only that.

(MORE)

(CONTINUED)

LAIRD (CONT'D)

I am speaking of course about their melodramatic, almost cinematic 'surprise' witness.

(points to her)

Alexis Carrington. The former Mrs. Carrington. It is, as you know, up to you twelve good and fair-minded people to judge whether or not what she testified in this courtroom earlier was the truth -- or a blatant lie. The pure and 'unadulterated' truth from a victimized woman -- or a vengeful lie from the mouth of a woman scorned, scorned because of her self-admitted unfaithfulness. Which was it? I can answer that for you, ladies and gentlemen. And I shall answer it loudly and clearly in this room of justice. She lied. She has waited a long time and she has traveled a long way to come here and to lie, to each and every one of you good people.

QUICK CUT TO:

39 INT. COURTHOUSE CORRIDOR - DAY

39

Spectators are exiting. Then we see Blake and Laird.

BLAKE

What's your guess? How long?

LAIRD

The verdict? Two hours. Two days, three. Nobody ever guesses right.

(then)

Come on. I'll buy you a drink. For a price. For you to tell me why --

BLAKE

(cuts in)

The subject of Alexis is closed.

On that last word they note a group of reporters and TV approaching, fast. As Blake quickens his step:

(CONTINUED)

39 CONTINUED:

39

BLAKE
(continuing)
Keep them away from me.

LAIRD
(moving with him,
running interference)
Mr. Carrington has no comment at
this time. He'll be happy to
talk to you after he's been
acquitted. Thank you. Thank
you all.

They continue walking to the staccatoed effect of the
STROBES POPPING:

40 INT. COURTROOM - FAVOR ALEXIS - DAY 40

She stands at the door, looking back.

41 HER POV - STEVEN 41

He is still seated in the now-nearly empty courtroom.
In deep thought.

42 BACK WITH ALEXIS 42

Her gaze shifts.

43 HER POV - FALLON AND JEFF 43

standing, now far from Steven. Fallon glares back at
Alexis.

44 ALEXIS 44

expressionless, she turns and she leaves.

45 FALLON AND JEFF 45

JEFF
I have to get back to the office,
dictate a few letters.

FALLON
All right.

(CONTINUED)

45 CONTINUED:

45

JEFF

Do you want to meet me? We can
have dinner together.

FALLON

Out?

JEFF

Out.

FALLON

And leave my father alone tonight?

JEFF

Come on, Fallon. He's not 'alone'.

FALLON

Then where is Krystle. Oh yes,
that's right. Ill -- No, I do not
want to have dinner out tonight.

Jeff looks at her sharply, goes. Fallon glances over
at Steven. Moment. Then she approaches him.

*

46 CLOSER ON THEM

46

FALLON

(reaching him)

Steven --

STEVEN

(looks up)

What is it?

FALLON

(warm smile)

Hey, I'm still your sister.
Siblings have been known to talk
on occasion.

STEVEN

(no smile)

We talked. Out in that hallway.
That day. You told me that I
wanted to see our father pay for
Ted's death when I was the one
who was responsible, guilty. We
talked, Fallon.

(CONTINUED)

46 CONTINUED:

46

FALLON

I was sick inside me. I've been through a lot too, haven't I? Look. I'm sorry. Blake's my father. You are and always were and always will be my favorite brother, okay? And --

*

STEVEN

How about daughter? What kind of daughter are you?

FALLON

(mood changing)

What's that supposed to mean?

STEVEN

That your garbage about me doesn't matter. It just doesn't matter anymore. But our mother -- she tried to explain why she came back here and you just transferred your garbage and you dumped it on her.

FALLON

Well, I finally seem to have found a career for myself after all of these years of sweet, antiseptic indolence. I am Gertie the Garbageman. Woman. Person. Thing.

(then)

Tell me, just tell me, who needs a mother after sixteen years of her abandoning us? And don't tell me about any papers she signed -- which she somehow didn't get around to mentioning had a price tag of two hundred and fifty thousand dollars a year pinned to it.

STEVEN

Who told you that?

FALLON

Jeff. Who heard it from Cecil. A long time ago. We, you and I, have been the talk of the club circuit for years. Ever since...

(MORE)

(CONTINUED)

46 CONTINUED: (2)

46

FALLON (CONT'D)

(mimics Alexis)

... 'three days before your
seventh birthday, Steven.'

