

DYNASTY

Episode 43 (8): "LA MIRAGE"

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D Y N A S T Y

Episode 43 (8): "La Mirage"

CAST

BLAKE CARRINGTON

KRYSTLE CARRINGTON

FALLON CARRINGTON COLBY

JEFF COLBY

ALEXIS CARRINGTON COLBY

ADAM CARRINGTON

MARK JENNINGS

KIRBY

JOSEPH

PAINTER

FITTER

COUNT PIERRE d'ANTOINE

*

NEAL McVANE

GUEST #1

GUEST #2

GUEST #3

GUEST #4

D Y N A S T YEpisode 43 (8): "La Mirage"SETSEXTERIORS:

LA MIRAGE
Swimming Pool Area *

WESTLAKE COSTUMERS

INTERIORS:

MANSION
Vestibule/Staircase Area
Library
Master Bedroom
Nursery
Dining Room
Main Hall

BLAKE'S OFFICE

JEFF'S OFFICE

ALEXIS' PENTHOUSE

LA MIRAGE
Fallon's Office
Lobby
Matador Bar

WESTLAKE COSTUMERS

STOCK:

CARRINGTON MANSION

LA MIRAGE

COLBYCO BUILDING

DENVER-CARRINGTON BLDG.

ALEXIS' HOTEL

VEHICLES:

KIRBY'S CAR

FALLON'S CAR

KRYSTLE'S CORNICHE

D Y N A S T Y

Episode 43 (8): "La Mirage"

CHRONOLOGY

DAY #1

Scs. 1 thru 5 - NIGHT

DAY #2

Scs. 6 thru 27 - DAY

Scs. 28 thru 76 - NIGHT

DYNASTYEpisode 43 (8): "La Mirage"ACT ONE

FADE IN:

1 EXT. CARRINGTON MANSION - NIGHT (STOCK) 1

2 INT. VESTIBULE AND STAIRCASE AREA - JOSEPH - NIGHT 2

He crosses to front door, opens it. BLAKE and KRYSTLE enter from without. They have just come from a business dinner. She wears a sable coat -- and an unhappy look.

BLAKE
Quiet night, Joseph?

JOSEPH
(taking Krystle's coat)
Very. Even your grandson has been sleeping right through.

BLAKE
(smile)
Good.

Joseph turns, goes off. Blake turns to Krystle -- regards her, her mood. Moment, then:

BLAKE
You're tired, aren't you?

KRYSTLE
Yes, I am, Blake.

BLAKE
Well, that's not unknown -- getting tired or bored at a business dinner.
(then)
But I could have used a little help tonight... Even a "weary" smile every once in a while.

KRYSTLE
I didn't feel like smiling. I'm sorry.

BLAKE
What is wrong? What's been wrong all day?

(CONTINUED)

2

CONTINUED:

2

KRYSTLE

I'm tired, Blake. I just want to go to bed.

*

Without another word, she heads for the stairs, goes up -- Blake watching her, part in confusion, part in anger.

CUT TO:

3

INT. LIBRARY - ON JEFF - NIGHT

3

Holding a Scotch and soda. He's dressed in cardigan, cords, no tie.

JEFF

Well, how did it go at the dinner?

4

INCLUDE BLAKE

4

Also holding a drink as he paces, past Jeff, the lit fireplace.

BLAKE

(grimly)

Ever had a dinner with a pack of sharks and barracudas? Anticipating the kill. They know we face bankruptcy if the government holds back on its loan guarantee. -- Did you reach McVane?

JEFF

I've been trying all night. His staff here think he's in Washington and Washington thinks he's in Denver.

*

BLAKE

Meanwhile, every hour we get closer to the deadline on that loan! Why can't they see it?! Getting oil out of shale may cost more to produce right now -- but it's a hell of a lot better than getting gouged by foreigners!

JEFF

Blake, I've been thinking. Maybe we should go higher up. McVane's only a Congressman.

(CONTINUED)

BLAKE

He's a Congressman who happens to
have enormous connections. And
who happens to owe me. A lot.

(slams down glass)

He'll come through. He'd better
come through!

JEFF

I'll get on it again, first thing
in the morning.

BLAKE

(regards Jeff;
calmer)

Thank you, Jeff.

Then he crosses, exits. HOLD on Jeff.

CUT TO:

INT. MASTER BEDROOM - KRYSTLE - NIGHT

NIGHT EFFECT LIGHTING. She lies in the bed, wearing
negligee, her eyes open, troubled. WIDEN to include
Blake, in silk pajamas, alongside her, turning to her,
regarding her.

*

BLAKE

Come on, darling, say it. What's
on your mind?

(on her silence)

Look, Krystle, I have enough
problems of my own --

KRYSTLE

And you're not in the mood to play
games.

BLAKE

That's right.

KRYSTLE

(moment, then)

How about tennis, Blake?

BLAKE

What are you talking about?

Moment again, then Krystle gets out of the bed, walks
to a nearby window, a silhouette as:

(CONTINUED)

KRYSTLE

I was at La Mirage. I met Fallon's new pro. I hear you met him too.

BLAKE

I did.

KRYSTLE

Funny, I mean, how you didn't bother to mention it to me.

BLAKE

(edged)

What's there to mention about meeting a man I said hello to?

KRYSTLE

For openers, maybe -- his name?

BLAKE

I think he said "Mark."

KRYSTLE

(beat)

His name's Mark Jennings. -- I was married to him once.

(turns)

He didn't tell you? You didn't know that?

Blake -- perforce stung by this -- looks at her, her trembling now. He too gets out of the bed and crosses to her. PUSH IN on them as:

BLAKE

No, I didn't.

As the tears come to her eyes, as she holds him:

KRYSTLE

I thought you knew. I thought you and Fallon hired him.

(then)

Oh, Blake, Blake, I love you so much. I don't want anything to come between us!

BLAKE

(softly)

Why should it? Mark Jennings, Krystle, is part of your past. Like Alexis is part of mine. Neither of them has anything to do with us anymore... our future.

(CONTINUED)

KRYSTLE

Tell that to Fallon.

(on his look)

She set it up -- my meeting him.

BLAKE

Set it up?

KRYSTLE

Joseph gave me a meesage that
somebody called -- said to meet
you at La Mirage. Instead, I met
him.

*

BLAKE

How do you know it was Fallon?

KRYSTLE

It's her hotel, isn't it?

She begins to tremble again. Blake holds her closer.

