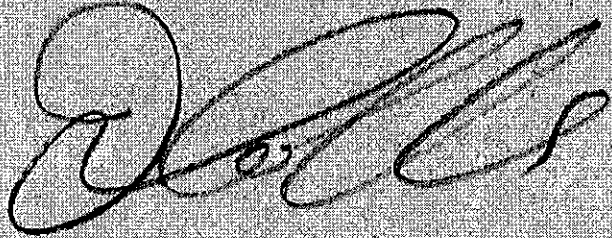


AUTOGRAPHED - JUAN COLLINS



DYNASTY

EPISODE 74 (15): "SEIZURE"

A RICHARD AND ESTHER SHAPIRO PRODUCTION
in association with
AARON SPELLING PRODUCTIONS
Warner Hollywood Studios
1041 N. Formosa Avenue
Los Angeles, CA 90046

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DYNASTY

Episode 74 (15): "Seizure"

Teleplay by
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Story by
Eileen and Robert Mason Pollock

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Richard and Esther Shapiro

Supervising Producer
E. Duke Vincent

Produced by
Elaine Rich

A RICHARD AND ESTHER SHAPIRO PRODUCTION
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1041 N. Formosa Avenue
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REV. FIRST DRAFT

November 29, 1983

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DYNASTY

Episode 74 (15): "Seizure"

CAST

BLAKE CARRINGTON

KRYSTLE CARRINGTON

FALLON CARRINGTON COLBY

JEFF COLBY

ALEXIS CARRINGTON COLBY

ADAM CARRINGTON

MARK

KIRBY

STEVEN CARRINGTON

CLAUDIA

TRACY

DEX

PETER

EVERETT MAURIER

DR. WINFIELD

TONY

BILL ROCKWELL

JACK CRAGER

DETECTIVE HARRISON *

REPORTER #1

REPORTER #2

REPORTER #3 *

OSCAR STONE

WAITER *

DYNASTY

Episode 74 (15) : "Seizure"

SETS

EXTERIORS:

LA MIRAGE
Tennis Courts
CARRINGTON STABLES
MOTEL
PARK
WESTERN SALOON

INTERIORS:

MANSION
Stairway Area
Steven-Claudia Bedroom
Dining Room
Jeff-Kirby Bedroom
Library
Master Bedroom
Conservatory
Downstairs Corridor
LA MIRAGE
Bedroom of Peter's Suite
Fallon's Office
Lobby
Matador Bar
BLAKE'S OFFICE
ALEXIS' PENTHOUSE
CARRINGTON STABLES
MOTEL ROOM
MOTEL BATHROOM
HOSPITAL
Kirby's Room
Corridor
Visitor's Lounge
SALOON

STOCK:

DENVER-CARRINGTON
MANSION
ALEXIS' HOTEL
DENVER MEMORIAL HOSPITAL
LA MIRAGE
AMBULANCE

VEHICLES:

KRYSTLE'S CORNICHE
PETER'S CAR
DENVER POLICE CAR

*

DYNASTY

Episode 74 (15): "Seizure"

CHRONOLOGY

DAY #1

Sc. 1 thru 16 - DAY
Sc. 17 thru 58 - NIGHT

DAY #2

Sc. 59 thru 71 - DAY
Sc. 72 thru 81 - NIGHT

DAY #3

Sc. 82 thru 97 - DAY

DYNASTYEpisode 74 (15): "Seizure"ACT ONE

FADE IN:

1 EXT. PARK - DAY 1

Ideally, not crowded this early Sunday morning. Maybe the SOUND of CHURCH BELLS, b.g. PAN the lonely ambience. Then:

2 ON CLAUDIA 2

standing alone... pensive... the wind whipping through her hair. HOLD on her the moment. Then she turns as:

STEVEN (O.S.)

Claudia...!

3 INCLUDE STEVEN 3

approaching her, then reaching her. He regards her expression the fleeting beat, then he tries for a smile as he says to her:

STEVEN

The movers are nearly finished.

CLAUDIA

(nod)

Good, Steven. Good.

STEVEN

At least we'll have our own bedroom furniture at Dad's house. I'm glad about that.

CLAUDIA

I am, too.

(then)

You've been looking for me. I'm sorry if I worried you.

STEVEN

(nod)

You did. -- Why'd you leave the apartment? Walk out like that?

CLAUDIA

I needed some air suddenly.

(MORE)

(CONTINUED)

CLOSER ON THEM

Kirby shakes her head wearily.

KIRBY

I can't rest, Adam. I sleep, but
I can't rest!

*
*

ADAM

That's what I'm here for. Close
your eyes and remember, I won't
let anything happen to you... not
while I'm here.

*
*

She holds his hand tightly, her eyes remaining open as:

KIRBY

When will it end? Everybody tells
me it's all right, that everything's
going to be fine! But when?!

*
*

ADAM

We have to get your blood pressure
down first. Which means following
Dr. Winfield's orders -- bed and
rest.

KIRBY

For how long?

*

ADAM

As long as it takes. I promise
you... you, the baby, and I will
come through this together, Kirby.
And we'll come through it fine.

*

She looks at him, then says, softly:

KIRBY

You look exhausted.

*

ADAM

(covering)
Just a cheap facade to get your
sympathy. The fact is, I can't
think of anyplace I'd rather be,
or anyone I'd rather be with. The
next time you sleep, dream of the
three of us, because, Kirby,
that's a dream we can share
together. Nothing is more
important to me than making it a
reality. And after we're married --

*

(CONTINUED)

8 CONTINUED:

8

KIRBY

(cuts in)

Why should I marry you, Adam?
Why?

ADAM

Because you're carrying my
child. Because I may have done a
lot of rotten things, but I'm a
changed man. Because I care about
you and about the baby. I know --
others here care too, but it's not
the same thing. It can't be.

She begins to turn away. Gently he turns her face back
to him as he goes on:

ADAM

(continuing)

Look, Kirby, we're both of us off-
horses in this house. And we need
one another. It's that simple.
And it's that true.

(on her look)

Tell me if I'm wrong. Say it:
"Adam, you're wrong." -- Are you
going to say it? Can you?

They stare into one another's eyes intently -- Kirby as
if mesmerized the moment -- and then finally she breaks
the silence as she says:

KIRBY

No...

ADAM

Why "no"?

KIRBY

Because you're not wrong...

On which Adam bends to kiss her lightly. Then he
whispers:

ADAM

So trust me. And love me back.
Please. Please.

And as he strokes her hair, watching as her eyes close
in sleep, we HOLD the moment on them, then:

9 EXT. CARRINGTON STABLES - DAY

9

A police car is parked alongside Peter's car and
Krystle's Corniche.

10 INT. STABLES - DAY

10

On KRYSTLE as she is being questioned by DETECTIVE HARRISON. Note: In b.g. near police car we see a uniformed cop.

KRYSTLE *BLAKE*

I told you, Sergeant: there was just one phone call this morning, and it was very brief.

HARRISON

This man. He told you the horse had been kidnapped?

