

*Aaron Spelling*

# DYNASTY

EPISODE 104 (18): "THE BALL"

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

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# DYNASTY

Episode 104 (18): "The Ball"

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REV. FINAL DRAFT

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DYNASTY

Episode 104 (18): "The Ball"

CAST

BLAKE CARRINGTON

KRYSTLE CARRINGTON

ALEXIS CARRINGTON COLBY

JEFF COLBY

ADAM CARRINGTON

STEVEN CARRINGTON

CLAUDIA CARRINGTON

DEX DEXTER

AMANDA CARRINGTON

DANIEL REECE

\* LADY ASHLEY MITCHELL

CHARLES

\* PRINCE MICHAEL

HAN LI SU

MARTHA

ITALIAN COUNT

LUKE FULLER

NIKKI

LITTLE BLAKE (L.B.)

DYNASTY

Episode 104 (18): "The Ball"

SETS

EXTERIORS

DELTA RHO FARMS  
\* Skeet Shooting Area  
Riding Trail

INTERIORS

MANSION  
Library  
Jeff/Nikki Suite  
Upstairs Corridor  
Conservatory

LA MIRAGE  
Sierra Room Bar

DELTA RHO FARMS  
Stable  
Daniel's Study

ACAPULCO HOTEL  
Blake's Suite  
Alexis' Suite  
Dining Room  
Ballroom

\*  
\*

LUKE'S APARTMENT

ROYAL HIDEAWAY  
Living Room

STOCK

MANSION

DELTA RHO FARMS

ACAPULCO

ACAPULCO HOTEL

ROYAL HIDEAWAY

LUKE'S APARTMENT BUILDING

LA MIRAGE

DYNASTY

Episode 104 (18): "The Ball"

CHRONOLOGY

DAY #1

Sc. 1 thru 16 - DAY

Sc. 17 thru 27 - NIGHT

DAY #2

Sc. 28 thru 36 - DAY

Sc. 37 thru 47 - NIGHT

DAY #3

Sc. 48 thru 62 - DAY

Sc. 63 thru 64 - NIGHT

DAY #4

Sc. 65 thru 81 - DAY

DYNASTY

Episode 104 (18): "The Ball"

ACT ONE

FADE IN:

1 EXT. MANSION - DAY (STOCK) 1

It is several days after the end of Episode 103 (17).  
Over comes the sound of Krystle singing a lullaby.

2 INT. LIBRARY - DAY 2

KRYSTLE is sitting, giving Kristina a bottle. The door opens and MARTHA, Kristina's nurse, enters. (NOTE: In contrast to Acapulco, Krystle is dressed in winter attire.)

MARTHA

Shall I take the baby, Mrs.  
Carrington?

KRYSTLE

Thank you, Martha. She's asleep.  
(giving her up,  
reluctantly)

I can never get over how tiny  
she is, and perfect. Delicate,  
like a Dresden doll. Baby girls  
always look so fragile.

MARTHA

(a smile)

Baby girls are a lot tougher  
than they look.

Krystle smiles in return, then watches as Martha takes the baby out. Finally, she crosses to Blake's desk, now littered with her books and catalogues on Arabians. She picks one up, then looks at the phone. Should she call Blake? She hesitates.

3 EXT. ACAPULCO - TO ESTABLISH - DAY (STOCK) 3

4 EXT. ACAPULCO HOTEL - DAY (STOCK) 4

5 INT. BLAKE'S HOTEL SUITE - DAY

5

The suite is palatial. In evidence: flowers and bowls of fruit. Sunlight streams in through the open terrace doors overlooking Acapulco Bay. BLAKE is on the phone at the desk, which is strewn with papers and survey maps. \*

BLAKE

No, Warren, I don't know who started that rumor -- though I can guess. Take my word, you're still in the running. Everyone's still in the running. I'm going to cut the best deal I can on those China Sea leases.

He's interrupted by a KNOCK at the door.

BLAKE

(continuing)

Stop worrying, and get your bid in. And Warren, bid high...

He hangs up, crosses to the door.

BLAKE

(continuing)

Forget your key, Amanda?

(then)

Alexis! What the devil are you doing here?

ALEXIS

(entering)

Every major oil producer in the world is at this hotel. Where else would I be?

BLAKE

Not at my door.

ALEXIS

Always the gracious host. May I have a welcome to Acapulco drink?

She crosses to the bar, and pours one for herself.

BLAKE

Alexis, Colbyco can submit its bid along with every other company. I can't stop that. If you're here looking for a side deal... you know better.

(CONTINUED)

5 CONTINUED:

5

ALEXIS

But this time the highest bid  
doesn't necessarily win, does it?

BLAKE

The wishes of the Chinese do have  
to be considered.

ALEXIS

And your wishes?

The PHONE RINGS and Blake crosses to the desk to answer  
it.

BLAKE

Yes? Ah, Your Highness, welcome  
to Acapulco. Did you just arrive?

The OTHER LINE RINGS. It is on the table next to  
Alexis.

ALEXIS

I'll get it.

(into the receiver)

Hello. Blake Carrington's suite.

INTERCUT:

6 INT. LIBRARY - KRYSTLE

6

Fireplace is on. Hearing Alexis' voice, Krystle is  
struck dumb.

ALEXIS

Yes? Is anybody there? Hello?

Krystle replaces the receiver. She doesn't move. Her  
hand still rests on the phone.

7 INT. BLAKE'S SUITE - DAY

7

BLAKE

(into the phone)

Three o'clock will be fine. I  
look forward to it, Your Highness.

(hangs up)

Who was that?

ALEXIS

Whoever it was, hung up.

(CONTINUED)



7 CONTINUED:

7

BLAKE

Then, if you've said all you came to say...

ALEXIS

I haven't. You know the story of Sleeping Beauty, don't you? Remember the Fairy they neglected to invite to the christening? She laid a curse on the child and the king burned all the spinning wheels -- all but one he overlooked. And that's all it took -- one spindle, one drop of blood and the kingdom was gone -- asleep for a hundred years. I want a share of those leases, Blake. And if I don't get what I want, I'll make that Wicked Fairy look positively angelic by comparison.

And she goes.

8 EXT. DELTA RHO FARMS - DAY (STOCK) 8

9 INT. STABLE - DAY 9

Krystle -- in jeans and work clothes -- is in one of the stalls, currying Fantazya. WIDEN ANGLE to show DANIEL. He wears casual clothes and jacket. He comes up, softly, behind her. \*

DANIEL

We have grooms to do that.

KRYSTLE

When I set out to learn something, I learn it thoroughly. I didn't know you were back. \*

DANIEL

Or you wouldn't be here?

KRYSTLE

Don't be ridiculous.  
(then, finishing)

That's done.

(checking her  
watch)

And just in time. I have to go.  
It's good to see you again, Daniel.