BLAKE

Well, it's my money behind that
hotel. I'll have him fired...
send him packing. -- All right?

KRYSTLE

And give your daughter the
satisfaction of knowing she got to
me? No, Blake. I'll handle
Fallon my own way from now on.

She ends the embrace, crosses back to the bed, gets
in... Blake watching her, then following -- the two of
them lying next to one another again... then she kisses
him, passionately, as if to reassure her love for him.
HOLD on them, then:

CUT TO:

6
&
7

OMITTED

6
&
7

*

8

EXT. MANSION - DAY (STOCK)

8

9

INT. MANSION. - MAIN HALL AREA - JEFF - DAY

9

He is descending the stairs, dressed for business,
carrying attache case.

10 WITH KIRBY

10

She appears from kitchen area -- not seen by Jeff. The warm, very warm and longing look fills her eyes on sight of him.

11 FRONT DOOR - FALLON

11

She enters from without.

12 SHOTS - FALLON AND JEFF

12

Regarding one another, expressionless.

JEFF

Been at the hotel all night?

FALLON

Last minute details. Tonight's the party, remember?

Then Jeff exits.

13 ON KIRBY

13

Taking this in. Then, as Fallon heads for stairs, Kirby approaches her.

FALLON

(seeing her)

Kirby...?

(CONTINUED)

KIRBY
(big smile)
Fallon!

FALLON
I heard you were coming. Look at
you!
(as they embrace)
What happened? Three years ago in
Paris you were this scrawny kid.
Now you're -- competition.

KIRBY
(laughs)
Oh, Fallon, it's so good to see
you finally. A mother now. With
the most adorable baby.

FALLON
I thank you. He thanks you.

KIRBY
He's gorgeous. As handsome as
Jeff.
(quick addendum)
And as beautiful as you.

FALLON
An "adorable, gorgeous, handsome,
beautiful" little boy -- who's
about ready for his bath. Which
I'm going to give him before I
have breakfast and take a little
nap.

KIRBY
Can I help you? I'd love to.

FALLON
You know about babies?

KIRBY
(animatedly)
Do I know about babies?! Well, I
spent last August sailing the
Greek Islands on a private yacht.
Me, this couple and their four-
month-old son. Super-rich mommy
and daddy pooped out on the poop
deck while I took care of Li'l
Poop. That's what I used to call
him. The baby.

(CONTINUED)

13 CONTINUED: (2)

13

FALLON
(laughs with her)
I'll bet. -- Okay, let's go.

And they move up the stairs together.

*

14 INT. NURSERY - ON BABY - DAY

14

He is being dressed after his bath. PULL BACK to show that Fallon is doing this, Kirby assisting.

KIRBY
And so I blew a kiss to the Eiffel
Tower and I flew home. -- There.
I've told you everything... and
you've told me everything.
(then, deliberately)
Except about Jeff.

FALLON
There's nothing much to say,
Kirby. We're both here, in this
house... but we're separated.

On which "compassion" envelops Kirby as:

KIRBY
Oh, Fallon, I'm so sorry. I
didn't know.

As they begin to dress baby, then place him in crib:

FALLON
How could you? Anyway, it's just
the end of a mistake. We're just
on different wave lengths.

KIRBY
(digests this, then)
At least you have your son.
(touches him with
a finger kiss)
I love babies. It's so much fun
looking after them!

FALLON
(regards her)
Kirby... you wouldn't be interested
in --
(shakes head)
Forget it. You're over-qualified.
It wouldn't work.

(CONTINUED)

KIRBY

What wouldn't?

FALLON

(finally)

Well, I've been looking for somebody to take care of him while I'm at the hotel. A nanny. And you'd be perfect for the job.

(on the shrug)

You'd be doing me a huge favor. Honest. -- I know you graduated from the Sorbonne. What kind of degree, by the way?

KIRBY

Oh, you know. Humanities.

FALLON

Well, it'd only be temporary. And diapering on dry land beats doing it on a yacht.

KIRBY

("hesitation," then)

Okay. Why not?

FALLON

(hugs her)

Thank you, Kirby. I think it's going to be great. -- Now, about your salary.

KIRBY

We can talk about that later. For now, I think this is going to be great too.

PUSH IN on Kirby as a satisfied smile crosses her face.

15 INT. DINING ROOM - BLAKE AND FALLON - DAY

15

A little while later, finishing breakfast. Fallon wears a robe, her hair up, after a shower. Maid serving her coffee as:

FALLON

I passed Jeff on my way in. Leaving kind of early these days, isn't he?

(CONTINUED)

BLAKE

He's trying to track down McVane
for me.

FALLON

Krystle too?

BLAKE

She's having a tray sent up to her
room.

FALLON

Oh.

The maid leaves.

BLAKE

(eyes Fallon, then)

Fallon, she told me last night
that your new tennis pro is her
ex-husband. Did you know that
when you hired him?

FALLON

No. Not then. I saw him on the
court. I was impressed. Very
impressed. And when he asked me
for the job, I said yes.

BLAKE

When did you find out?

FALLON

(on eggs)

I couldn't miss it when Krystle
barged in on me and played this
big scene -- accusing me of luring
her out there. I gather from your
look, Daddy, that she gave a
special evening performance for
you. Oh well, if she gets her
kicks bad-mouthing me, that's her
problem.

BLAKE

Then it wasn't you who left that
message?

FALLON

No, it wasn't me.

On which Joseph enters carrying a small silver tray
with a letter on it.

(CONTINUED)

JOSEPH

Fallon, this special delivery
letter just arrived for you.

Fallon takes the letter, looks at the envelope. And
suddenly, staggered:

FALLON

Daddy... the handwriting! It's
from Steven!!! And my God -- he's
in Hong Kong!

And as Blake reacts, as staggered-looking, we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

- 16 EXT. DENVER-CARRINGTON BUILDING - DAY (STOCK) 16
- 17 INT. BLAKE'S OFFICE - BLAKE AND KRYSTLE - DAY 17

Later that morning. Blake is on the phone. Krystle sits nearby, reading Steven's letter.

BLAKE

(into receiver)

I know there are millions of people in Hong Kong, Ralph! So use your contacts, check the oil companies -- all of them, and see if anyone's heard of a Steven Carrington or a Ben Reynolds!

(listens)

Get back to me!

He hangs up. Krystle indicates letter.

KRYSTLE

Blake, according to this, Steven's not in Hong Kong. He gave it to a friend to mail from there.