KRYSTLE

Not exactly. He said we should come to the stables and check to see if Allegree was safe.

HARRISON

What did he sound like? A young man? Old? Did he have an accent?

At which point BLAKE approaches with TONY, the groom.

BLAKE

Sergeant Harrison... this is Tony, our groom. Tony's been with us for quite some time.

HARRISON

(to Tony)

And I suppose you saw nothing, heard nothing either?

TONY

That's right, Sergeant.

On Harrison's raised eyebrow:

TONY

(continuing)

Look, I'm sorry. I was asleep. I put in a long day yesterday, and --

HARRISON

(cuts in)

Tell me, do you always drink a bottle of wine before you go to bed? I mean, that's what you had last night. True?

(CONTINUED)

10 CONTINUED:

10

TONY

(shakes head)

No. That's not true. We...
 Crager, the trainer, and I...
 shared a pizza last night, a
little wine, and... I'm not a big
 drinker. I fell asleep -- what
 can I say?

*
*

With a questioning look, Harrison jots down some notes
 on his pad.

*

11 EXT. ANOTHER AREA OF THE STABLES - DAY

11

FALLON and PETER with CRAGER, the trainer.

CRAGER

I wish I could change what's
 happened, Mr. De Vilbis.

(to Fallon)

God, I really loved that horse.
 Allegree was special to me.

FALLON

I know, Jack. I know.

During this, Peter glances to his right, catching sight
 of an approaching figure.

12 PETER'S POV - HARRISON

12

*

coming towards them.

13 BACK WITH FALLON, PETER, CRAGER

13

Realizing it's Harrison approaching, Peter goes into a
 sudden attack on Crager.

*

PETER

You're not paid to watch
 television!

CRAGER

I already told you -- I'm your
 trainer, Mr. De Vilbis. I did my
job! I checked on Allegree last
 night after we flew him back --
 just like I always do! He was
 fine! Calm. Nothing was wrong!

*

*

(CONTINUED)

13 CONTINUED:

13

FALLON

Peter, come on, we can't blame
Jack. If he checked...

Harrison joins them, taking notes of what has just been
said. *

PETER

(angrily, for
Harrison's ears)

I don't accept "if"! *

HARRISON

Mr. De Vilbis... I'd like to see
you and Mr. Carrington alone, if I
may. *

14 CLOSE ON PETER

14

He nods.

15 EXT. MANSION - DAY (STOCK)

15 *

16 INT. LIBRARY - DAY

16 *

A little while later, with Blake, De Vilbis, and
Harrison. *

HARRISON

I think the three of us can talk
frankly in here... don't you? *

BLAKE

Of course. *

HARRISON

Good. Then let's talk "enemies." *

Peter turns to look at Blake, then back to Harrison. *

PETER

I don't understand.

HARRISON

Even I've got enemies, Mr. De
Vilbis. I get a promotion,
somebody else doesn't -- his nose
is out of joint. I've got an
enemy. But you two -- *

(CONTINUED)

16 CONTINUED:

16

BLAKE

(cuts in)

What are you trying to say,
Sergeant?

*

HARRISON

You don't get to the top, Mr. Carrington, without a lot of others sinking to the bottom. You're wealthy, powerful men. Make a list of your enemies and I'm sure you'll find someone who'd just love to take revenge by stealing one of your most valuable possessions -- and destroying it.

*

BLAKE

Destroy?!

HARRISON

That's what I said.

*

BLAKE

You're talking revenge, Harrison -- let's talk ransom! Allegree is useless to anybody without her papers! They can't race her! They can't breed her! But they can go after the one thing Mr. De Vilbis and I have in common! Our money! So instead of searching for enemies, Sergeant Harrison, search for that horse!

*

*

A taut exchange of looks between Blake and Harrison, Peter watching. Then:

*

17 EXT. ALEXIS' HOTEL - NIGHT

17

18 INT. ALEXIS' PENTHOUSE - NIGHT

18

Early that evening. ALEXIS, holding a martini, dressed in a magnificent ball gown, paces nervously -- checks her watch and crosses to the phone and dials.

*

ALEXIS

(into receiver)

Brown Palace? This is Alexis Colby. Any word from Mr. Dexter yet?

The house BUZZER SOUNDS. Alexis immediately hangs up and:

19 WITH ALEXIS

19

as she crosses to intercom phone.

ALEXIS
(into intercom)

Yes?

(listens, relieved)

Oh. You told him to come up?

(listens)

Good.

Alexis hangs up intercom phone, quickly turns to gather her fur wrap and bag, as the elevator arrives.

20 ON DEX

20

He enters the penthouse dressed in dirty, dusty jeans, leather jacket, boots, and workshirt. *

ALEXIS
(a look) *
Dex! It's a ballet opening...
formal... not a costume ball!

DEX *
Sorry. I flew straight here from
Powder Valley. We'll go to my
hotel. I'll change, and on to the
ballet. *

ALEXIS *
What were you doing in Powder
Valley? *

DEX *
Looking for oil.

ALEXIS *
Which, judging from your grin, you
found. *

DEX *
As a matter of fact, I did -- and
you're going to be in on it,
"partner"!

ALEXIS
In on what?

As Dex starts to sit on the arm of the sofa, Alexis, referring to his dirty clothes, gestures to a straight-back chair.

ALEXIS
(continuing)
Not there. There.

Dex smiles, takes a deep breath as he sinks into the chair, and takes off his boots. *

DEX

What would you say if our corporation landed acreage with five working wells on it, and potential for at least five others?

ALEXIS

I'd say, "splendid -- and what's it going to cost me?"

DEX

(wry grin)
The suspicious Mrs. Colby. Sleep with the man, but don't ever trust him.

ALEXIS

That's not fair, Dex. Business is still business.

DEX

Okay -- it's a bargain, believe me. It's owned by this old coot who's in way over his head. Close to foreclosure. He's got to sell quick.

ALEXIS

(very interested)
Really? Well, why didn't you say so? -- You were up there. Didn't you make him an offer?

DEX

Of course I made him an offer! But he's got a cowboy from Wyoming coming in tomorrow and he wants to hear his offer.

As Alexis ponders the moment: *

ALEXIS

Then we'll fly back tonight and cut the cowboy off at the pass! That is the expression? *

DEX

That's the expression. But what about the ballet? *

(CONTINUED)

21 CONTINUED:

21

ALEXIS

(turns)

They'll just have to pirouette to
two empty seats.

22 ON ALEXIS

22

Note: We STAY on her throughout the following as she
says:

ALEXIS

You look parched. Let me fix you
a drink before I go upstairs and
change.

On which she crosses to the bar, begins to make a
martini, her back away from Dex throughout as:

DEX (O.S.)

Alexis --

ALEXIS

Hmm?

DEX (O.S.)

It doesn't make any sense for us
to fly there tonight.

ALEXIS

Oh? Why not?

DEX (O.S.)

The old coot goes to bed very
early. He's probably asleep by
now.

ALEXIS

Asleep? It's not even eight
o'clock!

DEX (O.S.)