(CONTINUED)

9 CONTINUED:

9

As she starts to leave, Daniel stops her.

DANIEL

You don't have to run from me,  
Krystie. I'm not chasing you.

KRYSTLE

I'm not running from you. I  
have other responsibilities:  
a home, a husband, a family.

DANIEL

And you think your work here  
interferes with that?

KRYSTLE

I don't think you understand. \*

DANIEL

I understand all right. You've  
lost your nerve.

(goads her) \*

This isn't a business you can do  
half-heartedly. No business is.  
If you want out, get out. I'll  
even make it easy for you. I'll  
buy your horses.

KRYSTLE

I'm not doing this half-heartedly  
and I don't want out. I made a  
commitment and I intend to  
stick to it. \*

Daniel smiles. HOLD ON them, then:

CUT TO:

10 EXT. ACAPULCO HOTEL - DAY (STOCK) 10

11 INT. DINING ROOM - DAY 11 \*

It's mid-afternoon. Blake is with MICHAEL, the young  
prince of Tellenos. Michael is in his late 20's, in-  
telligent, aristocratic, handsome, a man of the world.  
He rises.

PRINCE MICHAEL

Your glass is empty. And not a  
waiter in sight. I'll see what  
I can do.

(CONTINUED)

11 CONTINUED:

11

BLAKE

Thank you, but I think I can survive for a few minutes.

PRINCE MICHAEL

But can I? This heat is very difficult.

He leaves, and AMANDA comes up to Blake and smilingly kisses his cheek. She is dressed in tennis clothes.

AMANDA

Thank you, Daddy, for all this.

BLAKE

It's good to see you smiling again.

AMANDA

It's lovely here. I did need to get out of Denver, to get away from... everything. Now, if I could just find someone to play tennis with, life would be perfect.

12 ON PRINCE MICHAEL

12 \*

He reappears, with an enormous bottle of Evian.

PRINCE MICHAEL

Will this do? It's all I could find.

BLAKE

It's just what I need.

Amanda, thinking him a waiter, looks at him, blankly.

AMANDA

Would you bring me a glass, please? I'm dying of thirst.

PRINCE MICHAEL

(startled, then)

Immediately. Senorita.

He removes a clean glass from the next table, pours some water, and hands it to Amanda. Amanda looks at him dubiously. Blake laughs.

BLAKE

Amanda, I'd like you to meet Prince Michael of Tellenos. Your Highness, my daughter.

(CONTINUED)

12 CONTINUED:

12

Amanda extends her hand and smiles charmingly. He takes it and holds it longer than necessary. Both are now very aware of one another.

AMANDA

You could have said something before I made a complete fool of myself.

PRINCE MICHAEL

I think I enjoyed being mistaken for a waiter. It was a new experience. There's no need to be embarrassed.

AMANDA

I'm not embarrassed! At least, not much.

13 WIDER ANGLE - FAVORING ASHLEY

13

who excuses herself from her guests and enters the scene.

ASHLEY

Hello.

Blake is surprised to see her. As he rises and pulls out a chair:

BLAKE

Hello, Ashley. Sit down and join us.

ASHLEY

Thank you.

AMANDA

Lady Mitchell! I didn't know you'd be here.

PRINCE MICHAEL  
(kissing Ashley's  
cheek)

She is always where it's happening. Now, if you'll all excuse me. I have an appointment at four.

ASHLEY

And dinner with me at seven.

PRINCE MICHAEL

As if I would forget.

(to Amanda)

Perhaps we'll see more of each other before this is over?

(CONTINUED)

13 CONTINUED:

13

AMANDA

(a smile)

Perhaps...

As he leaves, Ashley turns first to Amanda.

ASHLEY

It's good to see you again,  
Amanda... And you, Blake.

BLAKE

Yes. I didn't expect it would  
be so soon.

ASHLEY

I'm here to photograph a few of  
the VIP's here. And perhaps lend  
you a hand with... one thing and  
another.

14 THEIR POV

14

Alexis and DEX who are crossing towards them.

15 BACK TO SCENE

15

BLAKE

I think I can handle that problem  
by myself, Ashley. But thanks  
for the offer.

Amanda, as she sees Dex, blanches.

ALEXIS

Ashley, how good to see you!  
For a moment, I forgot you and  
Blake had met. But you're  
already the best of friends,  
aren't you?

ASHLEY

I'd like to think so.

ALEXIS

(to Amanda)

Hello, darling.

AMANDA

Mummy -- I didn't know you'd be  
here, Dex.

(CONTINUED)

15 CONTINUED:

15

DEX

This is where Alexis is. Where else would I be?

AMANDA

Of course. Well, if you'll excuse me, I'm going to look for a tennis game.

16 CLOSER ON THEM

16

Alexis looks from her to Dex, as --

BLAKE

Why are you here, Dexter?

DEX

Haven't you heard? I bought the Wanger Drilling Rig Company.

BLAKE

I see. Well, good luck, Dexter. You'll need it, if you expect to get a drilling contract from me.

He excuses himself, starts to leave, when --

ASHLEY

I'm giving a party tomorrow night, Blake, for Han Li Su. Will you come?

BLAKE

Of course, Ashley.

And he goes. Ashley turns to Alexis.

ASHLEY

And you both.

DEX

Thank you.

ALEXIS

I'm glad you accepted my invitation, Ashley. I wasn't sure you would. Have you had your bags sent up yet? I have the nineteenth floor.

ASHLEY

(a smile)

And I have the twentieth, Alexis.

(CONTINUED)

16 CONTINUED: 16

And she goes, leaving Alexis glaring after her, as Dex smiles appreciatively.

CUT TO:

17 EXT. LUKE'S APARTMENT BUILDING - NIGHT (STOCK) 17

18 INT. LUKE'S APARTMENT - NIGHT 18

Fireplace is on. We're with CLAUDIA and LUKE. He is admitting her; holding a beer. \*

CLAUDIA

Thank you for agreeing to see me.

LUKE

(a smile)

I guess I'm as curious about you as you are about me -- Would you like a beer? Or a cup of coffee?

CLAUDIA

Nothing, thanks.

(then)

It's not just curiosity, Luke. I'd like to know more about you.

LUKE

Shall I skip the school years and get right to my marriage?

CLAUDIA

(moment, then)

Yes.

LUKE

It lasted for six years. I've never been closer to anyone, never trusted anyone, loved anyone like that before or since.

CLAUDIA

What happened?

LUKE

Things were okay for a while. At least we pretended they were. Karen knew. I mean, you have to know, don't you? The way someone touches you... the way they kiss...

(CONTINUED)

18 CONTINUED:

18

CLAUDIA

It isn't like that for Steven. He enjoys making love to me. I know it. And he wants a wife. And a family. He needs those things. They're important to him.

LUKE

And the other things he needs. Don't you think they're important?