BLAKE

It's a lead, Krystle. The only one I have. I've got to follow it through -- or he'll stay, how did he put it, "lost"?

KRYSTLE

(gently)

He seems to want that, for now.

(reads)

"I work with a lucky guy named Ben Reynolds. He's a real loner. No family. He doesn't have to live up to anyone else's image of him. Just his own."

She looks up. Blake rises, crosses to window.

BLAKE

"Lucky" -- "No family." Obviously my son still hasn't forgiven me.

KRYSTLE

At least he wrote.

(CONTINUED)

BLAKE

To Fallon.

KRYSTLE

Give him a little more time. I'm
sure he'll get in touch with you.

She rises, crosses to Blake, touches him tenderly. She
smiles, to assuage his hurt. He, perforce, returns the
smile a bit.

KRYSTLE

(continuing)

How about lunch? My treat. I
won't keep you.

(slight edge)

I have to be at the costume shop
for a final fitting -- you know,
the party tomorrow night.

BLAKE

I'd love to, darling. But Jeff's
still trying to locate McVane. I
want to stick around.

Krystle nods an "all right." Then MOVE with them as
Blake crosses with her to the door.

BLAKE

(continuing)

Fallon's party. We really don't
have to go if you don't want to.
There'll be a mob. We won't even
be missed.

KRYSTLE

You'd be missed. By Fallon. And
don't worry about my being
uncomfortable with her. Or...
with my ex-husband there. Who
knows? Maybe he and your ex-
wife'll hit it off, and take off
together. Is that a pipe dream?

BLAKE

Devoutly to be smoked.

He laughs a little. She smiles again, kisses him,
then:

She turns, crosses to door. We see her smile of a
moment ago going... troubled again.

19 EXT. LA MIRAGE - DAY (STOCK)

19

19A EXT. TENNIS COURT (MULHOLLAND TENNIS CLUB)

19A *

*They are both sitting at table, in tennis clothes.
Mark is annoyed. A waiter finishes pouring coffee,
no does;*

19 EXT. LA MIRAGE - DAY (STOCK)

19

19A EXT. TENNIS COURT (MULHOLLAND TENNIS CLUB)

19A *

They are both sitting at table, in tennis clothes. Mark is annoyed. A waiter finishes pouring coffee, goes. As he does:

MARK

You're paying me for a lesson. So let's get out there and play. Okay, Mrs. Colby?

ALEXIS

It's my hour. I'd rather talk. Anyway, I'm not really in the mood for tennis; never am, in fact. I don't like games where I have to chase the ball. I much prefer it to fall in my lap.

MARK

All right. So you've come to "talk" again. What about this time?

ALEXIS

What else? You and Krystle. Are you still serious about leaving Denver and forgetting her?
(on his silence)
Maybe if you saw her --

MARK

I did.

ALEXIS

("surprised")
Really? Where?

MARK

Here. She said she'd gotten a message to meet her husband.

ALEXIS

Blake was here?

MARK

No. But I was.

ALEXIS

I see. -- Well, now that you've seen one another, have you... decided on anything?
(MORE)

(CONTINUED)

19A CONTINUED:

19A

ALEXIS (CONT'D)

(on his silence)

You always played your best games
in the old days when you had to
come from behind.

MARK

How do you know that?

ALEXIS

I've read about your tennis.

(no pause)

Mark. You still love her. There's
nothing dishonorable about a man's
loving his own wife.

(then)

Take the advantage. Fight Blake
hard. He's very vulnerable right
now. Or he will be... soon.

PUSH IN on Mark, digesting this.

CUT TO:

20 OMITTED

20 *

21 EXT. COLBYCO BUILDING - DAY (STOCK)

21

22 INT. JEFF'S OFFICE - DAY

22

The furniture has been moved to the middle of the room
and covered with drop cloths. A PAINTER, a burly man,
wearing a gas-mask type face covering, is spraying
paint. His rollers and brushes are laid out and ready
for action. ADAM enters.

ADAM

Nearly finished?

PAINTER

This panel, and that's it, Mr.
Carrington.

(then)

Mind if I ask you something?

ADAM

What?

PAINTER

This is top-of-the-line paneling.
How come you're painting over it?

(CONTINUED)

22 CONTINUED:

22

ADAM

Because I like top-of-the-line paint.

PAINTER

Not too many offices use such a bright color. You sure you wanted it?

*
*
*

ADAM

I'm sure. I had it custom-blended. Do you mind?

*
*

PAINTER

I'll tell you what I mind. This stench. It's making me a little dizzy. -- A lot dizzy, in fact.

ADAM

Then why don't you get busy and finish the job?

As the Painter throws him a look, then gets back to work WIDEN ANGLE to include Alexis, entering. She's dressed in street clothes now, looks around. As Adam approaches her:

ALEXIS

I was told this office is being redecorated, Adam. Why?

ADAM

Mother, I was told by you to shake hands with Jeff. I did, and I meant it and we're friends.

(gestures)

This is to welcome him to his new office.

ALEXIS

(moment; then)

I'm surprised you responded so quickly.

(smile)

But happy. -- Well, I'm off to get flapped. Or is it flappered? I'll see you later.

(MORE)

(CONTINUED)

ALEXIS (CONT'D)

(turning back at
door)

I'm glad you've taken my advice
about Jeff to heart, Adam. We
have enough enemies in this world
without inventing them.

And she goes. HOLD on Adam -- read his look as if to
say: "Lady, you're going to see about enemies."

23 EXT. WESTLAKE COSTUMERS - DAY

23

24 INT. WESTLAKE CUSTOMERS - DAY

24

We're in the women's section. The try-on booths are
adjacent to one another, separated only by a shoulder-
high partition. This enables the customers to speak
from one booth to the other. Krystle is in one booth,
removing her dress. She does not notice as a FITTER
ushers Alexis into the adjacent booth.

FITTER

(to Alexis)

I'll be back in a moment with your
dress, Mrs. Colby.

Alexis nods at the Fitter, who departs. She steps out
of her dress and turns at the same moment as Krystle.
Their eyes meet. For a moment, each is nonplussed, but
Alexis is the first to recover.

ALEXIS

Krystle, what a surprise.

KRYSTLE

(tersely)

Hello, Alexis.

Krystle turns away to continue undressing.

ALEXIS

(undaunted)

You're here to get a costume for
Fallon's opening.