I know. But he drinks quite a bit
during the day from what I hear,
and by this time he's deep into
sweet-dreams time.

ALEXIS

But we will go in the morning.

DEX (O.S.)

Sure. As long as you wear your
best roughing-it clothes.

(CONTINUED)

22 CONTINUED:

22

ALEXIS

I'll think of something.

She has finished mixing and pouring his martini. She turns, and her eyes widen delightedly on sight of:

23 INCLUDE DEX

23

whom we see only from the upper rear now. He has taken off all of his clothes and is naked, his clothes strewn about.

ALEXIS

(smile widening)

Meanwhile, I'll concentrate on your "outfit." It's quite becoming.

DEX

I'm glad you like it.

And as Alexis slowly crosses from the bar towards him, with his drink in hand... we HOLD the moment, then:

24 EXT. MANSION - NIGHT (STOCK)

24

25 INT. CONSERVATORY - FAVOR JEFF - LIT FOR NIGHT

25

Jeff sitting alone with a drink, deep in painful thought as Adam enters. Jeff looks up at Adam, then stares down to his drink.

26 FAVOR ADAM

26

He remains in the room as he closes the door behind him. Jeff remains staring at his glass. A moment, then:

ADAM

We have to talk, Jeff.

JEFF

When one person has nothing to say, it doesn't make much sense talking, does it?

ADAM

Look, Kirby's a part of both our lives. Your ignoring that fact isn't going to change it.

(CONTINUED)

26 CONTINUED:

26

JEFF

Dammit, what do you want from me,
Adam? What?

ADAM

(simply)
I want you to accept an apology
from me.

27 CLOSER ON THEM

27

As Jeff puts down his drink, rises, begins to cross to
door.

JEFF

I'd rather leave, if you don't
mind!

Adam blocks him.

ADAM

No. Not yet. You're going to
listen to me, Jeff. I didn't
break up your marriage!

JEFF

Didn't you?!

ADAM

No. Because you never loved
Kirby. You married her on the
rebound!

Jeff begins to move past him again.

JEFF

I'm getting out of here!

Adam reaches, takes his arm, stops him as:

ADAM

Listen to me, first! Please!
(then, again)
You married her on the rebound
because it was always and will
always be Fallon!

He stops for a moment on the name. We see it hitting
Jeff. Then Adam goes on to say:

(CONTINUED)

27 CONTINUED:

27

ADAM

(continuing)

But I do love Kirby. I didn't realize until it was almost too late how much I loved her. Had I known it earlier... well, I could have saved us all a lot of pain.

(then)

Jeff, I'm not asking you to like me. But I am asking you to be reasonable. I'm telling you that I'm genuinely sorry. Why can't you accept my apology?

On that he extends his hand. Moment. Jeff stands there rigid. But then, if grudgingly, and realizing the truth of what's just been said, he extends his hand and they shake, briefly. But long enough for Adam to muster a smile and say, softly:

ADAM

(continuing)

Thank you, Jeff.

Then he watches as Jeff turns and crosses to exit.

28 INT. DOWNSTAIRS CORRIDOR - JEFF - NIGHT

28

He exits the room, closes door -- then stops. On his face we see the pained look return to his face. HOLD the moment, then:

29 INT. JEFF-KIRBY BEDROOM - ON KIRBY - NIGHT

29

She awakens, looking about her. Then she calls:

KIRBY

Adam?

A moment, then she reaches for a pitcher of water on the beside table. As she lifts the glass pitcher to pour from it, her hands start shaking uncontrollably.

30 CLOSER ON HER

30

She tries to hold the pitcher with both hands, but her trembling becomes more violent as she tries to get out of bed to replace it on the table.

31 INT. UPSTAIRS HALLWAY - NIGHT

31

Jeff, striding toward his room, stops short as he hears the SOUND OF GLASS CRASHING, whirls and rushes towards the bedroom.

32 INT. JEFF-KIRBY BEDROOM - NIGHT

32

Jeff enters, sees Kirby sitting on the edge of the bed near hysteria as she stares down at the broken glass pitcher on the floor. Her hands are shaking violently. Jeff is frozen momentarily by the sight. Then:

JEFF

Kirby...?

Kirby looks from her hands to Jeff... a wild, pleading look in her eyes.

KIRBY

(sobbing)

I tried to pour some water. I...
I couldn't hold onto the pitcher!
My hands! Look at them! My God,
what's happening to me?!

Jeff rushes to her, kneeling beside her, trying to take her hands in his.

JEFF

Easy, Kirby. Lie back.

33 INCLUDE ADAM

33

who rushes in, takes in the scene.

ADAM

Kirby!

He crosses to her, quickly shoving Jeff aside as he tries to take hold of her hands. But they're shaking so violently, he can't control them.

ADAM

(continuing)

Give me your hands, Kirby! Here!
Hold my hands!

Kirby is becoming more hysterical, as Adam turns to Jeff.

ADAM

(continuing)

Call Dr. Winfield!

(CONTINUED)

33 CONTINUED:

33

On Jeff's stunned hesitation:

ADAM
(continuing)

Now!

Jeff moves quickly to the phone and begins dialing as
Adam eases Kirby back onto the bed.

34 CLOSER ON ADAM AND KIRBY

34

~~ADAM
Breathe slowly, Kirby. Easy.
Easy.~~

On which we --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

35 EXT. CITY STREET - AMBULANCE SHOT - NIGHT (STOCK) 35

36 EXT. DENVER MEMORIAL HOSPITAL - NIGHT (STOCK) 36

37 INT. KIRBY'S ROOM - HOSPITAL - NIGHT 37

Kirby in bed. As a nurse adjusts an IV which is already attached to Kirby, DR. WINFIELD is checking Kirby's blood pressure. There is still a frightened look in Kirby's eyes as she fights to remain calm. As Dr. Winfield finishes:

WINFIELD

All right, young lady, you're in good hands. We're all here to help you. You know that.

*

KIRBY

Yes...

*

*

WINFIELD

So for your sake, and the baby's, just try to relax. All right?

*

KIRBY

Yes... Yes, Dr. Winfield.

Kirby nods her head anxiously. Dr. Winfield gives her an encouraging smile.

38 INT. VISITORS' LOUNGE - JEFF AND ADAM - NIGHT 38

Anxious as they silently await word. Dr. Winfield appears at the entrance. Jeff is the first to see him.

JEFF

(tense)

Doctor --

Adam quickly joins Jeff beside the Doctor.

WINFIELD

Jeff. I'm afraid it's not the best news.

*

ADAM

What is it?

(CONTINUED)

38 CONTINUED:

38

Winfield glances to Adam, then back to Jeff.

WINFIELD
Kirby has hyper-reflexia, which,
if we're not careful, can quickly
lead to eclampsia.

ADAM
We're not staff here, Doctor!
What are you talking about? *

Again, Dr. Winfield looks at Adam, then returns to
Jeff.

JEFF
(softer) *
What exactly is it, Dr. Winfield? *

WINFIELD
Hyper-reflexia can lead to
convulsions. We're trying to
stabilize her condition now so
that won't happen.