(then, again)

Oh no, don't tell me about papers.
You've been around this outfit
long enough. You know what a
signature means. It's a name on
a sheet of paper and papers can
be burned or torn or shredded or
flushed down the toilet -- and
she could have come back to 'see'
us if she wanted to -- for a day,
a week, a month. Only she picked
this day to come back. And for
only one reason, Steven. To dig
Blake Carrington's grave!

She stops. Her heart is pounding; she brings a hand
up to her neck as if to squeeze the pumping into nor-
mal acquiescence. She stands, meanwhile, as if wait-
ing for Steven to respond... to agree with her... to
disagree... to say something. When he doesn't and
it's clear that he won't, Fallon turns and walks away.

47 ON STEVEN

47

Pensive... confused...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

48 EXT. COURTHOUSE - SIDE DOOR - WITH BLAKE & LAIRD - DAY 48

They are exiting, walking quickly towards the parked limo. They have reached it, stop on a voice.

ALEXIS (V.O.)

Blake --

49 INCLUDE ALEXIS

49

As she walks towards them, with a half-smile:

BLAKE

Get in, Andrew.

Laird enters the back seat of the car. Alexis reaches Blake.

ALEXIS

Don't I get a chance to say hello to Andrew?

(on the stare)

I guess not. Why not, Blake?

BLAKE

He isn't talking much these days.

ALEXIS

Orders from the chieftain. Of course. Is that why he didn't cross-examine me?

And her forced cool and what she has just said causes Blake to tighten -- this not lost on, nor unenjoyed, by Alexis.

BLAKE

I told him not to. I ordered him not to.

ALEXIS

Why?

BLAKE

Because I know there's a piece of of filth that could only come out of your mouth.

(MORE)

*

(CONTINUED)

BLAKE (CONT'D)

I don't know why you didn't spit it out on direct examination, but I didn't want to take a chance on you saving it for Dunham.

(on her silence)

That filth is a lie, and we both know it.

ALEXIS

Do we?

BLAKE

Yes! -- Steven and Fallon have been hurt enough. Not even you would want to hurt them more.

ALEXIS

(moment)

So many years... and you still call it a lie. Except -- Alexis never lies, Blake. Fibs maybe. Social fibs. My specialty. Still. Taught to me by a master when I was seventeen. 'You look ravishing tonight, Marisa.' 'The party of the year, Tuffy. The party.' But Alexis lie? Blake, really.

BLAKE

So many years... and maybe you've forgotten. That night you threw it at me I warned you that if you ever repeated it to anyone --

ALEXIS

You'd kill me.

BLAKE

It still holds.

ALEXIS

(moment again, then)

Blake, that what you call 'filth' may be a lie to you. But I still have it. And when I'm ready, whenever I need a trump card... I'm going to play it.

*

Blake stares at her, then he gets into the car, quickly.

50 OMITTED 50
&
51 51

52 FAVOR ALEXIS 52
She turns from the departing limo, takes a few steps,
then turns on sight of someone.

53 POV - STEVEN'S PICKUP TRUCK 53
He sits behind the wheel. He has seen his mother.
He has stopped, regards her.

54 ON ALEXIS 54
Regarding him back.

A55 EXT. DENVER STREET - OUTSIDE COURTHOUSE - LIMO - DAY A55 *
(STOCK) *

Runby.

B55 INT. REAR OF LIMO - BLAKE AND LAIRD - DAY B55

LAIRD
I just heard a news report, Blake.
Must have been what Dunham was so
upset about -- Claudia Blaisdel.

BLAKE
What about her?

QUICK CUT TO:

55 EXT. HOSPITAL - DAY (STOCK) 55 *
*

56 INT. HOSPITAL CORRIDOR - BLAKE - DAY 56
He is walking the busy corridor with the young Doctor
of earlier.

DOCTOR
Mr. Dunham was just here. He's a
close friend of the family. I told
him he couldn't go in to see her,
not now. So I have no intention
of saying yes to you, Mr. Carrington.

(CONTINUED)

56 CONTINUED:

56

BLAKE

(nods; then)

Is Jake Dunham on the board of
directors of this hospital, Doctor?

DOCTOR

... No.

BLAKE

I am -- Did Jake Dunham contribute
five million dollars to build this
wing we're standing in?

Pause. Then:

DOCTOR

She's under pretty heavy sedation.
Just a few minutes.

BLAKE

All right... Thank you.