CLAUDIA

It's not what I think. It what Steven wants that matters. He said it's over between you, that he's told you he won't see you again.

19 CLOSER ON THEM

19

LUKE

Didn't you believe him?

CLAUDIA

Of course I did! But I know how hard this must be for him. I'll give you the benefit of the doubt, Luke. I'll believe you genuinely care for him. Then help him. If he calls you, don't talk to him. If he asks to see you, don't go.  
(as he hesitates)  
Luke, he's so unhappy.

LUKE

All right. I'll keep away from him. I'll let Steven make his own decision, with no pressure from me. But I think you're fooling yourself, Claudia. I know Steven. I understand him. I've walked the same path, and I know where it leads.

HOLD on them, then:

CUT TO:

20 EXT. MANSION - NIGHT (STOCK)

20



21 INT. JEFF &amp; NIKKI'S SUITE - NIGHT

21

NIKKI has found one of Fallon's trunks. (We see a label on it with the legend: "Fallon Carrington. Vassar College." Within, among the clothes, we see her wedding gown). She is going through it, trying on clothes. She is in one of the formal gowns, humming, admiring herself in the mirror, trying to decide which of the jewels goes best with it. The door opens and JEFF enters. He is instantly angry, she frightened.

JEFF

Where did you find that?

NIKKI

I had the trunk brought down from the attic. I didn't mean anything, Jeff...

\*  
\*  
\*

JEFF

Take it off.

NIKKI

(getting angry)

Wait a minute...

JEFF

You have no right...

NIKKI

These aren't sacred garments. Even if they are Fallon's. They're old clothes. That's all they are!

JEFF

I said, Nikki: take it off.

\*

He pulls at it. It tears. Nikki slaps him. She pulls away, gathers the dress up to cover herself, and turns away, starting to cry.

NIKKI

I'll take it off. Just get out of here. Get out of here!

He stays a moment, then turns and exits.

22 INT. UPSTAIRS CORRIDOR - NIGHT - JEFF

22

He comes out of his room, meeting ADAM.

ADAM

Just the person I wanted to see.

(CONTINUED)

22 CONTINUED:

22

JEFF

Not now, Adam. Whatever you want to talk about, I don't.

ADAM

Jeff, do you have any idea why Dominique has put up half her Denver-Carrington stock as collateral against a cash loan?

JEFF

Ask Dominique.

ADAM

I did. All I got was a song and dance. Did Blake say anything before he left?

JEFF

Adam, what Blake tells me is none of your business. Got that?

And he goes, leaving Adam glaring after him.

23 EXT. LA MIRAGE - NIGHT (STOCK)

23

24 INT. SIERRA ROOM BAR - NIGHT

24

The bar is closed. Chairs up on tables, tablecloths off. Except for one of the tables, where Claudia sits with a sample menu. She looks depressed as hell. Adam is with her, venting his fury.

ADAM

I'm being squeezed out, Claudia. I know it. Blake has stopped trusting me. Rashid Ahmed, Paris ... he blames me for what went wrong.

CLAUDIA

You're jumping to conclusions.

ADAM

Then why didn't he take me to Acapulco. Why does he tell Jeff what's going on and not me?

CLAUDIA

Jeff didn't say he knew.

(CONTINUED)

24 CONTINUED:

24

ADAM

Blake's always favored Jeff.  
Always. And no matter what I do,  
I'll always be the interloper.

CLAUDIA

Adam, you have to talk to Blake.

ADAM

Do you think I haven't tried?  
It's like talking to an iceberg.  
I swear, Claudia, I won't be  
pushed out. I spent twenty-five  
years in exile. That's enough.  
I'm Blake's son. His oldest son.  
And his heir. I'm going to get  
what's mine.

And with that he slams his drink down. It spills on  
the table and her purse. Tears come to her eyes.

25 CLOSER ON THEM

25

He gets up and draws her up as he says:

ADAM

Oh, Claudia, I'm sorry!  
(putting his arms  
around her)  
Is it Steven? Is that it?

She nods, pulls herself together, draws back, and  
smiles.

CLAUDIA

What a pair we are. Full of  
anger, and self-pity. But neither  
of those do much good, do they?

ADAM

(a smile)  
No. You're right. They don't.  
To get what we want, we're going  
to have to rely on our other  
qualities: our intelligence,  
our understanding... our  
determination.

HOLD on the exchange of looks.

26 EXT. ACAPULCO HOTEL - NIGHT (STOCK)

26

27 INT. ALEXIS' SUITE - NIGHT

27

Alexis and Ashley are standing at the balcony doors, admiring the view over the bay. Both are drinking Margaritas.

ALEXIS

Beautiful, isn't it. Those lights sparkling like diamonds. Though I, of course, prefer the real thing.

ASHLEY

(laughing)

I'd forgotten how entertaining you can be. Can we get to the point, Alexis? You want my help getting those leases.

ALEXIS

Yes, I do.

ASHLEY

You can't have it.

ALEXIS

I'm a very wealthy woman, Ashley. I could make this worth your while.

ASHLEY

What makes you think your money is of any interest to me?

ALEXIS

I've heard rumors.

ASHLEY

You should know better than to listen to them.

(turning to go)

Thank you for the drink, and the offer. Sorry I have to decline.

ALEXIS

You're so honest, so straightforward. I'm in the oil business. I'm here because I want those leases. What do you want? Blake?

ASHLEY

You always did like leaping to conclusions.

ALEXIS

What are you up to, Ashley?

(CONTINUED)

27 CONTINUED:

27

ASHLEY

Alexis, I'd never deprive you of  
the joy of finding that out for  
yourself. Goodnight...

And on a cryptic smile, she exits. Leaving Alexis  
alone to ponder what the devil Ashley is plotting.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

28 EXT. MANSION - DAY (STOCK) 28

29 INT. CONSERVATORY - DAY - CLAUDIA 29

The fireplace is on. We see a maid in b.g. setting up breakfast in dining room. Claudia stands alone, pensive. Then she turns as STEVEN enters. They regard one another the awkward beat. She breaks the silence with:

\*  
\*

CLAUDIA

I talked to Danny on the phone last night. He told me he hated oatmeal. I said I liked it, really liked it.

(shrug; smile)

Now I have to have breakfast with him and prove it, I guess.

STEVEN

He should be dressed and down soon.

CLAUDIA

(moment, then)

I came by to talk to you too, Steven. I've made a decision. I spent the night thinking, weighing, pondering -- doing everything but sleeping so I could be sure of that decision.

STEVEN

For us to get back together... or not get back together.

CLAUDIA

That's right.

STEVEN

(hoping)

And?

CLAUDIA

It won't work -- I'm sorry. But it won't.

STEVEN

Claudia --

(CONTINUED)

CLAUDIA

Let me finish. Please. I love you. I always have, I always will.