ADAM
What if you can't?!

WINFIELD
If we can't, then -- she could die
-- of a stroke, heart failure...
or lose the baby.

ADAM
(stunned)
Lose the baby...?! *

JEFF
My god. *

39 CLOSER ON THEM

39

as Winfield goes on to say:

WINFIELD
If we could deliver the baby by
Caesarean, we'd be in the clear.
The danger would be over. But the
fetus is too young, I doubt it
could survive.

ADAM
Then quit telling us what you
"can't" do! What are you going to
do?! *

(CONTINUED)

39 CONTINUED:

39

WINFIELD

Mr. Carrington. I'm concerned not only with Kirby, but with the baby's father. And you're not helping the situation -- so why don't you calm down... please!

An exchange of taut glances between Adam and Jeff.
Then:

ADAM

(to Winfield)

Doctor, you're going to find out sooner or later who's the father of this child -- it might as well be now.

And on Winfield's confused look --

*

40 EXT. LA MIRAGE - NIGHT (STOCK)

40

41 INT. LOBBY - NIGHT

41

*

The lobby is crowded with REPORTERS and photographers as Fallon and Peter appear from without. They are descended upon by the media. Television cameras, still photographers and television and newspaper Reporters all struggling to get closer.

*

REPORTER #1

Mr. De Vilbis!

*

PETER

What is it?

*

*

REPORTER #1

Was Allegree ever threatened before?

*

REPORTER #2

After he won the big race in Los Angeles yesterday surely you must have been worried!

*

REPORTER #1

Why didn't you impose heavy security around the horse immediately after the race?

FALLON

Everybody, one at a time -- please!

*

(CONTINUED)

41 CONTINUED:

41

REPORTER #3
 (to Fallon)
 Mrs. Colby!

*

FALLON
 Yes?

*

*

*

REPORTER #3
 You and Mr. De Vilbis met during a
 race run by Allegree, isn't that
 true?

FALLON
 (a bit flustered)
 Well, actually, we met just before
 the race.

REPORTER #3
 Who introduced you? Did your
 father?

*

*

FALLON
 (smiling)
 Peter and I didn't need any
 introduction.

*

REPORTER #2
 What was it that drew you
 together? Your love of horses?

*

*

42 CLOSER ON PETER AND FALLON

42

Peter says, and suddenly:

*

PETER
 No! It was our love for each
 other!

FALLON
 (turns to him)
 Peter...

*

REPORTER #3
 (catching Fallon's
 surprise)
 Is that true, Mrs. Colby?

FALLON
 Well...

PETER
 Of course it's true! She will
 soon be Mrs. Peter De Vilbis.

*

*

(CONTINUED)

42 CONTINUED:

42

Fallon looks at him in open-mouthed shock.

REPORTER #1

Looks like it's news to her, Mr. De Vilbis.

PETER

Really? Judge for yourselves.

With which he sweeps Fallon into his arms in a passionate kiss. She quickly responds as she wraps her arms around him. Cameras whirl and flashes go off as the media devours the scene. Then --

SMASH CUT TO:

43 INT. BEDROOM OF PETER'S SUITE - LA MIRAGE - NIGHT - 43
LIT FOR MOONLIGHT

Peter and Fallon in bed, just breaking from another passionate kiss. It is obvious she is under his spell, but still in a state of shock and trying to protect her vulnerable side as she still doubts his bizarre proposal. As she speaks, he covers her with little kisses.

FALLON

Well, I must say, Mr. De Vilbis.

PETER

Say what?

FALLON

That you continue to fascinate me.

PETER

Good. I try my best.

FALLON

I'm talking about the way you "steered" the press away from any questions about Allegree.

PETER

Oh. That.

FALLON

Yes. That.

(then)

Not that I blame you. I mean, it's important that we get him back and headlines could only make it worse. But we're going to look a little ridiculous when...

(CONTINUED)

43 CONTINUED:

43

PETER
(on her stop)
When what?

FALLON
Well, I'm certainly not going to
hold you to what you said out
there.

PETER
About our getting married.

FALLON
Yes.

PETER
Why not? I mean it.

44 CLOSER ON THEM

44

Fallon stares deeply into his eyes, realizing for the
first time that he did, indeed, propose to her in his
fashion.

FALLON
(a whisper)
Don't you think you should have
asked me first?

PETER
In private.

FALLON
That's right. It's sort of
traditional around here.

PETER
(playing humble)
I know, but I was afraid.

FALLON
You?

PETER
Yes. All the trouble I caused
your father...

FALLON
Peter, you didn't steal Allegree!
(beat)
And what you said out there... I'm
glad you meant it.

(CONTINUED)

44 CONTINUED:

44

PETER
Then you will marry me?

FALLON
Judge for yourself.

With which she lowers herself onto him in a passionate kiss.

CUT TO:

45 EXT. MANSION - NIGHT (STOCK)

45

46 INT. STEVEN'S AND CLAUDIA'S BEDROOM - CLAUDIA - NIGHT 46

PAN the room to show that it is furnished with the same furniture that we see in the downtown apartment. Abounding are moving crates, clothing boxes, etc. Continue PAN past lit fireplace. Then --

END THE PAN on Claudia. She stands near a bureau holding the violet bouquet and the typewritten card.

47 INSERT - POV CARD

47

And the message: "Remember? Lancelot."

48 BACK TO SCENE

48

Claudia continues to stare at the flowers, the card. Then:

49 ON DOOR

49

It opens and Steven enters. He carries a carton filled with books. Immediately, smiling:

STEVEN
Okay -- where do you want me to put these --?

But he stops short, the smile going on sight of Claudia, who turns to him and who says, her timbre listless:

CLAUDIA
Anywhere. I'll look through them later -- sort out the books I want to keep here, those that go up to the attic.

(CONTINUED)

49 CONTINUED:

49

Steven regards her, then puts down the crate. And then, standing straight again, facing her again:

STEVEN
Claudia --

CLAUDIA
Yes?

STEVEN
I thought you got rid of those damned flowers!

CLAUDIA
(softly)
I thought I would. But --

STEVEN
(on the pause)
But what?

CLAUDIA
I don't know. They don't seem to want to let go of me.
(she sighs)
That sounds very strange to you, I know.

STEVEN
It doesn't sound like you, Claudia!

And now his edge is matched by hers as she says to him:

CLAUDIA
They exist, Steven! They're not in my imagination. They're here. Somebody sent them to me!

STEVEN
And I'll say it again: somebody with a perverted, a sick, a very sick mind!!
(trying)
Look, Claudia, you're a Carrington now. And when you're a Carrington people take shots at you. They want to see you squirm. But you've got to see to it that they don't let it happen with you!

On which he crosses to her and he reaches with his hands as he goes on to say:

(CONTINUED)

49 CONTINUED: (2)

49

STEVEN

(continuing)

Give it to me. The card -- I want
you to give it to me, Claudia!

Slowly, she does. Then:

STEVEN

(continuing)

And the flowers. Give them to me!