KRYSTLE

That's right.

Two Fitters arrive. One enters each booth to help
Krystle and Alexis into their flapper costumes.

(CONTINUED)

ALEXIS

What an imagination she has.
Choosing the "Twenties" as a theme.
Those must have been such carefree
days. People innocently pursuing
their pleasure-filled lives...
unaware of what lay in store for
them when the Crash would hit.
Well, I suppose each generation
has its own advantages. Don't you
agree?

KRYSTLE

What?

ALEXIS

You haven't been listening to me,
have you?

KRYSTLE

No, I guess I haven't.

ALEXIS

Look, we're both stuck here for
these fittings and we'll both be
at the party. So let's try to be
civilized, shall we?

KRYSTLE

You may call this conversation
civilized, Alexis! I call it
boring -- and hypocritical!

ALEXIS

My! Such a temper. Well, you
know what they say. When angry,
count to four. When very angry,
swear. Go ahead, Krystle. I'd
adore to hear you say something
colorfully foul.

Krystle's Fitter gestures her out to a mirror. Krystle
steps out of her booth at the same moment Alexis comes
out of hers. They both stop short. They are wearing
the same gown.

ALEXIS

(continuing; pissed)

Damn! I knew I should have gone
to my own couturier. "But for
only one wearing?," I thought. So
look at what happens. These fools.
They gave us the same dress!

(CONTINUED)

24 CONTINUED: (2)

24

As the Fitters move off:

KRYSTLE

So what, Alexis?

ALEXIS

Are you really secure enough to be seen in the same costume as mine? Why don't I call the manager and have her find you something else?

KRYSTLE

I'm not worried about the competition. If you are, change.

ALEXIS

(moment; then)

I have an idea. Why should we detract from one another? Let's flip for it.

She reaches for her purse, produces a coin.

ALEXIS

(continuing)

Heads or tails?

KRYSTLE

I'll toss.

She takes coin from Alexis' hand.

ALEXIS

Heads.

Krystle tosses the coin, catches it. She smiles.

KRYSTLE

Tails. You lose.

She hands back the coin, re-enters the booth. Alexis is stung by the beat, but soon recovers.

ALEXIS

For now, dear Krystle. But the party's not over yet, is it?

HOLD on them, locking eyes. Then:

25 EXT. WESTLAKE COSTUMERS - DAY

25

Krystle exits, carrying a dress box.

26 WITH KRYSTLE

26

As she heads toward her Corniche, parked down the street. Mark suddenly appears. Krystle sees him, stops.

KRYSTLE

How'd you know I'd be here?

MARK

I found out.

KRYSTLE

What do you want, Mark?

MARK

We need to talk.

KRYSTLE

No, we don't.

She starts toward her car again. He follows.

MARK

Let's go someplace for coffee.

KRYSTLE

Try Brazil.

MARK

Please, this is important. The way you took off at the hotel, there was no time to say anything.

KRYSTLE

We said it all, a long time ago.

MARK

Look. For the sake of what we meant to each other once...

KRYSTLE

"Once" was a lifetime ago, Mark! The day you walked out on me was the day you gave up the right to say anything to me -- ever!

She gets into car, slams the door and drives off. HOLD on Mark, shaken.

27 ON ALEXIS

27

Who has been watching.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

28 OMITTED

28 *

&
29&
29

30 EXT. CARRINGTON MANSION - NIGHT (STOCK)

30

31 INT. MASTER BEDROOM - BLAKE AND KRYSTLE - NIGHT

31

She is wearing her flapper dress of earlier, looking smashing, though preoccupied, as she sits in front of mirror, a maid finishing combing out her hair.

KRYSTLE

Thank you, Marie. That's fine.

The maid smiles, crosses to exit. As she does, Blake appears from bathroom area. He wears a tuxedo with a red carnation in the lapel. A smile covers his own tension as he asks:

BLAKE

My God, you look so beautiful.

KRYSTLE

And you look like my very handsome husband, who's wearing a red carnation.

BLAKE

Not a bootlegger from the Twenties?

KRYSTLE

More like a very worried captain of industry. Darling, that loan. The whole mess. Try to forget Neal McVane, at least for tonight.

BLAKE

I just want to know why I can't reach him, Krystle! He --

KRYSTLE

(hands to his lips)

Blake.

BLAKE

(sigh)

All right. We'll have fun. If you're game, I am.

And he kisses her... but we sense that he's still not happy about the situation. As is she not happy about the evening ahead.

pk

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32 EXT. ALEXIS' HOTEL - FAVOR PENTHOUSE - NIGHT (STOCK) 32

33 INT. ALEXIS' LIVING ROOM - ALEXIS - NIGHT 33

She is coming down the stairs, wearing a different flapper gown than earlier. As she reaches bottom step, she sees Adam approaching elevator.

ADAM

Your date is on his way up,
Mother.

ALEXIS

Right on time. Sort of tacky,
I'd say.

MOVE with Adam as he smiles on that, crosses to elevator, watches as door opens and McVANE -- tuxedoed -- exits elevator. He smiles a pleasant politician's smile on sight of Adam. They shake hands.

ADAM

Hello, Mr. McVane. I'm Adam
Carrington, Alexis' son.

McVANE

Pleasure to meet you.

34 FAVOR ALEXIS

34

As McVane, Adam walking with him, enters living room. He greets Alexis with a bigger smile, and a social kiss.

McVANE

Alexis, you look absolutely
ravishing.

ALEXIS

That's a dangerous word, Neal.
But allowed.

(laughs with him)

How about a little champagne
before the party?

As she moves to pour two glasses of champagne:

ADAM

(to McVane)

It's really good to meet you.
I'm always impressed by
Congressmen. You see, it was my
dream once to join you on the Hill
one day.

(CONTINUED)

34

CONTINUED:

McVANE

What happened?

ADAM

Well, let's just say I put the
dream to sleep -- until I could
get a little more living and
wisdom under my belt.

(then)

Might we have lunch one day next
week?

*
*

Adam starts out.

McVANE

Call me.

ADAM

I will. -- See you both later.

Adam gone, Alexis hands McVane his glass of champagne.

McVANE

He's young, bright, good looking,
rich. I think he'll make it. I
just hope he won't run in my
district.

*
*

ALEXIS

I'll take care of that. Buy him
a ranch -- or a town -- upstate.

(then)

Now, about us. I mean, it's been
much too long since you were on
that junket to Spain and we did
all of those flamenco nights
together.