STEVEN

And I love you!

CLAUDIA

Do you? I'm not so sure about that. There's me. Yes. But there's Luke Fuller too. And no matter what you say, I'm still not sure who comes first. And until I am -- until you are -- well, I can't be the screen for you to hide behind. I won't be that screen!

(addendum; softer)

Someday you'll come to terms with who you are, with what you want, Steven. Then we can be husband and wife, or lovers, or just friends. But until then...

STEVEN

Until then you'll drop by for oatmeal with my son -- and say hello to me -- if I happen to be around.

He stares at her, his bitterness compounding. Then he turns and storms out of the room. HOLD on Claudia, her heartbroken look. Then:

CUT TO:

30 EXT. DELTA RHO FARMS - DAY - SKEET SHOOTING AREA - 30  
KRYSTLE AND DANIEL

In evidence we see a bench, a picnic basket, a blanket. A Young Man is at the skeet-machine, b.g., as a very tentative-looking Krystle aims her gun upwards, Daniel alongside her. \*

KRYSTLE \*

Pull! \*

31 SHOTS 31

The skeet, flying high in the air. Krystle is firing.

(CONTINUED)

31 CONTINUED:

31

The skeet continuing to fly through the air, unscathed. Daniel -- holding back his smile, if barely, on Krystle's frustrated look. Until finally:

KRYSTLE

I'm awful.

DANIEL

Worse.

KRYSTLE

Oh? And just how 'great' are you? \*

DANIEL

I'll be happy to show you.

(raises rifle)

Pull!

32 SHOTS

32

The skeet -- flying high in the air. Daniel fires. The skeet breaks into smithereens. Daniel turns back to Krystle.

DANIEL

All right. Try it again. And remember: there's a lot of energy in this piece of equipment. There's a lot of energy in you. One of you is going to come out the winner. Let's see who!

Krystle aims. \*

KRYSTLE \*

Pull!

Krystle fires again. She misses again.

KRYSTLE

(continuing) \*

Maybe that's because I'm not particularly enjoying this. I mean what's the point of my learning how to shoot a gun?

DANIEL

Simple, Krystie. If you're going to run a business -- breeding Arabians or otherwise -- you've got to cope with any situation that may come up.

(MORE)

(CONTINUED)



DANIEL (cont'd)

Now, even if you never use a gun again, the knowledge that you can control any situation -- shoot to kill: translation, make a killing -- is going to add to your self-confidence.

(then)

You're not so sure about that.

KRYSTLE

(acquiescing,  
somewhat)

Well, maybe...

DANIEL

While you're thinking about it, let me show you how to hold this. That's part of the problem.

On which he puts his arms around her, the full extent of his love for her showing in his face:

DANIEL

(continuing)

Grip it here, like this. Then hold it up this way as you aim... That's right... good... good...

But Krystle is concentrating, seemingly unaware of what he is feeling this moment.

33 EXT. ACAPULCO HOTEL - DAY (STOCK)

33

34 INT. BLAKE'S SUITE - DAY - BLAKE

34

He's on the phone.

BLAKE

The weather's good here, Gerard.

(then)

I called to speak with Mrs. Carrington. Is she home?

(listens)

Mr. Reece's farm. I see -- No, I'll phone back.

Tautly, he hangs up. Then he lifts the express envelope addressed to him at the hotel, removes the photograph within.

35 INSERT - HIS POV - PHOTO OF DANIEL AND KRYSTLE

35

36 BACK TO SCENE 36

Blake stares at it. HOLD, then:

37 EXT. ACAPULCO HOTEL - NIGHT (STOCK) 37

38 INT. BALLROOM - NIGHT 38 \*

The party -- magnificent -- in full progress. Mariachis, a fabulous buffet, women in gowns, men in white jackets and black tie. \*

39 FAVOR ASHLEY GREETING GUESTS 39

At the moment, an ITALIAN COUNT and his wife. \*

ASHLEY

Buona sera, Conte, Contessa.  
Benvenuto e piacere di vederli.

ITALIAN COUNT \*

Mille grazie, Lady Mitchell. La  
piacere e nostra.

The Countess smiles as the Count kisses Ashley's hand, moves off. Ashley's eyes flick to Blake and HAN LI SU in near b.g., winding up a conversation, Han Li Su then walking away. MOVE WITH Ashley as she crosses to Blake. \*

40 CLOSER ON THEM 40

ASHLEY

That looked interesting. Aren't  
you glad you came?

BLAKE

Let's put it this way. I'm happy  
to be at one of the celebrated  
Lady Mitchell parties. And in  
her lovely presence.. You look  
very, very beautiful tonight,  
Ashley.

ASHLEY

Thank you, Blake.

BLAKE

As for my discussion just now,  
it's a total mystery. I was  
told to proceed cautiously with  
my plans for the leases. Period.

(CONTINUED)

40 CONTINUED:

40

ASHLEY

I think that's wonderful.

BLAKE

You do. Why?

ASHLEY

It means there haven't been any orders from above to terminate the 'plans'. In their terms, that's 'full-steam-ahead'.

BLAKE

Ashley, if I ever have to hire a resident optimist at Denver-Carrington, would you consider taking the job?

ASHLEY

Just ask.

On which in the near b.g. one of the Butlers signals her. Ashley nods, AD-LIBS an excuse-me, goes off. We GO WITH Ashley as she passes close to Han Li Su and Dex. \*

41 ON DEX AND HAN LI SU

41 \*

They pass one another, stop, briefly. Sotto:

HAN LI SU

It is good to see you again, Mr. Dexter.

DEX

Good to see you, Minister. How is your son? \*

HAN LI SU

Thanks to your rescue, he is alive, at home and well. I'm eternally grateful for that. And if there's anything I can do for you -- \*

DEX

We'll talk about that, at the right time. \*

Han Li Su nods. Dex moves off, losing himself in the crowd. At that moment, Alexis appears. \*

(CONTINUED)

ALEXIS

Minister Han, I've been looking for you.

HAN LI SU

(smiling back)

It is my pleasure that you have 'found' me, Mrs. Dexter.

(indicates  
dance floor)

Unfortunately, I do not dance.

ALEXIS

Oh? That is unfortunate. \*

HAN LI SU \*

But that should not stop us from chatting. You see, I enjoy talking to beautiful women such as you.

ALEXIS

(flutter of eyes)

Thank you. That's very sweet.

HAN LI SU

In fact, you remind me of a film star. I am very enamored of Western film stars, I must admit. Especially Miss Merle Oberon.

ALEXIS

Really?

HAN LI SU

Do you remember her in a film called "Withering Heights"? Excellent film. Marvelous-looking woman.

ALEXIS

Yes. Yes, indeed.

(then)

Mr. Han, I wonder if we might talk seriously soon, you and I. You see, I know that you're planning to...