When she doesn't:

STEVEN

(continuing)

Did you hear me? I want to handle
this my way -- I want you to give
them to me!

A moment, his voice echoing through the room. Then,
slowly again, Claudia hands Steven the violets.

50 ON CLAUDIA

50

watching as:

51 STEVEN

51

crosses to the fireplace and tosses the violets first,
then the card into the fire.

52 INSERT THEIR POV - FIRE

52

and the burning flowers and card.

53 BACK TO SCENE

53

Claudia is on the verge of tears, trembling a bit.
Steven turns and regards her, then he crosses to her
and he embraces her.

54 CLOSE ON STEVEN AND CLAUDIA

54

As he says to her, and lovingly, very lovingly:

STEVEN

Sweetheart, you're with me.
Here. In a safe place. You,
Danny and me -- our new home. Our
happy new home...

(CONTINUED)

54 CONTINUED:

54

And she nods. And he wipes away the tears, which have come to her eyes now... and then he draws her close to him... a soft smile on his lips, but his eyes, as earlier, troubled. HOLD the beat, then:

*
*
*
*
*

55 EXT. DENVER-MEMORIAL HOSPITAL - NIGHT (STOCK)

55

56 INT. KIRBY'S ROOM - HOSPITAL - NIGHT

56

Blake and Krystle are at Kirby's bedside as Kirby awakens. Seeing them:

KIRBY
(still disoriented)
Blake? Krystle --

KRYSTLE
Everything's all right, Kirby.

BLAKE
Dr. Winfield assured us -- you're going to be just fine.

*

KRYSTLE
Tomorrow I'll bring you the things you need. I'll stay with you all day if you want. So for now, just relax.

KIRBY
I want to, but... I'm afraid to close my eyes. I'm afraid I'll...

She stops. Krystle glances over to Blake.

KRYSTLE
(whisper)
Blake.

Blake catches her signal and nods.

BLAKE
I'll be right outside.

He smiles at Kirby, then leaves the room as Krystle crosses to Kirby's bed, sits beside her as Kirby looks up at her with a frightened, confused look.

57 INT. HOSPITAL CORRIDOR - NIGHT

57

As Blake emerges from Kirby's room, a haggard-looking Adam approaches.

ADAM

Is she awake?

BLAKE

Adam! Listen, you've got to get some rest yourself.

ADAM

I have plenty of time for rest. I want to see Kirby.

Blake restrains him gently.

BLAKE

She's all right. Krystle's with her.

Moment, then:

ADAM

("dejected")

Maybe she's better off without me.

BLAKE

Don't say that. Don't even think it.

ADAM

Why not? If it weren't for me, she wouldn't even be in that room!

*

58 CLOSER ON THEM

58

BLAKE

Adam, we've settled that! You did a terrible thing to Kirby -- but now you're trying to atone for it. Decently.

ADAM

But can I, Father?

(remembering)

As a boy, all I had to love was a little ugly, mongrel puppy. I'd pick him up in my arms and I'd love him so much, so much, that I'd nearly squeeze him to death!

(MORE)

*

(CONTINUED)

ADAM (CONT'D)

I wanted him to love me as much as I loved him... but I frightened him and he ran from me.

(then)

Why is it that when I love someone all I manage to do is frighten them away?

And Blake is moved as he says to his son:

BLAKE

I'm not running, and neither will Kirby.

ADAM

I won't let Kirby die, Father! She will have that baby, our baby! Your grandchild! And then, if she wants my love, the kind of love she deserves, she'll have it. And this time I'll know how to love!

And on Adam's pleading, tormented look --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

59 EXT. MANSION - DAY (STOCK) 59

60 INT. MASTER BEDROOM - DAY 60

Early the next morning. Krystle is asleep as Blake, still dressed in pajamas and robe, speaks with Adam on the telephone.

~~BLAKE~~~~(sotto)~~

~~Adam, you've got to get some sleep. If Dr. Winfield says Kirby is stabilized, you have to trust him.~~

*

61 INT. VISITOR'S LOUNGE - HOSPITAL - ADAM - DAY 61
(INTERCUT)

~~ADAM~~~~(tired)~~

~~That was twenty minutes ago. What about an hour from now? Two hours from now?~~

*

*

~~BLAKE~~~~(firm)~~

~~Listen to me, Adam. Loving Kirby is one thing, driving yourself to exhaustion is another. When she needs you, she's going to need all of you. Can you give her that in the shape you're in?~~

*

*

*

*

On Adam's lack of response.

~~BLAKE~~~~(continuing)~~

~~I'm sending Alfred with the car to pick you up. You're in no condition to drive.~~

*

~~ADAM~~~~(hesitating)~~

~~I don't know. I... I'd have to be back in a while.~~

*

*

~~BLAKE~~

~~Of course.~~

62 FAVOR KRYSTLE 62

who, during this conversation, has awakened. Blake hangs up the phone and dials in-house to Alfred.

(CONTINUED)

KRYSTLE

Blake? Is Kirby all right?

Still holding the receiver, he signals to her that he'll be right with her.

BLAKE

(into receiver)

Alfred. I want you to pick up my son Adam at Denver Memorial. No matter what he says, please bring him straight home. Thank you.

As Krystle slips into her dressing gown:

KRYSTLE

(worried)

Blake, what is it? Has anything happened?

BLAKE

According to Adam, Kirby's improved. They've managed to stabilize her condition, at least for the time being.

*
*
*

KRYSTLE

Thank God.

Blake nods. A moment, then:

BLAKE

Now, if I could get Fallon stabilized, I'd breathe a lot easier. After that proposal last night -- practically accepting the man on television.

*
*

KRYSTLE

Why are you so surprised? They've been walking on air since they met. And what are you worried about? You know Peter -- you checked him out.

*

BLAKE

I checked him out in business, darling. But how well do I know the man personally? And how well does Fallon know him?

KRYSTLE

What is it, Blake? Is there something about him you don't trust?

*
*
*

(CONTINUED)

62 CONTINUED: (2)

62

Blake looks at her on that, then he says:

BLAKE

Maybe it's Fallon's instinct I don't trust. You know my daughter. She's a very impulsive young woman. When she wants something, she reaches out and grabs it. The last time she did that, she eloped with Jeff. But we all know how that ended.

Linger on Krystle, concerned, as she recognizes the truth in what Blake says.

63 INT. DINING ROOM - JEFF - DAY

63

He is eating. Fallon enters.

JEFF

(tightly)

News has it that congratulations are in order.

FALLON

Are you offering?

JEFF

That depends. Did you accept?

FALLON

Wasn't it obvious?

JEFF

Oh, Peter De Vilbis made sure it was obvious. Looked like he caught us all by surprise... including you.

FALLON

Peter has his own way. I kind of like it.

JEFF

Why with the cameras rolling, Fallon? Was he afraid that in private you'd have a chance to think it over?

And Fallon, stung by the truth of that:

(CONTINUED)

63 CONTINUED:

63

FALLON

I don't need to explain anything to you, Jeff, and neither does Peter! So why don't you just get used to that?