*
*
*

McVANE

What I remember most fondly:
those siestas.

ALEXIS

Don't be eager, darling. The
night's still young.

McVANE

And I remember you with long hair
back then.

(CONTINUED)

ALEXIS

That was then. I'm many different women.

(then, probing)

So, tell me, how was your trip to Washington? Successful?

McVANE

(smile going)

I got what I went for.

ALEXIS

You don't seem happy about it.

McVANE

I'm going to owe a lot of favors
I'd rather not have to pay.

ALEXIS

Who knows? Things could change.

(then, adjusts tie)

Why is it no matter how dashing a
man looks, he never knows what to
do with a black tie?

And instead of answering that, McVane takes her and
kisses her, hard -- Alexis returning it. Then:

ALEXIS

(continuing)

We'd better go.

And as she takes his glass from him:

CUT TO:

35 OMITTED
thru
37

35 *
thru
37

And we see now that the planning has paid off. SOUND OF 20'S SPILLOVER MUSIC from another area. Guests milling about. Pin-striped suited waiters, wearing fedoras -- and Kewpie-doll-lipsticked waitresses walk about -- carrying hors d'oeuvres trays. Hat check girl taking coats.

With Fallon overseeing this all, greeting GUESTS -- at the moment a YOUNG WOMAN.

FIRST GUEST

Oh, Fallon, this is really spectacular. I knew you were the smartest kid in school, but I never thought you could do anything so --

FALLON

Spectacular?

FIRST GUEST

Yes!

They laugh a friendly laugh. The Young Woman moves off as Fallon sees:

39 BLAKE AND KRYSTLE

39

Entering. A bespangled hat-check girl takes Krystle's fur coat as Fallon rushes over to them, kisses Blake.

FALLON

Hello, Daddy. Any news about Steven?

BLAKE

No, not yet, sweetheart.
(then)

Well, everything seems to be getting off to a fine start.

FALLON

Better than I'd hoped for.

BLAKE

It looks wonderful, absolutely wonderful.

FALLON

And you "ain't" seen nothing yet.

She hugs him, turns.

(CONTINUED)

39

CONTINUED:

39

FALLON

(continuing)

Hi, Krystle.

But before Krystle can respond to the coolness, Fallon turns back to Blake.

FALLON

(continuing)

Okay, now that you're here, I can make my little speech and get that over with.

She walks away --

40

WITH FALLON

40

-- to stairs, lifts her hands to abate the noise.
(NOTE: During this, INTERCUT with Blake, Krystle, the others listening as:)

FALLON

May I have your attention,
everybody, for just a minute?
I'll make this brief -- for all of
your sakes.

(over the laughter)

First, I'd like to thank my father
-- Blake Carrington -- for his
support in this venture. I love
you, Daddy, as if you didn't know!

(then)

As it said on your invitations,
the only condition for being here
is that you "get happy." Because
that's what La Mirage is all
about. Just remember: the name
of the game is pleasure. So
twenty-three skiddoo -- and grab
it!

*

SMASH CUT TO:

41

EXT. POOL AREA - NIGHT

41

OPEN on bathtub -- a hand, male, scoops up a cupful of
gin.

(CONTINUED)

41

CONTINUED:

PULL BACK to show a YOUNG MAN, cup in hand, with a small group.

SECOND GUEST

Hey, now this is one fabulous idea. A bathtub filled with gin. What've I got here? A "cup" of martini?

*

(takes sip; grins)

Al Capone, you really had it good!

PAN from the laughing group (including Musicians)... to couples dancing... groups sitting at tables, drinking.

END PAN on Blake, Krystle and a tall, good-looking type, PIERRE.

*

*

FALLON

This is Count Pierre d'Antoine.

*

*

PIERRE

(shakes hands with Blake)

Plaisir, Mr. Carrington.

*

FALLON

And his wife. Krystle.

*

PIERRE

(kisses Krystle's hand)

A very beautiful name for a very beautiful woman.

KRYSTLE

Thank you.

FALLON

Pierre's family owns a couple of Italian Alps. We met on one of them, when I went skiing in Chamonix. Now he's going to try Aspen.

*

*

BLAKE

I hope you'll enjoy the slopes as much here.

PIERRE

I am sure I will.

*

(CONTINUED)

pk

41

CONTINUED: (2)

41

FALLON
(gaze flicks)
There's Dave Martin. -- He's one
of the best pros in Aspen. Daddy,
would you introduce him to Pierre?

*

*

Blake nods. As he goes off with Pierre:

FALLON
(continuing; to
Krystle)
Cute, isn't he?

KRYSTLE
Very.

FALLON
His cute eyes never left you. But
then again, he knows you're Blake's
wife. So not to worry.

She starts to turn, but Krystle stops her with:

KRYSTLE
Fallon, wait a second.

FALLON
Nothing serious, Krystle. Please.
Not tonight.

KRYSTLE
Yes, tonight. -- Why did you set
up my meeting with Mark?

FALLON
Mark? -- Oh, Mark Jennings. Of
course. Your ex-husband.
(then)
I had nothing to do with it.

KRYSTLE
Then what's he doing here?
Working here?

FALLON
What do you want me to do, cross
my heart?

KRYSTLE
Sometimes I wonder if you really
have one, Fallon. Then again you
are your mother's daughter, aren't
you?

(CONTINUED)

41 CONTINUED: (3)

41

On which she moves off to join Blake, Piero and the Aspen pro, b.g. -- Fallon giving her a look as she
EXITS SCENE.

42 INT. MATADOR BAR - ALEXIS AND McVANE - NIGHT

42

They enter, take glasses of champagne from tray held by waiter. Then Fallon appears.

ALEXIS

Fallon, you've done wonders with the place. We just got here and I adore it already.

FALLON

Thank you, Mother.

ALEXIS

You know Congressman McVane.

FALLON

I do now. Hello.

McVANE

Looks terrific. Everything.
Terrific.

As he recognizes someone nearby:

McVANE

(continuing)

Excuse me for a moment.

He moves off. Alexis turns back to Fallon.

ALEXIS

Well, I guess Blake didn't show, did he?

FALLON

Daddy? He's here somewhere.

ALEXIS

I'll see him eventually then.

On which she smiles, pats Fallon's cheek and heads for McVane, as Fallon EXITS SCENE.

43 INT. LOBBY - WAITER - NIGHT

43

Carrying a half-filled tray of hot canapes. Fallon appears, stops him.