(smile)

... go to bed with Denver-Carrington.

HAN LI SU

To bed?

(CONTINUED)

ALEXIS

An expression we use for: do business with. To be quite frank I'd like to try to convince you and your government that my firm -- Colbyco -- would be an excellent partner to Denver-Carrington in regard to oil leases.

HAN LI SU

And we would all 'go to bed' together. Hmmm. Interesting.  
(noncommittally)  
Well, we shall talk about it.  
Perhaps soon.

Alexis looks off to her right. WIDEN ANGLE to include Blake, who has appeared.

ALEXIS

Would you take me over to Mr. Carrington, Mr. Han? He's promised me this dance.

He nods. MOVE WITH them to a surprised Blake. Han Li Su bows, moves off a bit.

ALEXIS

(continuing)

Let's dance, Blake.

BLAKE

We have nothing to dance about.

ALEXIS

Don't make a scene. Mr. Han is watching. Besides... this isn't the first time you'd have held me in your arms.

Blake looks over at Han Li Su, indeed watching. He turns back to Alexis. As they begin to dance:

ALEXIS

(continuing)

Shall we talk business?

BLAKE

No.

ALEXIS

Then let's talk about Lady Mitchell.

(CONTINUED)

BLAKE

What about her?

ALEXIS

She's beautiful. She's honest.  
She's smart. There has to be  
something wrong with her.

BLAKE

And you'll find out what it is,  
or else invent it.

ALEXIS

If I have to.

(then)

She likes you, Blake. A lot.  
That's rather obvious.

BLAKE

Whatever you're getting at, Alexis,  
I wouldn't bother pursuing it.

ALEXIS

I know. After all, you are a  
married man. And the sterling  
Krystle isn't here to make sure  
you remain faithful. -- Tell me  
something, were you faithful to  
me when we were married? I mean  
I've always wondered about that.

BLAKE

Well why don't you just keep on  
wondering. It'll give you some-  
thing to do aside from trying  
to screw up my deal.

Blake leaves Alexis on the dance floor. As he walks  
off we see Dex whose eyes are following Prince Michael. \*

42 ANGLE ON PRINCE MICHAEL ( TIME CUT)

42

He enters, smiles on sight of Amanda, near b.g., leaving  
a group, seeing Prince Michael as he approaches her,  
reaches her. \*

PRINCE MICHAEL

(smile, all charm)

Dance with me, Amanda Carrington.

AMANDA

(no smile)

That sounds like a command,  
'Michael of Tellenos'. I don't  
take them. Not from anyone.

(CONTINUED)

42 CONTINUED:

42

PRINCE MICHAEL

(regards her)

If I added a 'please'? If I told you that I would be the saddest of princes if you turned me down? A melancholy Mediterranean Hamlet. Can you think of anything more sad than that?

He smiles again. She smiles, perforce, and they begin to dance.

43 SHOTS - AMANDA AND PRINCE MICHAEL

43

Dancing. Having fun. Then:

43A DEX

43A \*

He can't take his eyes off the pair.

DISSOLVE TO:

44 ANGLE ON DEX

44 \*

The tables are cleared of food. We see Dex drinking wine at a table near the dance floor -- another couple making conversation, with him politely ignoring them. Then he watches as Amanda and Prince Michael finish a dance -- as a few people approach Prince Michael, begin to talk. Amanda meanwhile sees Dex, crosses to him. He excuses himself from the table as Amanda approaches and they move off together.

DEX

Did you enjoy your dance with His Highness, heir-apparent to the Rhode Island of the Bosphorus?

AMANDA

Did you enjoy watching, Dex -- or was that a jealous look I caught in your eye?

DEX

It's a concerned look. Just in case you don't know it, that guy's had every jet-setter in North America, South America and Europe.

AMANDA

Well, I have a date with him tomorrow. And who knows? I may just decide to marry him.

(CONTINUED)

44 CONTINUED:

44

MOVE WITH her as she crosses to Prince Michael.

AMANDA

(continuing)

Dance with me, Michael. Again.  
Now.

PRINCE MICHAEL

My pleasure. Again.

As they begin to dance we see that Dex is watching. Grim. WIDEN TO include Alexis, regarding Dex, then approaching him.

ALEXIS

They make a marvelous-looking couple, don't they?

DEX

(turns; tightly)

Yes, they do...

ALEXIS

One Christmas, when she was a little girl, she asked Santa Claus for a country. I wonder if he's about to deliver.

She smiles. Dex smiles back, if forced. We see Ashley crossing towards Blake. \*

45 ANGLE ON BLAKE AND ASHLEY

45 \*

As she approaches and reaches him.

ASHLEY

Blake -- do you realize that you haven't danced with me yet?

BLAKE

(smiling back)

And that I'm about to?

ASHLEY

Yes.

PUSH IN on them as they put arms around one another, begin to dance. Ashley looks around, pleased.

ASHLEY

(continuing)

Well, everyone seems to be having a good time. I'm happy.

(CONTINUED)



45 CONTINUED:

45

Blake looks at her, nods. Then she brings her cheek up against his. And warmly, a moment of private pleasure.

ASHLEY

(continuing)

I'm very happy.

And as they continue dancing together, cheek to cheek, close... we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

46 EXT. ACAPULCO HOTEL - NIGHT (STOCK) 46

47 INT. BALL ROOM - NIGHT - AMANDA AND PRINCE MICHAEL 47 \*

It is very late. They are still dancing. In b.g., we see a pianist playing and waiters cleaning up. \*

AMANDA

Tell me, what else does a Prince do in Tellenos?

PRINCE MICHAEL

You mean, beside being a waiter? Oh, I also practice wrecking Ferraris, skiing down what's left of the Alps, avoiding committing political suicide, and... \*

(pointedly)

... making sure I don't lose a beautiful woman when I find her.

AMANDA

Interesting. So, tell me more about the 'political suicide' part.

PRINCE MICHAEL

(playing along)

I was afraid of that. Well... you see, a monarchy isn't all that bad a thing for a Prince.

AMANDA

(mock awe)

No! Really?

PRINCE MICHAEL

Positively. See, if you're a Prince, and you're nice, you get to be King.

AMANDA

I would've never thought of that...!

PRINCE MICHAEL

But, only if you're careful and never, never muck up the Royal ship of state.

(CONTINUED)

47 CONTINUED:

47

As Amanda laughs, she becomes all the more captivating. And, Prince Michael can resist no longer. He turns serious.

PRINCE MICHAEL

(continuing)

But, you know the best part of being King? You get to pick your own Queen.

Amanda's eyes sparkle. The tone of his voice has gotten to her. Her only defense, to turn away, against his chest.

PRINCE MICHAEL

(continuing)

What? A contemporary woman, speechless? Impossible.