57 INT. CLAUDIA'S HOSPITAL ROOM - DAY

57

She lies in the bed, as earlier... eyes closed... But
her face streaked with tears. She reacts to a SOUND
of the DOOR OPENING, opens eyes.

58 INCLUDE BLAKE

58

As he enters, approaches the bed, reaches it... smiles
softly:

BLAKE

Claudia...

CLAUDIA

(as softly)

I don't want to see you.

BLAKE

I have to see you.

She looks at him; the consummate hurt fills her eyes.

CLAUDIA

Why? To stand over another one
of your victims?... to gloat over
everything that's happened. Why,
Mr. Carrington?

(CONTINUED)

BLAKE

(simply)

I had to come. In a way... I'm responsible for you being here.

Moment. She turns her head away from him.

BLAKE

(continuing)

Matthew and Lindsay will be back. You know that. You have to know that.

She faces him again, the hurt look compounding as:

CLAUDIA

I don't know that.

(as the tears fill her eyes again)

Please... go... get out of here.

BLAKE

(not moving)

In that courtroom... in that courtroom it was not my idea to put you on that stand. The idea was presented to me early; I rejected it early. You see, of all the people hurt in this I never intended for you to be one of them -- I beg you to believe that.

*

Silence. Long. Then Claudia says:

CLAUDIA

I don't 'believe' anymore. I don't believe in anything anymore, Mr. Carrington. Not in love... not in trust... not in understanding.

(whisper)

Pain. Yes, that I believe in. I only believe in pain.

She closes her eyes. Blake continues looking down at her. Then he says:

BLAKE

I want you to know... if you need... if you need any help, at any time --

(CONTINUED)

58 CONTINUED: (2) 58

CLAUDIA

Call you?

BLAKE

Yes. Please. Will you? Claudia?

But Claudia, her eyes still closed, answers him with silence -- as she turns her head again to the wall.

59 BLAKE 59

hit... for once in his life helpless.

60 OMITTED 60

A61 EXT. CITY - ESTABLISHING SHOT - DAY (STOCK) A61

61 EXT. OUTDOOR CAFE - DAY 61

PAN the late-afternoon drinkers. Then we PUSH IN on a table where --

62 ALEXIS AND STEVEN 62

-- sit. Together. Awkwardly, yet somehow comfortably at the same time... even warmly.

ALEXIS

I'm sorry I stayed away, Steven.
But I had to. And now I'm
wondering...

STEVEN

What?

ALEXIS

Just how does a mother go about
saying it to her son. 'Thank you
for coming along and having a drink
with me'?

(on the silence)

Maybe she asks him to have dinner
with her later. -- Would you like
to?

*
*
*

STEVEN

(moment)

Yes.

(CONTINUED)

62 CONTINUED:

62

ALEXIS

So would I.

She raises her glass, clinks it lightly against his... they smile... sip. Then:

STEVEN

Did you ever find it? That special rainbow?

ALEXIS

Nearly. Twice. Once in Hawaii. Once on Corsica. But somehow they vanished into the sun before I could get my easel -- and, well, my new life together. Away from you.

(addendum)

From Fallon.

63 CLOSER ON THEM

63

STEVEN

I'm sorry about the way she acted before.

Alexis looks down at her drink, then up again as she shrugs and says:

*

ALEXIS

I wasn't too surprised. I mean some things never change. You were always my son. She was always her father's daughter. It happens, in lots of families. -- Anyway, and at the risk of being called prejudiced, I was the luckier parent.

(looks at him,
smiles)

You still blush the same way. That ephemeral pink. It's so beautiful. Tintoretto captured it a few times.

(touches his face)

There you go, now. That's it. Pure Tintoretto. Pure Steven. My good and warm and tender boy. My young man now. My handsome and compassionate man.

(CONTINUED)

63 CONTINUED:

63

And Steven, who has been laughing a bit, stops the laugh on that last word... and then he repeats it.

STEVEN

'Man.' Try that on my father some day.

ALEXIS

I know. You and your friend.

Steven lifts his drink, takes a swallow.

ALEXIS

(continuing)

Don't be ashamed, Steven.

STEVEN

I'm not. It was like Hawaii and Corsica; it was very special for a while.

ALEXIS

(not a question)

You loved him.

STEVEN

Yes, very much...

ALEXIS

That doesn't make you any less of a man. Courage never does.

(on his silence)

I heard about your testimony, telling about him, yourself.