(CONTINUED)

FALLON

Wait a minute.

She takes one of the canapes, takes bite. And then, as Adam appears, watching:

FALLON

(continuing;
to waiter)

Please tell the other waiters I have a thing about hot canapes. If they start to cool, circle back for fresh ones. Even if the tray's half full.

The waiter nods, goes off. Fallon turns, sees Adam.

ADAM

I'd settle for as much attention as you give the help. Are you trying to avoid me?

FALLON

Ask an intelligent question like that, you just may get an answer. -- I'm very busy, Adam.

ADAM

I only want to tell you how great the place looks. Big change since that day we first ran into one another.

FALLON

(eyes him back)

Lots of things have changed.

On which WIDEN ANGLE to include Jeff, who appears. He crosses to Fallon and Adam, looks at her, smiles his Jeff smile.

JEFF

Congratulations. Your hard work is showing tonight.

FALLON

You mean that.

JEFF

I mean it.

FALLON

Thanks, Jeff.

(CONTINUED)

ADAM
I agree. Fallon's --

JEFF
(cuts in)
Adam, I want to know something.
About my office -- why you had it
repainted.

ADAM
Just a gesture of welcome, Jeff.
That's all.

He moves off. PUSH IN on Fallon and Jeff as:

FALLON
Jeff. Be careful of him. I mean
it. Don't ever turn your back on
him.

JEFF
That's not exactly party-talk.

FALLON
I'm serious. Be careful.

CUT TO:

44 EXT. POOL AREA - BLAKE AND KRYSTLE - NIGHT 44

Dancing, enjoying themselves. Then Krystle suddenly
stiffens. Blake follows her gaze.

45 THEIR POV - MARK 45

Approaching -- wearing a white suit, Gatsby-style, and
looking very, very handsome.

46 BACK WITH BLAKE AND KRYSTLE 46

As he senses what she's thinking, feeling.

BLAKE
It's getting a little chilly. Do
you want to go inside?

KRYSTLE
No, Blake. I'm going to have to
deal with this sooner or later.

(CONTINUED)

MOVE with them as she takes his hand, as they cross to Mark, who has been regarding them.

KRYSTLE

(continuing)

Hello, Mark. I understand you've already met my husband, informally. I'd like to make it official. -- Blake, this is Mark Jennings.

MARK

(shaking hands)

Mr. Carrington.

BLAKE

(pleasantly enough)

Listen, I'd still like to have that game with you.

MARK

Anytime.

KRYSTLE

(to Blake)

And I'd like to continue our dance.

On which she moves off with Blake, back to the dance floor... Mark watching.

ANOTHER ANGLE - POOL AREA - ALEXIS AND McVANE

At bathtub, dipping teacups into gin... getting high as:

ALEXIS

How really beautiful this all is. Well, leave it to my daughter.

McVANE

Beautiful girl. But somehow I'm more interested in her mother tonight.

ALEXIS

Tell me about it, Neal. -- On second thought, tell me about it in a little while. Privately.

She opens her purse, retrieves a key -- shows it.

McVANE

Key to your heart?

(CONTINUED)

ALEXIS
To a "hideaway" here. I filched
it from behind the front desk.

McVANE
Beautiful woman. Beautiful thief.

ALEXIS
(laughs with him)
Shall we drink to that?

And as they do:

She walks alone, among the guests. Then sees Fallon
approach, smiling, with Piero. Kirby looks at him,
freezes a bit as:

FALLON
Kirby, I'm glad I finally spotted
you in this crowd.

KIRBY
(trying)
And I've been roaming around,
looking for a friendly face.

FALLON
Faces. That's us. -- May I
introduce you to Count Pierre
d'Antoine? Who took one look at
you and said he "thinks" he knows
you.

PIERRE
Did we not meet at a party in
Monte Carlo last year?

KIRBY
No, we didn't.

PIERRE
(big smile)
Yes. You were wearing a lovely
purple gown. Very Balenciaga.

KIRBY
Huh-uh. Wasn't me. You've got
the wrong girl.

(CONTINUED)

48

CONTINUED:

PIERRE

No, no. And the next day, something
suede. And that evening you were
dancing barefoot on a table, in the
casino bar!

KIRBY

(laughs with him)
You've really got the wrong girl!
(going off)
Nice to meet you anyway.

She exits.

49

CLOSER ON FALLON AND PIERRE

FALLON

Well, Pierre, your smooth line
didn't exactly work tonight.

PIERRE

It was no line. I have seen that
girl several times. In Monte
Carlo and Deauville and Nice.
Always with the same man.

FALLON

Pierre, she works for us. At the
house. She's our majordomo's
daughter. She couldn't afford
your kind of dolce vita.

PIERRE

Whoever she is, Fallon, she gets
around.

50

INT. MATADOR BAR - NIGHT

50

A few couples dancing to MUSIC being PIPED IN from the
big room. Kirby enters, watches, then turns as Adam
appears, sees her, approaches.

ADAM

We haven't met yet. I'm Adam
Carrington.

KIRBY

(upset)
Oh, I -- I'm Kirby Anders.

(CONTINUED)

50 CONTINUED:

50

ADAM

Anders. Joseph's daughter. Well,
I have met your father. So I
guess that makes us instant
friends.

KIRBY

I guess so. Excuse me.

ADAM

(restrains her)

Hey, don't rush off.

KIRBY

Well, look, I --

WIDEN ANGLE to include Jeff, who frowns, seeing Adam
holding Kirby's arm. He crosses to them, reaches them.

JEFF

Enjoying yourself, Kirby?

ADAM

She is. And she's with me.

JEFF

Why don't we let her decide? --
How about it? Want to dance?

Kirby nods, Adam watching as they cross a few yards,
begin to dance together. PUSH IN on them as:

JEFF

(continuing)

You look kind of tense. What did
he say to you?

KIRBY

It's not him. -- Jeff, I'd rather
just dance now, with you.

And as they do, closely, as Kirby's tension eases.

51

EXT. SWIMMING POOL AREA - ON ALEXIS AND McVANE -
NIGHT

51

As they stand in an isolated spot, ending a long kiss,
then:

McVANE

You didn't misplace that key?

(CONTINUED)

51 CONTINUED:

51

ALEXIS
(shakes head,
smiles)
No, I did not.