48 EXT. ACAPULCO HOTEL - DAY (STOCK)

48

49 INT. DINING ROOM - DAY

49 \*

As Alexis enters with Dex to the Maitre D's station, she suddenly notices Blake, alone at his table, having breakfast.

ALEXIS

You go along, Dex. I'll be there in a moment.

DEX

I'll order the usual.

Alexis blows him a kiss and crosses to Blake.

ALEXIS

Mind if I join you?

BLAKE

For coffee or conversation?

LAEXIS

Business.

Alexis seats herself; waving off the approaching Captain.

ALEXIS

(continuing)

Look, Blake, I'll come directly to the point. You've got two problems and we both know it.

(CONTINUED)

BLAKE

Do we?

ALEXIS

Blake, there's simply too much at stake here for us to let past feelings stand in the way of making a billion-dollar profit.

BLAKE

Alexis, this conversation is going to prove pointless.

ALEXIS

Why must you be so bloody stubborn? You need to sell off a portion of the oil leases to finance drilling.

BLAKE

And, I will. In my own fashion.

ALEXIS

But, only in a fashion that will be acceptable to the Chinese, true?

BLAKE

And, you think you could meet those standards? You flatter yourself, Alexis.

ALEXIS

Blake, I will meet or, better any price you get. And, as far as my acceptability is concerned, Minister Han thinks we're one, big, happy family. Professionally, if not personally.

She waves across the room to Minister Han, who nods his acknowledgement.

ALEXIS

(continuing)

Remember? He saw us dancing last night.

BLAKE

It won't work, Alexis. The answer is and always will be no.

ALEXIS

(losing all  
patience)

Blake, I want those leases and I will do whatever it takes to get them.

(CONTINUED)

49 CONTINUED: (2) 49

She spins on her heel and marches off. Han Li Su watches her go. His face becoming slightly troubled. PUSH IN on Blake, seeing the Minister's concern.

50 EXT. THE SKY - DELTA RHO FARMS - DAY 50

As a clay pigeon sails INTO FRAME -- to explode in a million pieces with the BLAST of a SHOTGUN.

KRYSTLE (o.s.) \*

Pull!

Another clay pigeon soars up as we see we are at:

51 EXT. DELTA RHO FARMS - SKEET SHOOTING AREA - DAY 51

Where Krystle is the one with the shotgun now. Under Daniel Reece's supervision. She fires -- but misses.

DANIEL

No, no! Dammit, you're pushing it again. I told you, flow with it. Be a part of it. Picture someone up there, someone you hate... Someone who wants to hurt you, or Blake, or the children. \*

KRYSTLE \*

(stiffens)

Pull!

The young man yanks the lanyard and the pigeon flies out. Instantly, Krystle has the gun in position, traces the target, and: \*

52 CLOSE ON THE TARGET 52

As she fires. It shatters into dust. Bullseye.

53 BACK TO THEM 53

DANIEL

Great, Krystie. Perfect.

But, as he hugs an arm around her, he sees tears in her eyes.

DANIEL

(continuing)

What? Are you all right? \*

53 CONTINUED:

53

KRYSTLE

Please... I have to go. I'm fine.

He presses his handkerchief into her hand, which she accepts.

DANIEL

It was the face you pictured, right? Who could upset you this much? Alexis?

KRYSTLE

It's not just Alexis. I know Blake doesn't care about her. But she's there in Acapulco and I'm not. Amanda is there and I'm not. He said it was only business, and there was no point in my going. But I feel left out. And it hurts.

She stops. HOLD ON the exchange of looks.

CUT TO:

54 EXT. MANSION - DAY (STOCK) 54

55 INT. CONSERVATORY - DAY 55

FROM CLOSE ON the portrait of Fallon. TO REVEAL Nikki staring up at it.

NIKKI

Well, you're winning again, aren't you?

Her eyes reflect her hate -- until she HEARS:

JEFF (o.s.)

Nikki...? Nikki...

NIKKI

In here.

Moving away, she appears perfectly natural as Jeff enters, then catches himself, obviously uncomfortable.

JEFF

Hi, I've... been looking all over the whole house for you. I... Look, I'm sorry.

He holds out a small, velvet Cartier jewelry case. Instantly, she lights up, opening it.

56 CLOSE ON THE CASE 56

A lovely, gold bracelet with diamonds.

57 ON THEM 57

JEFF

I... apologize.

NIKKI

You don't have to. It's lovely.

She pulls him into a hug. Kisses his cheek.

JEFF

No, really. What I did was  
inexcusable. I don't know  
what came over me.

NIKKI

Jeff, I understand. You miss  
Fallon. And, you don't love me.  
I know that. Not yet, anyway.  
But, one thing I promise. I'll  
make you love me.

She pulls herself into a kiss and he responds.

58 AT THE DOOR 58

Little Blake stands there, not liking what he sees.  
The only question, how much has he heard?

59 ON THE SCENE 59

Jeff is the first to notice L.B., though still mid-kiss.  
Instantly, he pulls away, crossing to the child.

JEFF

You know you're too big for me  
to call you Little Blake anymore.  
How about L.B.?

L.B.

L.B.!

(pause)

That's me.

JEFF

(laughs, then)

Ready for that ride?

(CONTINUED)

59 CONTINUED:

59

NIKKI

(interceding)

Ride? What ride? I'd love to go too.

L.B.

Well, you can't come.

JEFF

Easy, fella, that's not nice.

L.B.

I don't want her to come.

JEFF

But, she's a nice lady. Nikki want's to be with you, and me.

L.B.

No, you don't like her, either. She said so. You want Mommy back as much as I do.

JEFF

L.B., I can explain.

L.B.

I don't care.

(to Nikki)

I'm never gonna love you. I only love my Mommy. Only my Mommy.

He runs out. Jeff starts after him, but Nikki stops him.

NIKKI

Don't. It'll only make it worse.

And, as we read the anguish on their faces, CAMERA PANS BACK TO the portrait of Fallon overlooking it all.

60 EXT. ROYAL HIDEAWAY IN ACAPULCO - DAY (STOCK) 60

61 INT. LIVING ROOM - DAY 61

As Amanda -- then Prince Michael -- in bathing suits, run in.

PRINCE MICHAEL

The water was turquoise and perfect.  
(MORE)

\*

(CONTINUED)



61 CONTINUED:

61

PRINCE MICHAEL (cont'd)

The sand was whiter than I  
remembered it. And the sun --

\*

AMANDA

There was too much sun, Michael.  
My back is burning -- more and  
more.

\*

PRINCE MICHAEL

In that case, we'll have to do  
something for it. An emergency  
measure and a specialty of the  
house of Tellenos.

\*

He kisses her shoulder.

PRINCE MICHAEL

(continuing)

Does that help? Yes?

AMANDA

No.