*

JEFF

Take time to look at the man, Fallon! He has all the subtlety of a circus ringmaster! You want to marry a hustler, marry him! But make damn sure you know what you're getting!

FALLON

I'll tell you what I'm getting! A man who earned everything he's got! The money he's got, the power came from working for it! He didn't have an uncle, Jeff, to give it to him on a silver platter! Now, you tell me -- who's the better man?!

Jeff is stunned by this. A moment, and then he turns from her and starts to head off. Fallon immediately regrets what she's said. Calling:

FALLON

(continuing)

Jeff! I'm sorry. I didn't mean what I said.

*
*
*
*

JEFF

Save it, Fallon -- you always mean exactly what you say!

*
*
*

He storms off as we end on Fallon, genuinely stricken.

*

64 EXT. WESTERN SALOON - ESTABLISHING - DAY

64

*

65 INT. SALOON - DAY

65

*

With Alexis, in her "roughing it" clothes -- and Dex -- and the aforementioned "coot," Mr. OSCAR STONE. They are seated at a table, a WAITER approaching with drinks. In the b.g. a small COMBO PLAYS country and western MUSIC. At other tables are bar patrons -- mostly cowboy-types, a few women.

*
*
*
*
*
*

(CONTINUED)

STONE

(to Waiter)

Step right this way, Clayton, old friend. You have three very thirsty patrons here.

(turns)

Right, Mrs. Colby?

ALEXIS

Well, after spending hours tramping over hills out there -- yes, I'd say I was a bit on the thirsty side.

WAITER

Martini for the lady.

ALEXIS

That's right.

WAITER

We don't get much of a call for them here.

ALEXIS

I'll take my chances, Clayton. Thank you.

WAITER

(re Dex)

Beer for the gentleman.

STONE

(laughs)

"The gentleman"? What's that make me, old friend.

WAITER

Oscar, there's a beautiful woman present and I've got to watch my tongue. Here's your boilermaker.

(sotto, sort of)

That makes your fourth today. Or is it your fifth?

On which he deposits that last drink and goes off.

as they AD LIB toasts, then drink.

(CONTINUED)

DEX
(to Alexis)
How's the martini?

ALEXIS
("smile")
Marvelous.
(turns)
Well, Mr. Stone --

STONE
Oscar, ma'am. Please.

ALEXIS
Oscar. Such a handsome name. And
for such a very, very attractive
man.

Dex rolls his eyes as:

STONE
You're putting me on.

ALEXIS
I don't indulge in that practice,
Oscar. I say only what I think.

STONE
(and flattered)
Well, now, that's quite a
compliment. And I'll accept it.

ALEXIS
If not our offer?

STONE
Hmm?

DEX
Mrs. Colby doesn't seem to think
you're interested in the proposal we
made.

STONE
Oh. About the leases.

DEX
Right.

STONE
Well, I'm not one to make
decisions quick-like. And I do
have another person to discuss
this with tomorrow.

(CONTINUED)

66 CONTINUED: (2)

66

ALEXIS

(to Dex)

Oscar is absolutely right, Dex. I mean about not making decisions "quick-like." Besides, I'm more interested in dancing right now.

STONE

Dancing?

ALEXIS

Don't they allow it here?

STONE

Sure. But that's usually on Saturday nights.

ALEXIS

Well, why don't we pretend it's Saturday night, you and I, Oscar?

She rises. Reaches for Oscar's free hand -- pulls him out of his chair. With his other hand he polishes off his boilermaker and signals to the Waiter.

STONE

Clayton, another round here, y'heah?

67 WITH ALEXIS AND STONE

67

as she leads him to the center of the small "dance area" and as he calls to the band:

STONE

How about a Texas Two-step, Les?

The head of the group nods. MUSIC BEGINS again. Stone stamps his foot a couple of times, then grabs Alexis, and they begin to dance.

68 SHOTS OF CUSTOMERS

68

Watching, smiling.

69 ON DEX

69

Watching, shaking his head.

70 WITH WAITER 70

He approaches, reaches Stone. Who, without moving a dance step, grabs the boilermaker, drinks it as:

71 STONE AND ALEXIS 71
 continue dancing. Faster, faster, laughter building.
 Then:

DISSOLVE THRU TO:

72 INT. SALOON - ON DEX - NIGHT (TIME LAPSE) 72
 Early evening by now. He is still at the table -- alone, and irritated-looking now as he checks his watch. Then he looks over at the dance area. NOTE: The MUSIC in b.g. much slower now.73 WITH ALEXIS AND STONE 73
 dancing, close together, he quite drunk now.

STONE

And you'd take care of my land...

ALEXIS

Of course I would, Oscar.

STONE

And my wells...

ALEXIS

As if they were my very own children.

STONE

They'd have the single most gorgeous hunk of mother this side of the Rockies.

ALEXIS

What a sweet thing to say.

(then)

So -- is it a deal?

STONE

For you... yeah, it is definitely a deal. But on one condition...

ALEXIS

Oh? That being?

(CONTINUED)

73 CONTINUED:

73

STONE

We've done the two-step. We've done the fox-trot. We've done the rumba, well, sort of. We've done just about everything but a waltz. And I'd appreciate having one, just one, of those with you before we go signing any papers. Is that all right?

ALEXIS

(relieved)

It's more than all right. It's the loveliest idea I've heard in ages.

STONE

I'll go tell Les, the prettiest waltz he knows. Don't go 'way, y'heah?

ALEXIS

I won't.

She smiles, waves back at Oscar as he crosses to the band leader, whispers something.

74 FAVOR DEX

74

watching as Alexis approaches him.

DEX

What's taking you so long?

ALEXIS

Look. I can dance with him or sleep with him. What's your choice?

Dex looks at her, then laughs as he says:

DEX

I'm thinking, I'm thinking.

On which she gives him a mock poke, then says:

ALEXIS

The deal's set, Dex. Just one more stumbling block --

~~On which the SOUND OF WALTZ "MUSIC" ... Dex nodding.~~

(CONTINUED)

74 CONTINUED:

74

DEX

I hear it.
 (indicating
 Stone, b.g.)
 He's all yours, Alexis.

On which Alexis takes a deep breath, then forces a big smile as she turns to face Stone again.

75 FAVOR STONE

75

waiting for her with open arms... Alexis reaching him. And as they begin to waltz... with the Waiter approaching Stone with still another boilermaker... we:

76 EXT. MOTEL - ESTABLISHING - NIGHT

76

77 INT. MOTEL ROOM - ON DESK WITH LEASES - NIGHT

77

PULL BACK to show Alexis and Dex, examining them.

ALEXIS

Signed: Oscar Stone. Signed:
 Oscar Stone.

(looks up)

And they're ours. So, how'd I do?

DEX

Just as I expected. Nicely.

ALEXIS

As in "brilliantly"?

DEX

Okay. As in.

He begins to take her in his arms. She pushes him away.

ALEXIS

Huh-uh. I have dust and grime from those hills all over me. I have darling Oscar's fat fingerprints all over me. And right now I'm going to take a shower.

She begins to walk in the direction of the bathroom.