52 ANOTHER AREA - POOL - BLAKE AND KRYSTLE - NIGHT

52

Ending a dance. Then Blake says:

BLAKE
Come on, darling. Let's go see
what's happening in the bar.
Fallon asked me to be sure to take
a look at it.

KRYSTLE
Then let's do that.

They head off.

53 INT. LOBBY - ALEXIS AND McVANE - NIGHT

53

Holding hands, moving through the crowd, heading
towards stairs.

54 WITH BLAKE AND KRYSTLE

54

Appearing, heading towards Matador Bar when Blake
stops, suddenly grim.

55 HIS POV - ALEXIS AND McVANE

55

Reaching stairs, disappearing.

56 BACK WITH KRYSTLE AND BLAKE

56

KRYSTLE
Blake, what's wrong? You look as
if you just saw a ghost.

BLAKE
Not a ghost. Something more
dangerous. A damned sight more
dangerous!

HOLD on his look, then:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

57 OMITTED

57 *

58 INT. LOBBY - BLAKE AND KRYSTLE - NIGHT

58

They are with a GUEST, in his 50's, a jolly type, drink in hand. As he speaks we note that Blake is only half-listening to this desultory talk... his attention on the staircase.

THIRD GUEST

I never would have believed it,
Blake, the way your daughter's
turned this white elephant around.

*

BLAKE

I know, Philip. I know. Fallon's
done a wonderful job.

As the other man continues to speak, Krystle's gaze will flick the moment; she'll see Mark (in an ANGLE unseen by Blake -- Mark silently signaling Krystle over) as:

THIRD GUEST

I'll let you in on something. I
thought I liked the place the way
it used to be. Quiet elegance.
Well --

KRYSTLE

(interrupts)

Philip, Blake. Would you both
excuse me for a minute?

BLAKE

Of course, darling. In fact, mill
around out there. I'm going to
want to be alone with a certain
party for a while.

He smiles a bit. Krystle nods.

THIRD GUEST

Good seeing you, Krystle. You
look lovelier than ever.

KRYSTLE

Thank you, Philip.

(CONTINUED)

MOVE with her as she crosses to Mark. They regard one another the slight beat. Then:

KRYSTLE
What is it, Mark?

MARK
Can we talk? Now?

KRYSTLE
We already have. We've talked enough.

MARK
Not really. Not really...

KRYSTLE
(on his look, timbre)
You've been drinking again. A lot.

MARK
Where and when did I hear that before? Ohio. On some of my tournaments. Then back in Ohio again.

KRYSTLE
And then suddenly it all ended.
And we're both of us better off for it, Mark... believe me.

And she continues her cross out. HOLD on Mark, then:

59 EXT. SWIMMING POOL AREA - FAVOR FALLON - NIGHT

59

She stands near the pool, alone... in private thought, despite the MUSIC b.g., some guests milling about. Then she turns as Mark appears, looks at her, smiles.

MARK
What are you doing, Fallon?

FALLON
Just taking a little break from playing hostess. And thinking... about how everything's turning out tonight.

MARK
Big success.

FALLON
I hope so. No, I guess I know so.

(CONTINUED)

MARK
(indicating gin
bathtub)
Then let's have us another drink,
to celebrate, hmm?

FALLON
(shrug; then)
Okay. I've used up my quota --
but just one more.

60 INT. LOBBY - BACK WITH BLAKE

60

Ending a conversation with a middle-aged WOMAN who
says:

FOURTH GUEST
And remember, Blake. We're
counting on you and Krystle to
join us at the club next Friday.

BLAKE
We'll be there, Alice.

The Woman moves off -- then Blake watches as:

61 ALEXIS AND McVANE

61

Appear at staircase, post-sex -- and not seeing Blake
the moment. They stop. Alexis wipes a bit of lipstick
from McVane's lips. Then:

ALEXIS
Why the grin, Neal?

McVANE
Because the Alexis I knew, once,
intimately, is the same Alexis.

ALEXIS
Only the "same"?

McVANE
More so. -- Better?

ALEXIS
Much, much better.
(then)
Why else are you grinning? Is it
that I've promised to support you,
generously, in your re-election
campaign?

(CONTINUED)

McVANE

Never hurts.

ALEXIS

Well, I can afford it. Or rather Colbyco can. My late husband never put himself out on a limb without making sure there was enough ready cash to buy his way back to safety. Unlike my ex- husband.

But McVane's eyes have suddenly shifted. WIDEN ANGLE to show that he's seen Blake now, who approaches and reaches them. McVane's grin gone now as:

BLAKE

I want to talk to you, Neal.

McVANE

Hello, Blake.

BLAKE

Now!

ALEXIS

Why don't we all three go into the bar and --

BLAKE

(cuts in)

No. You go, Alexis. Neal and I have some business to take care of.

And as he leads McVane towards Fallon's office, Alexis watching:

62 INT. FALLON'S OFFICE - NIGHT

62

Empty the slight beat. Then the door opens and an angry Blake enters with a nervous McVane. Closing door:

BLAKE

Now, do you want to tell me where the hell you've been? Why I haven't been able to reach you?

McVANE

I have to get around, Blake. You know that. Election year. Meeting visiting constituents.

(CONTINUED)

BLAKE

My time on that loan's running out. What have you done about that?

McVANE

... I should have contacted you, Blake. Told you.

BLAKE

Told me what?

McVANE

I... can't help you. I tried every "in" I had. All I got was doors slammed in my face.

BLAKE

(regards him)

Strange. My sources in Washington tell me that everyone you approached was willing to at least reconsider the loan.

McVANE

Your sources were wrong.

BLAKE

Were they?!

(then)

I have other sources, Neal. Gossips. Rumormongers. I mostly prefer to ignore them. Because they mostly disgust me. But sometimes what they say... interests me. Because what they say has a shading, a rich shading, of truth to it. -- They've said several things about you lately, about some of your private carryings-on in Washington. Maybe, as a good citizen, I should have those rumors checked out.

McVANE

And blackmail me?

BLAKE

No. Oh, no. Not blackmail, Congressman. I don't operate that way. Let's call it survival. My survival. My company's. My country's.

(MORE)

(CONTINUED)

BLAKE (CONT'D)

(quiet menace)

We're going to talk, Neal. Right now.

CUT TO:

63 EXT. SWIMMING POOL AREA - FALLON AND MARK - NIGHT 63

A few of the guests, watching, smiling, clapping, as Fallon, holding a drink, dances with Mark, holding a drink, a few members of the BAND leading them along to a Charleston.