PRINCE MICHAEL

(tongue in cheek)

'No'. I take that no as an insult.  
An affront that will not be quickly  
or easily forgotten. But if you  
choose, there's another remedy.  
Less romantic. Unfortunately.

\*

He opens a beachbag, retrieves a lotion. He begins to  
rub it on her back sexily.

PRINCE MICHAEL

(continuing)

Mmm, nice skin.

AMANDA

Mmm, nice hands.

PRINCE MICHAEL

Do you always tease men this way?

AMANDA

Who, me? Your Highness, what-  
ever could you mean?

PRINCE MICHAEL

Now, the front. You are a little  
burned there too.

(CONTINUED)

61 CONTINUED:

61

The 'game' is beginning to heat.

AMANDA  
You sure I need it?  
(to his nod)  
Where?

His eyes meet hers, sensing her meaning.

PRINCE MICHAEL  
Here. And, here. And, here...

With each word, a dab of lotion. Across her shoulders.  
Down her arms. Until he reaches her neck and substitutes kisses.

AMANDA  
And... here.

They kiss. Then Amanda pulls away.

AMANDA  
(continuing)  
You promised to take me to a  
quaint place for dinner. I'm  
getting hungry.

62 CLOSER ON THEM

62

Their exchange of glances. They turn, begin to move off.

CUT TO:

63 EXT. ACAPULCO HOTEL - NIGHT (STOCK)

63

64 INT. DINING ROOM - NIGHT - DEX

64 \*

It is very late. He's alone at a table, in the practically deserted room, when he sees Prince Michael and Amanda in b.g. laughing, *if sotto*.

\*

PRINCE MICHAEL  
We say goodnight here. You don't  
mind?

AMANDA  
I know. 'We' must stay out of  
the public eye, mustn't we?

He kisses her lightly.

(CONTINUED)

PRINCE MICHAEL

Call me the moment you wake up?

She nods, blowing him a kiss. He goes. Amanda about to move off in the other direction as Dex approaches her. On her surprised look:

DEX

Do you have any idea what time it is?

AMANDA

Past my bedtime?

As she starts, he catches her wrist.

DEX

From the looks of it, you've already been to bed.

AMANDA

Jealous?

DEX

No, careful. Don't you realize, with the Chinese, your behavior reflects on both your parents?

AMANDA

I don't hear them complaining. Just you.

DEX

Amanda -- everybody is here for the same thing. Including your Prince.

AMANDA

The precious oil leases?

DEX

His chances of getting them are slim and none. But, bedding down with the daughter of Blake Carrington just might improve the odds.

AMANDA

Dex, the Prince is like most other men I know. He will bed down with me when I want him to. -- Good night.

She goes off, letting him consider the possibilities and we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

65 EXT. ACAPULCO HOTEL - DAY (STOCK) 65

66 INT. ALEXIS' SUITE - DAY 66

A room service waiter is serving Alexis breakfast as Amanda is bubbling over about Prince Michael, Alexis enjoying her daughter's infatuation. (NOTE: The waiter leaves during the following.)

\*

\*

AMANDA

He just couldn't reconcile being a king, with his exposure to democracy, so after three weeks at Yale he dropped out and hitch-hiked all over the country. His father was furious, but when he went back to Yale he'd figured out what he wanted to do: -- politically, economically, socially for his country.

ALEXIS

What's his master plan?

AMANDA

To educate the people, redistribute the land and revise the constitution for starters. He's invited me for a visit. Do you think I should go?

ALEXIS

Of course you should. Tellenos is a lovely country. In May the countryside is carpeted with wildflowers.

AMANDA

You've been there?

ALEXIS

Many years ago. Michael's father, King Galen, is an old... friend.

They both smile. Then Alexis looks at her lovingly, takes her hand.

(CONTINUED)

ALEXIS

(continuing)

I felt awful when you moved out of my apartment, but I think it's worked out for the best, don't you?

AMANDA

(genuinely touched)

Don't laugh at me, but I... I'm very glad you're my mother. We're so alike. We've got so much in common.

ALEXIS

We certainly do. We're even attracted to the same men.

AMANDA

(cautiously)

What do you mean by that?

ALEXIS

Galen and Michael. Except for the age difference they could be twins. So handsome. And not just that --

She breaks off. Dex appears from without. He's wearing tennis whites and carrying a racquet.

ALEXIS

(continuing)

That was quick. I hope you didn't beat him too badly. Colbyco does a lot of business in Venezuela.

DEX

I edged him out six-four in the first set but gave him the second six games to one. He was very proud.

ALEXIS

Clever darling. Have some breakfast. You've earned it.

Alexis smiles and pours him coffee. Amanda gets up.

AMANDA

(pointedly)

Well! I'm off. Michael's rented a catamaran and we're sailing out to Roqueta with a picnic lunch.

(CONTINUED)

ALEXIS

If he's half the man his father is, you'll have an exciting time.

AMANDA

And if I'm half the woman my mother is, I'm certain I shall.

She kisses Alexis and scampers off.

DEX

You don't really care what she does, do you?

ALEXIS

Care? I care that she's happy and in love and living her life to the fullest! You're damn right I care. The question is: Why do you care?

PUSH IN on Dex. HOLD, then:

CUT TO:

The meeting with Han Li Su is not going well and Blake is trying to disguise his frustration. Ashley is there.

BLAKE

Radco is one of the most respected producers in the industry, Mr. Han. I've worked with Warren Radco in Alaska, In Mexico, in --

HAN LI SU

But never on a project of this scale. We believe the leases must be awarded to a company large enough to absorb the losses during exploration.

BLAKE

Without compromising full production once oil is found.

HAN LI SU

Exactly. You obviously understand that.

BLAKE

I do.

(CONTINUED)

67 CONTINUED:

67

HAN LI SU

Then you'll understand why Mrs. Alexis Colby's company suits our needs.

(on Blake's look)

Their revenues were triple that of Radco's for Fiscal Eighty-three.

BLAKE

Minister Han, let me remind you that size isn't everything. Warren Radco is highly respected in the community, a man of his word.

At that moment there's a KNOCK on the door. Simultaneously the PHONE RINGS. Ashley opens the door for a room service waiter as Blake goes to the phone as he says to Han Li Su.

BLAKE

(continuing)

Pardon me.

ASHLEY

(to Han)

I took the liberty of ordering tea. May I pour you a cup?

HAN LI SU

Yes, please.

68 ANGLE - FAVORING BLAKE

68

BLAKE

(picking up the phone)

Hello? Blake Carrington speaking...

INTERCUT:

69 INT. MANSION LIBRARY - KRYSTLE - DAY

69

NOTE: Fireplace is on.

KRYSTLE

Blake, we keep missing each other. How are things going?

70 ON BLAKE

70

BLAKE  
Everything's fine.