78 CLOSER ON ALEXIS

78

She stops at the door, turns, smiles.

ALEXIS

Would you care to join me?

DEX

(smiles back)

Now that is what I call a truly
"brilliant" idea.

SMASH CUT TO:

79 INT. MOTEL BATHROOM - ON SHOWER - NIGHT

79

A hand turns it on. The water -- hot and steaming -- begins to pour from the shower head. PULL BACK to show that a little time has passed, that Alexis is dressed in a terrycloth robe -- Dex with a towel around his waist... both standing just outside the shower. And as the steam begins to envelope them, Dex takes Alexis in his arms and he kisses her, passionately... then begins to remove her robe and lead her into the shower, as:

80 EXT. MANSION - NIGHT (STOCK)

80

81 INT. LIBRARY - BLAKE - NIGHT

81

Early evening. An angry Blake on the phone ONE-WAY to Claire Maynard of the Chronicle. Toward the end of his conversation with Maynard, Steven will enter the library, overhearing the last part of the phone call.

BLAKE

(into receiver)

Ms. Maynard, one reason I didn't go to my office today was to avoid phone calls from the press. Well you got through to me. So let me say this much, it's public knowledge that Mrs. Carrington is part-owner of Allegree! If you need a feature story, I suggest you search elsewhere. Goodbye!

He hangs up, sees Steven.

BLAKE

(continuing)

How many calls today, and not one from whoever stole Allegree!

(CONTINUED)

Steven smiles understandingly at Blake.

STEVEN

Want some company? *

BLAKE *

Yours? Of course. Are you and Claudia through unpacking?

STEVEN

I am. Krystle's with Claudia now... something about turning the adjacent room into a walk-in closet.

BLAKE

(smiling back)

As long as you're comfortable. *

STEVEN

You know something, Dad? I am.

(looks around room)

I never thought I could walk into this house again and feel... comfortable. But I do.

BLAKE

I can't tell you how much that means to me.

STEVEN

Yes, you can. And that's what makes the difference. We can talk, now.

BLAKE

I want that very much, Steven.

STEVEN *

I used to spend hours alone in this room reading. Finishing one book, reaching for another... but never really being here. This room is you, Dad.

BLAKE

Well, it's a part of me, certainly.

STEVEN

Everyplace you look in this room there are ~~little surprises... a richness, a mystery... a~~ comfort that I never took time to notice before. I should have spent less time reading and more time looking.

(CONTINUED)

BLAKE

Steven... I once said we were too different to know one another. I was wrong. We spent so much time fighting each other, we never bothered to listen. Well, we can change that now. And here, in this room, is a good place to start.

(then)

Now, you came in here with something on your mind...

STEVEN

(nodding, smiling)

As a matter of fact... Dad -- I'm going to be living here with you, but I'm going to be working for Colbyco -- Is that going to be a problem?

BLAKE

Son -- you and I have always shared at least one thing in common -- a fierce sense of independence. I respect that in you, and would never want you to lose that. If you want to work for your mother, do it!

STEVEN

You mean that.

BLAKE

I mean that.

And on the sharing of warm smiles between father and son, we...

*
*
*

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

82 EXT. MANSION - DAY (STOCK) 82

83 INT. STAIRWAY AREA - DAY 83

The next morning. Blake and Krystle descending the stairs, leaving for work. They watch as:

84 ON HARRISON 84

The detective is admitted by a butler.

HARRISON

Mr. Carrington. Mrs. Carrington.

KRYSTLE

Good morning, Sergeant Harrison.

BLAKE

Any news, Sergeant?

HARRISON

Sorry. I thought you might have heard something.

BLAKE

(edge)

If I had, I would have called you.

HARRISON

Would you?

BLAKE

Of course.

HARRISON

Well, it's been over two days now. Usually, in this kind of a case, we'd have heard something by now.

BLAKE

What, exactly, are you suggesting?

HARRISON

Look, Mr. Carrington, I'm on your side. I'm here to protect your property, your loved ones... I can't do anything if you don't keep me informed.

(CONTINUED)

84 CONTINUED:

84

BLAKE

Dammit, I was the first to call you! Why the devil wouldn't I keep you informed?

HARRISON

Well... sometimes victims, like yourself, think they're better off without police interference.

BLAKE

(angrily)

You know where to reach me!

HARRISON

Mr. Carrington! If they ask a ransom -- and you pay it -- that's your business. I wouldn't like to see them get away with it, that's all.

BLAKE

Neither would I!

And on the exchange of taut looks:

85 EXT. LA MIRAGE - DAY (STOCK)

85

86 EXT. ~~TENNIS COURT~~ - LA MIRAGE - DAY

86

Mark, arriving for a tennis match, with a very pretty young girl, sees Fallon, near b.g.

MARK

I'll meet you on the main court in a few minutes, Cathy.

~~The girl nods, walks off. Mark intercepts Fallon.~~

MARK

(continuing)

Fallon!

(on her stop)

That was quite a show last night.

FALLON

Glad you enjoyed it, Mark.

As she tries to brush past him, he blocks her again.

(CONTINUED)

86 CONTINUED:

86

MARK

I always thought opposites attracted. But leave it to you to prove me wrong. It's nice to see money marry money.

FALLON

Mark -- my marrying Peter De Vilbis has nothing to do with money.

MARK

I'm glad to hear that. Then tell me -- what does it have to do with?

Fallon glares at him, then pushes past, as Mark watches her go -- a self-satisfied grin.

87 INT. FALLON'S OFFICE - DAY

87

Peter is waiting when Claudia enters the office.

CLAUDIA

Fallon, I wanted to...

She sees Peter. Her smile evaporates, as she starts to turn to leave the office.

CLAUDIA

(continuing)

Excuse me. I was looking for Fallon.

PETER

(smile, smooth)

Claudia? No congratulations?

CLAUDIA

On your engagement? Look, Mr. De Vilbis --

PETER

Peter.

CLAUDIA

Fallon is very important to me. She's special, and though some people may not think so, she hurts easily. I wouldn't want to see that happen.

(CONTINUED)

87 CONTINUED:

87

PETER

Nor would I.

CLAUDIA

No? I've seen you in action -- remember? Maybe where you come from, Peter -- making passes at any woman who's handy is funny. But not to me. And it wouldn't be to Fallon!

PETER

By "making passes," do you mean something like this?

On which he tries to come on to her, by reaching for her, beginning to grab her. She ends it with a slap on the face. Then she turns and leaves the office. HOLD on Peter, an amused look. Then:

88 INT. MATADOR BAR - DAY

88

Tracy having lunch with BILL ROCKWELL. Pick up mid-scene.

ROCKWELL

I'm twice blessed, Tracy.

(on her look)

This is the second lunch I've had here. Both times with beautiful women. First, Krystle, and now you.

TRACY

(wry smile)

You have good taste -- What did you want to see me about, Bill?

ROCKWELL

My new firm's doing well. Too well, in fact. And I need you, Tracy. A raise, responsibility, anything you want.