64 SHOTS - FALLON AND MARK 64

The fun building as they continue to dance, as Fallon steps onto diving board, Mark following, as she calls out:

FALLON

What's the matter? Chicken?

65 QUICK SHOTS - FALLON AND MARK 65

As she suddenly misses a step, plunges into the pool, still holding onto glass. Big splash as Fallon calls out over the others' laughter:

FALLON

Great! La Mirage's hostess falling into the drink!

MARK

With her drink. And who comes to her rescue?

On which he jumps in after her. More laughter from the bystanders, and applause.

66 SHOTS - FALLON AND MARK 66

As they cavort in the water, moving towards the shallow end, where Mark suddenly grabs her, kisses her.

FALLON

(laughs)

Mark, stop it --

But he kisses her again.

67 ANGLE ON GUESTS WATCHING

67

Then PAN from a few of them to Jeff and Kirby -- also watching. Kirby regards Jeff, sees the pain. Then, "placating" his mood:

KIRBY

It's her big night. She's just a little drunk. She's allowed, Jeff.

Jeff says nothing as they walk off together.

68 BACK TO FALLON AND MARK IN POOL

68

He is still holding her, close, asks:

MARK

Okay, and where do we go from here?

FALLON

(releasing self)

I know where I'm going. To dry off. It has been fun!

And she swims away.

69 OMITTED

69 *

69A INT. FALLON'S OFFICE - BLAKE AND McVANE - NIGHT

69A *

BLAKE

And, believe me, America will be grateful. I know that. You know that.

*
*
*
*

69B ON DOOR

69B *

It swings open. Alexis appears.

*
*

ALEXIS

What exactly are you two titans talking about? Me? Comparing notes?

*
*
*

69C INCLUDE BLAKE AND McVANE

69C *

BLAKE

(nod)

Yes, as a matter of fact, we just finished talking about you, among other things, Alexis.

*
*
*
*
*

(CONTINUED)

pk

69C

CONTINUED:

69C

ALEXIS

Oh? Did I come out on top, as it were?

BLAKE

Neal, why don't you tell her.

ALEXIS

Tell me what? -- Neal?

Moment, then:

McVANE

I won't be able to accept your offer after all, Alexis.

And as Alexis keeps "smiling" throughout:

ALEXIS

Say that again, please?

McVANE

Look, I did have an agreement with Blake.

He stops. Moment.

ALEXIS

And that is that?

McVANE

I'm afraid so.

ALEXIS

(still smiling)

Oh Neal, dear. You scum. You double-crossing scum. You'll be hearing from me, Congressman. Enjoy the title while you can.

McVane exits. Alexis turns to Blake.

ALEXIS

(continuing)

Don't look so smug, Blake. It's nothing I can't handle.

BLAKE

Don't you be too sure, Alexis. This time your boudoir charms may have failed you.

(CONTINUED)

ALEXIS

That would be a first.

BLAKE

Well, I'm not going to argue that.

(then)

Now, listen to me. From now on, I
want you to stay out of my life --
and my business. Or so help me,
you'll wish you had.

And, as they exchange challenging looks with one
another:

INT. MATADOR BAR - JEFF AND KIRBY - NIGHT

Dancing a slow Twenties tune. Then Kirby notes Piero,
standing in b.g., watching her, smiling. Kirby loses a
step. Suddenly stop. Then asks:

KIRBY

What time is it, Jeff?

JEFF

(checks watch)

A quarter to two.

KIRBY

I have to go. Really.

She whispers a goodbye, heads off. Jeff watches as:

71 WITH KIRBY

71

Rushing, she drops her clutch purse, a few items fall out. She bends to retrieve them as Adam ENTERS SCENE, bends alongside her.

ADAM

(smile)

Allow me.

But instead of helping her, he caresses her arm.

KIRBY

Look, Adam --

ADAM

Such lovely, very lovely skin you have, Kirby. Like Chinese silk. Even lovelier.

And for that moment, we sense that Kirby feels Adam's magnetism... and that it is frightening her. The moment broken as Jeff now appears -- moves between them -- pushing Adam in the process, and not gently. Adam falls back on his rear.

JEFF

(to Adam)

Sorry about that.

PUSH IN on Adam, watching -- a hard look crossing his face as he scrambles up.

72 INT. LOBBY - JEFF AND KIRBY

72

As they exit bar.

JEFF

You okay?

KIRBY

I'm fine.

On impulse, Kirby kisses Jeff, lightly, but warmly.

KIRBY

(continuing)

That's... to thank you, for helping me when I needed help.

JEFF

My pleasure. After all, you are my favorite little girl.

(CONTINUED)

KIRBY
(hiding the hurt)
Jeff, I'm not a little girl anymore.
I'm really, truly not.

She walks off, towards exit. HOLD on Jeff, watching her go... slightly puzzled.

73 INT. BAR - BLAKE AND KRYSTLE - NIGHT

73

A little while later, thinner crowd from previous bar scene -- as they end a dance.

KRYSTLE
Can I trust you not to break into
a Charleston while I powder my
nose?

BLAKE
You can. But if they play a Turkey
Trot, watch out everybody.

Krystle smiles, goes off... Blake watching her, and feeling very up again.

74 WITH KRYSTLE

74

She approaches door to leave when Mark appears. (NOTE: He has changed clothes from the pool scene of earlier.)

MARK
Krystle --
(earnestly)
There's something you've got to
know. We've got to talk.

75 KRYSTLE AND MARK

75

He leads her to an isolated spot, then:

KRYSTLE
Whatever it is, say it and get it
over with, okay? My husband's
waiting for me.

MARK
You're with your husband.
(on her look)
You're not married to Blake
Carrington. You're still married
to me.

(CONTINUED)

KRYSTLE

You are drunk.

MARK

I've had quite a bit tonight, but
you've known me to have more.

KRYSTLE

And I've known you to say more
preposterous things, to lie, to ---

MARK

(cuts in)

It's no lie. Our divorce papers
were never filed in Mexico. ---
Krystle, you have to believe me.
This is too important to both of
us. We were never divorced.

KRYSTLE

Liar!

MARK

If you don't believe me -- check.

Krystle looks at him, then rushes off.

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76

She stops, then bursts into tortured and helpless
tears.

KRYSTLE

Oh God... it can't be true. It
can't be.

On which we FREEZE FRAME, then:

FADE OUT.

THE END