That took courage, Steven.

64 FAVOR STEVEN

64

STEVEN

I've got to thank you for that vote of confidence. It makes up for the one I lost, from Fallon.

65 FAVOR ALEXIS

65

ALEXIS

You'll get it back. You'll see.

*

- 66 FAVOR STEVEN 66
- STEVEN
(shakes head)
I don't think so. As you said,
she really is her father's
daughter.
- A67 FAVOR ALEXIS A67
- Regards him... sips again... PUSH IN on the enigmatic look.
- 67 EXT. CARRINGTON MANSION - ESTABLISHING - DUSK (STOCK) 67
- 68 OMITTED 68
- 69 INT. UPSTAIRS CORRIDOR - CLOSE ON FALLON 69
- walking, quickly. She stops when she gets to a door. She knocks. She waits for an answer. When none comes she opens the door slightly, looks in.
- 70 HER POV - KRYSTLE 70
- lying on her bed, atop bedspread, still dressed, asleep. *
- 71 BACK WITH FALLON 71
- She looks at Krystle, expressionless... then she opens the door fully and enters into:
- 72 INT. KRYSTLE'S BEDROOM - DUSK 72
- Fallon stands the moment; then she SLAMS the DOOR shut -- hard, loud.
- 73 FAVOR KRYSTLE 73
- Suddenly startled awake, watching as Fallon approaches.
- FALLON
Sorry. Did I wake you?
- As Krystle reaches to her forehead, wipes away the slight veneer of perspiration:

(CONTINUED)

KRYSTLE

I was only taking a nap. It's all right.

FALLON

Sorry.

But Krystle's gaze has shifted to a nearby clock.

KRYSTLE

(reacting)

Dear God, it's five-thirty. Jeff was going to phone me when it was time to get back to court.

FALLON

Forget it. There won't be any call back. The jury's still out and the judge sequestered them for the night. Dinner, bed, breakfast on the house. Not bad for spectators at the Colosseum, watching the lions -- and that she-lion tear my father apart.

(no pause)

Why'd you walk out?

KRYSTLE

Are you asking me why I left the courtroom, Fallon?

FALLON

Left. Walked out. It's the same thing.

KRYSTLE

It is not the same thing. I wasn't feeling well.

FALLON

(nod)

That's what you told Jeff.

KRYSTLE

Are you doubting me?

FALLON

Heaven forfend. Who would ever question or doubt the noble lady of the house of Carrington? And you are and always have been ever so noble.

*

As Krystle wipes away the sweat again, as we see that Fallon has begun to tremble a bit.

*
*

KRYSTLE

I'm not enjoying this little visit of yours.

FALLON

You want the truth, lady? Neither am I. In fact, do you want the truth and nothing but the truth so help me God? I am accusing you!

KRYSTLE

Of what, dammit!?

FALLON

Of having deliberately walked out on my father today because you believed that woman's lies! About that man -- her lover!

KRYSTLE

That's not true. What's wrong with you? What are you, Fallon?

And the tears come to Fallon's eyes now as:

*

FALLON

I'm just that. I'm Fallon Carrington Colby, accent on the Carrington. And when you walked out on my father, you as much as told that jury 'Blake Carrington is guilty!'

KRYSTLE

No! -- Look, you're confused, upset. I can't blame you for that. But don't use me as a target for --

*
*
*

FALLON

(pulls away
from her)

I'll use you for what you are!
For what you did! And if they
don't let my father go free --
I won't rest until I pay you back.

*
*
*
*

Without waiting for an answer, without wiping away the tears, she turns and she stalks out, SLAMMING the DOOR behind her.

*

75 ON KRYSTLE

75

The sweat... the despair compounding as:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

76 EXT. CARRINGTON MANSION - ESTABLISHING - NIGHT (STOCK) 76 *

77 INT. CARRINGTON DINING ROOM - NIGHT 77

The table is set for four, but only present are:
Blake, Fallon and Jeff. They eat silently. Blake
is very pensive.

78 FAVOR JEFF 78

He tries to break the mood.

JEFF

Blake, I got a call from Pete
Randolph at the office. He told
me that one of your scouts sent
in a sensational report on a new
possibility for the team. I think
his name's Hobart. Anyway Pete
said he has an arm as good as
Staubach's. (STAH-bock) *

79 FAVOR BLAKE 79

He nods, distractedly.

BLAKE

I think the name is Hobart. Iowa
boy... good quarterback.