TRACY

(moment, then)

Bill, I appreciate the offer. But, see, I'm heading for the top, at Denver-Carrington.

(CONTINUED)

ROCKWELL

With Krystle heading the department? You work for her, Tracy, and from where I sit it looks like she's in for good!

TRACY

Maybe Krystle has more on her mind than public relations.

ROCKWELL

If I have to remind you, she's married to Blake Carrington.

TRACY

That's what I'm counting on. You see, the lady had an appointment a few days ago... A Dr. Richard Winfield. Dr. Winfield is an obstetrician. So either Krystle's pregnant -- or she intends to be. And my bet is: if it happens, that's going to be her full-time career. Meanwhile I'm next in line for the job.

ROCKWELL

(moment, then)

I know you, Tracy. You've got your eye on something bigger.

TRACY

Oh? Meaning?

ROCKWELL

Maybe it's not the job you want. Maybe it's the boss.

(on her look)

That is how you got your job with me. So on to bigger and better mattresses...?

And on her angry look:

89 EXT. DENVER-CARRINGTON BUILDING - DAY (STOCK) 89

90 INT. BLAKE'S OFFICE - DAY 90

Blake looks up from some papers as Krystle enters.

(CONTINUED)

KRYSTLE

Blake, you sounded upset on the phone. Is everything --

She breaks off as CAMERA PULLS BACK revealing EVERETT MAURIER standing with Blake, who's holding a note in his hand. Also present: Jeff and Peter, on phone, in near b.g.

*
*

BLAKE

You remember Peter's lawyer, darling. Mr. Maurier?

KRYSTLE

(nodding)
Of course.

BLAKE

(indicating note)
He's just brought me this.
(gravely, handing it to her)
Peter found it under his door at La Mirage.

As Krystle scans the note.

JEFF

Whoever it was, he's made his demands very clear.

*
*

KRYSTLE

(reading)
"Two million in diamonds, or Allegree is shot!" -- Oh no!

*
*

MAURIER

And a warning to keep the police out of it!

*

KRYSTLE

What kind of maniac would do this? How could anyone take such a beautiful animal and even think of harming him?

*

BLAKE

(arm around her)
We'll get him back.

Then they watch as Peter hangs up phone, b.g., approaches the others.

*
*

(CONTINUED)

PETER

I just talked to friends in Rio and Zurich. I have my million dollars lined up. I'll fly to Los Angeles tomorrow to buy the diamonds.

JEFF

(edge)

And we're supposed to trust you, I guess.

MAURIER

What's that supposed to mean, Mr. Colby?

PETER

Mr. Colby doesn't like me. I don't really like Mr. Colby. Personal reasons. And if it will make everyone happier, I'll put up the two million dollars myself.

(to Blake)

Is that better for all, Blake?

Blake exchanges a look with Krystle, and her fear, then he says:

BLAKE

That won't be necessary. I'll put in the second million.

(bothered)

Only, their other demand -- to keep the police out of this.

MAURIER

They're obviously watching us. They'd know if we contacted the police.

(then)

Look, once we have Allegree back safely, protected, then we'll call in the police.

BLAKE

(shakes head)

I'm not so sure.

MAURIER

Mr. Carrington... are you willing to risk two million dollars and Allegree's life on your doubt? Or do we follow their instructions to the letter?

(CONTINUED)

90 CONTINUED: (3) 90

A moment of hesitation as Blake looks first to Maurier, then to Krystle again. Finally: *

BLAKE

All right. We do what they want. *

91 EXT. DENVER MEMORIAL HOSPITAL - DAY (STOCK) 91

92 INT. HOSPITAL CORRIDOR - DAY 92

Adam paces nervously outside Kirby's room. Approaching with coffee, we see Blake. Then we PUSH IN on door to Kirby's room. *

93 INT. KIRBY'S ROOM - HOSPITAL - DAY 93

Krystle stands beside Kirby, propping her up against the pillows.

KRYSTLE

Is that better?

KIRBY

That's fine. Thank you.

Krystle reaches for a hair brush on the bedside table, and begins gently brushing Kirby's hair.

KRYSTLE

(try for
lightness)

Now, I don't want to tell you I told you so. *

KIRBY

About what? *

KRYSTLE

Well, look at you. You're sitting up. You've got color in your cheeks. You're smiling. I walked in here, and thought I was in the wrong room.

KIRBY

It's me, all right.

(CONTINUED)

KRYSTLE

And before you know it, you'll be out of here and back home where you belong. And if you continue to follow Dr. Winfield's orders, we'll...

*

Kirby gently takes hold of Krystle's hand, smiling warmly at her.

KIRBY

Krystle -- I appreciate the uplifting lecture. Really, I do.

*

KRYSTLE

That obvious?

KIRBY

(nods)
But I'm fine. Honest.

KRYSTLE

We love you, all of us, very much.

KIRBY

You've always been there for me, Krystle... when I found out I was carrying Adam's baby... the guilt, and the fear... wanting to lose the baby... you were always there.

*

(then)

Well! That's behind me.

KRYSTLE

Adam wants this child very much, Kirby. He loves you.

KIRBY

I know. And I want the baby now, Krystle. More than anything.

Rays from the setting sun strike Kirby in the eyes. As she shields her eyes, Krystle rises. CAMERA FOLLOWS Krystle to the window as she lowers the blind. Kirby continues speaking during this.

KIRBY (O.S.)

(continuing)

I've spent too much of my life living in a fantasy. It's time I grew up. This baby deserves a --

Suddenly she stops, and we hear a PAINFUL GASP. Krystle turns quickly toward Kirby, horrified at what she sees.

94 KRYSTLE'S POV - KIRBY

94

She is having convulsions - as in an epileptic seizure. As Kirby starts into the seizure, her hands move to her side, completely rigid. Her head goes back against the pillow with equal rigidity. Her legs shoot out rigidly. (NOTE: This is the "clonic" state of convulsion. Then suddenly she goes into the "clonic" state in which her entire body goes into violent, uncontrollable shaking. During both these processes, Kirby is making strangled noises, like screams that are choked off in her throat.)

95 NEW ANGLE

95

as Krystle rushes to her.

KRYSTLE

Kirby!

As Krystle is about to reach her, Kirby goes into the "clonic" state - violent, uncontrollable shaking of arms, legs, and body.

KRYSTLE

Oh, my god!

She rushes to the door. *

KRYSTLE

(continuing; calling)

Nurse! Nurse!

96 INT. HOSPITAL CORRIDOR - BLAKE AND ADAM - DAY

96

*

watching as Krystle rushes from Kirby's room.

KRYSTLE

(to passing nurse)

Somebody help! Nurse, call a doctor!! *

(seeing Blake) *

Blake! *

Blake grabs Krystle by the shoulders. Adam rushes into Kirby's room, quickly followed by Blake and Krystle. *

97 INT. KIRBY'S ROOM - HOSPITAL

97

as Blake, Krystle, and Adam rush in, and then stop in horror at the sight of Kirby's convulsive seizure. On which we FREEZE FRAME. Then --

FADE OUT.

THE END