Then he puts down his fork, rises, mutters an "excuse
me," crosses to exit.

80 FAVOR FALLON AND JEFF 80

She watches her father go. Then, grimly:

FALLON

That Krystle. She really knows
how to do it.

JEFF

Do what?

FALLON

Play Camille. Get him to go up to
her... after she walks out on him.

(CONTINUED)

80 CONTINUED:

80

And as grimly, she pierces a piece of meat with her fork... brings it up to her mouth... then slams it down back onto the plate.

CUT TO:

81 OMITTED
thru
8481 *
thru
84

85 INT. KRYSTLE'S BEDROOM - NIGHT

85

She wears a robe, sits near the fireplace, half-looking through a magazine... but not really. Moment. There's a KNOCK on the door, then a voice.

*

BLAKE (O.S.)

Krystle?

KRYSTLE

... Come in, Blake.

*

The door opens. Blake appears. He crosses towards her, smiles.

BLAKE

It's an empty room down there without you.

KRYSTLE

(as softly)

I asked Jeanette to tell you, I wasn't hungry.

BLAKE

She did. But not very convinced, or convincingly.

KRYSTLE

I can't help what she thinks or how she relays messages.

*

BLAKE

And... I can't help feel how you're hiding from me tonight. Like you did today. Suddenly.

Pause. Silence. Then:

(CONTINUED)

85 CONTINUED:

85

BLAKE

(continuing)

It's her testimony that drove you here... right?

KRYSTLE

No. That had nothing to do with it. I've been through heavier moments.

BLAKE

(regarding her)

That's just the point, isn't it?

KRYSTLE

(not understanding)

Isn't what?

BLAKE

When you were my secretary, you saw and handled everything that came to my desk. Except one thing, Krystle. One dossier. It was a report on the man you'd been married to. The beatings, the violence. We never talked about it --

*
*

86 CLOSER ON THEM

86

KRYSTLE

You never wanted to hear about him. Now I know why. Why should you? You already knew everything about him. I'm not surprised, Blake. And I'm not angry. You're a careful man. You have to be. You can't afford not to be.

*

She stops; like Blake, we sense that there is truly no rancor in what she has just said. Just pragmatism, truth... Blake glances over at the fire for a moment, then he turns back to her.

(CONTINUED)

BLAKE

What I'm trying to say is that I can understand how what you heard Alexis say on the stand today... sickened you to the point where you had to leave that courtroom.

*

KRYSTLE

I just wasn't feeling well. I had to come home.

BLAKE

(moment)

And you got here and you asked Joseph if she were telling the truth.

KRYSTLE

(moment)

Was she?

BLAKE

Yes. At least in part. I did hurt that man. I did give him money. I owed it to him for what I'd done to him. But -- it wasn't my idea to suppress anything. It was his. He'd seduced my wife and he was willing to... well, let it go.

(on Krystle's look)

You don't believe that.

KRYSTLE

(nods)

I do... But --

BLAKE

But?

KRYSTLE

Blake, I can understand the rage you felt that night. Your wife and another man, her lover. But there's a difference between rage and cruelty.

BLAKE

Alexis? Exiling her from her own children?

KRYSTLE

Yes.

(CONTINUED)

86 CONTINUED: (2)

86

BLAKE

You're right. That would be cruel. Inexcusably cruel. But, and know this, darling, the only thing that kept her in 'exile' was a trust fund that paid her a quarter of a million dollars a year. That's what's important to her. The only thing.

CUT TO:

87 EXT. STEVEN'S APARTMENT BUILDING - ESTABLISHING - NIGHT (STOCK) 87

88 INT. STEVEN'S LIVING ROOM - ALEXIS AND STEVEN - NIGHT 88

(Note: Near the couch on which they sit we see a rather large rectangular package, wrapped.) They are sipping brandy as Alexis, smiling, says:

*

ALEXIS

The money? Oh darling. It wasn't fear of losing my income that kept me away. The trust fund is irrevocable.

STEVEN

Then why?

ALEXIS

(sadly)

Blake bought more from Roger Grimes than silence. If I ever came back to Denver, Roger was prepared to testify that I was the one who crippled him with that candlestick. Then Jake Dunham told me Roger died two months ago, which is why finally I could come back.

Steven is obviously hit by this information.

STEVEN

It's really --

ALEXIS

What, Steven?

(CONTINUED)

88

CONTINUED:

88

STEVEN

(nod)

More evidence that my father thinks
he's God.

Alexis regards him. And then, smiling and changing
the subject, she hands him the wrapped package.

*

ALEXIS

Well, enough of that. Here you
go. I'll let you open it, finally.

89

CLOSER ON THEM

89

She watches as Steven removes the wrapping paper,
regards:

90

POV - PORTRAIT

90

A truly exquisite painting of a six-year-old Steven --
the sensitive face at its formative stage.

91

BACK TO ALEXIS AND STEVEN

91

*

ALEXIS

You... at six. Do you like it?

STEVEN

(meaning it)

Yes. Very, very much.

ALEXIS

I want you to have it.

STEVEN

(smiling back)

Thank you.

She reaches for him, takes his hand in hers as she
goes on reminiscing, if lightly now, sparkingly:

ALEXIS

I did it from memory. Years after
I left. Because when you were six
you wouldn't sit for me. Not for
more than two, three minutes. You
squirmer. You were terrible.
You'd squirm and scat right out
of the studio.

(CONTINUED)

91 CONTINUED:

91

She laughs; he laughs with her. Then:

ALEXIS

(continuing)

Oh how I loved that studio... Did you know I have you to thank for it, Steven?

STEVEN

No.

ALEXIS

(explaining)

Your father had it built for me, gave it to me -- deed and all -- as a present for giving him a son.

(smile)

What happy times I had there...

(short pause)

They say you can't go home again...

She squeezes Steven's hand... and we PUSH IN on her closer, and we see that the smile is -- fleetingly -- a very Gioconda smile. She lets it hang...

CUT TO:

A92 EXT. CARRINGTON MANSION - NIGHT (STOCK)

A92

92 INT. KRYSTLE'S BEDROOM - KRYSTLE AND BLAKE - NIGHT

92

Back with them as he asks:

BLAKE

Are you sure I can't have a tray sent up?

KRYSTLE

(smiles back, wanly)

No. I want to get to bed early. Thank you.

Blake nods. He turns, crosses back to the door... then he pauses.

BLAKE

I'm sorry for all the wrong things I've done in anger. I know what it's caused between you and me. But Roger Grimes, that was a lifetime ago. And Ted Dinard, it was a terrible mistake.

(MORE)

(CONTINUED)

92 CONTINUED: 92

BLAKE (CONT'D)

All I intended to do was grab him,
shove him out of Steven's life and
my house.

(then)

I swear to you that after tomorrow,
if I'm freed, I'll be different.

93 TIGHT ON BLAKE 93

He stops. A very long pause as he is stabbed with the
possibility now, that he really could be convicted.

BLAKE

(voice pale)

If I'm freed... Oh my God...

*

The word sticks in his throat.

94 BACK TO SCENE 94

He regards Krystle... who regards him back, feeling
for him silently... HOLD, then...

CUT TO:

95 EXT. COURTHOUSE - ESTABLISHING - DAY (STOCK) 95

96 INT. COURTROOM - DAY 96

SHOTS TO SHOW: Krystle, Fallon and Jeff together.
Joseph is seated behind them. Alexis and Steven are
together on the other side of the aisle, toward the
back. Blake sits at the defense table with Laird.
Jake is at the prosecution table with his two assis-
tants. They all watch as --

97 THE JURY 97

files in from the deliberating room... sits.

98 WIDER - FAVORING JUDGE 98

He appears from his chambers.

(CONTINUED)

98 CONTINUED:

98

BAILIFF

All rise.

Everyone stands. The Judge reaches his bench, sits.
The others sit.

JUDGE

(to jury)

Do you have a verdict?

The Foreman (female) rises. *

JURY FOREMAN

We do, Your Honor.

JUDGE

Please hand your verdict to the
Bailiff.

Everyone watches as the Bailiff walks to the Foreman,
takes a slip of paper from her, then crosses to the
bench, gives the paper to the Judge. Silence as the
Judge looks it over, says: *

JUDGE

(continuing)

The verdict appears to be in order.
-- Will the clerk please read the
verdict.

99 ON COURT CLERK

99

He rises from his table, crosses to the bench to take
the paper. As he does:

100 SHOTS OF OUR PRINCIPALS

100

Watching... waiting... expectantly... tensely.

101 TIGHT ON BLAKE

101

Waiting, more tense... as we FREEZE FRAME and then:

FADE OUT.

THE END