71 ANGLE ON ASHLEY AND HAN LI SU

71

ASHLEY  
But, Minister, Blake and Alexis  
Colby have been divorced for many  
years.

HAN LI SU  
But Mrs. Colby indicates they are  
both involved in business matters.

ASHLEY  
Mr. Han, they're not partners.  
As a matter of fact their  
companies are rivals.

72 BACK TO KRYSTLE AND BLAKE

72

KRYSTLE  
Did I pick a bad time to call?  
You're not alone, are you?

BLAKE  
As a matter of fact I'm not.  
I'm in the middle of a meeting  
with Minister Han. I'm sorry.  
I'll call you tonight. Will  
you be home?

KRYSTLE  
Yes... Where else, Blake?

BLAKE  
Well, every time I've called  
you've been out.

73 ON KRYSTLE

73

KRYSTLE  
(controlling  
her angler)  
I'll be home tonight. Call  
me then, Blake.

And she hangs up.



BLAKE

Krystle?

He hangs up just as Ashley is saying to Han Li Su.

ASHLEY

Real friendship is based on trust. You and I have been friends for a long time. Blake is also my friend. You were wise to make him captain of your ship. Now, why not let him steer the course?

Han Li Su smiles, rises.

HAN LI SU

Wise decisions are rarely made in haste. We shall meet again tomorrow.

He bows politely and exits.

BLAKE

(sits)

Looks like Alexis won the first round.

ASHLEY

(crosses to bar)

Han meant what he said. With the Chinese the most important thing is patience.

She pours two drinks and brings them over as:

ASHLEY

All right, now that the formalities are over, let's sit down, take our shoes off and have a drink.

BLAKE

Good idea.

(takes drink)

Thanks.

ASHLEY

That was your wife calling.

BLAKE

Yes, it was.

(CONTINUED)

75 CONTINUED:

75

She picks up a framed photo of Krystle and Kristina from Blake's night table.

ASHLEY

She's beautiful. What's she like, Blake? \*

BLAKE

I'm sorry, Ashley. I just don't think I want to talk about her right now.

ASHLEY

You know, I get the feeling: Mr. Carrington loves Mrs. Carrington very, very much. If he didn't --

BLAKE

Yes?

ASHLEY \*

(smile)

He'd be quite a catch. He'd have a lot of ladies strewing roses in his path. And gardenias. And carnations.

(addendum)

And maybe an orchid or two.

Blake smiles back. HOLD for a beat. \*

CUT TO:

76 EXT. DELTA RHO FARMS - DAY (STOCK)

76

77 INT. DANIEL'S STUDY - DAY

77

A couple of detailed maps of Paraguay are spread out on the desk dotted with flags, arrows, and military notations. Daniel is showing CHARLES a handful of grainy black and white photos taken with a telephoto lens. \*

DANIEL

That's the professor alright. And that's his apartment in Villarrico. As long as he's kept under house arrest we have access, but once they move him to the military prison in Asuncion it's all over.

(CONTINUED)

CHARLES

Then we've got to move fast or not at all. Who's going to make up the team?

DANIEL

Talbot, Suarez, Goetz, Lasher --

CHARLES

And Dexter?

DANIEL

No.

Charles shakes his head.

DANIEL

(continuing)

I don't like it either but we'll just have to go without him. We've done it before.

CHARLES

Not on this type of operation.

DANIEL

With or without Dex I'm getting the old man out and I don't have time to --

KRYSTLE (o.s.)

Daniel?

DANIEL

Hang on...

He crosses to the door giving Charles time to gather up the maps and pictures and put them out of sight. Then, Daniel opens the door REVEALING Krystle.

KRYSTLE

I'm sorry for barging in like this but I was checking on the colt and the door was open so --

DANIEL

Stop apologizing. Do you have to rush off or do you have time for a ride? I thought you might like to take a crack at a favorite of mine.

(CONTINUED)

77 CONTINUED: (2)

77

KRYSTLE  
(excited)  
I'd love to.

On which Daniel picks up his jacket and hat. \*

78 INT. STABLE - DAY

78

Krystle is checking the horse's girth.

KRYSTLE  
He's magnificent.

DANIEL  
Don't let him fool you. He likes  
to gallop and it's hard to slow  
him down. He threw Charles last  
week. Stay in control. Let him  
know who's boss.

79 EXT. RIDING TRAIL - DAY

79

Daniel kicks his horse who breaks into an easy canter. Krystle's horse changes pace even before she does anything. But then Daniel's horse gets half a length ahead and suddenly Krystle's horse takes off like the wind.

DANIEL  
Turn him! Rein in hard on the  
right! Krystle!

But Krystle and the horse are gone over a rise. Daniel kicks his horse and the race is on.

80 TRAIL

80

Krystle is riding desperately trying to stop the runaway horse. Pulling hard on the right rein she manages to turn his head and slow him down. Daniel, behind her, starts to gain. But Krystle's horse takes the bit in his teeth and jerks his head to the left nearly yanking Krystle off and forcing her to drop the rein. Luckily, Daniel overtakes just as the horse gets his head up. He grabs the reins but the horse pivots on his hind legs and Krystle falls off. Daniel dismounts and runs to her. Krystle is lying on her side, her knees pulled up, clutching her shoulder. Daniel drops down beside her.

(CONTINUED)

80 CONTINUED:

80

DANIEL

Is it your shoulder? Did you  
fall on it?

As he's talking he feels her arm, looks in her eyes  
for any sign of concussion.

KRYSTLE

(rubbing her  
shoulder)

It hurts but it's not broken...  
I rolled when I fell...

She holds out her hands which are trembling. He takes  
her hands and presses them together enclosing them in  
his.

DANIEL

You scared the hell out of me  
but you did great. I'm proud  
of you. Sure you're okay?

KRYSTLE

You look more frightened than  
I was.

Their eyes meet. He takes her in his arms and hugs her  
tight. \*

81 CLOSE - DANIEL AND KRYSTLE

81

DANIEL

I thought you were...

KRYSTLE

I'm fine, Daniel. I'm not hurt. \*

He pulls away slightly and taking her face in his hands  
kisses her on the mouth, with mounting urgency and  
passion. FREEZE FRAME. \*

FADE OUT.

THE END

Ed Leavitt & Co.

*“DUPLICATUS EXPERTUS”*

*6561 Santa Monica Boulevard*

*Hollywood, California 90038*

*(213) 463-7148*

One Line Shooting Schedule

Prod. # DY-104

Date DEC 7 1984

Day/Date	Set	D/N	Pages	Scenes	Description	Location
1 <sup>ST</sup> DAY MON 12/10	INT LUKE'S APT	N	15 <sup>1/8</sup>	18, 19	LEAVE STEVEN ALONE	STAGE 4
	INT SIERRA ROOM/BAR	N	13 <sup>1/8</sup>	24, 25	ADAM SQUEEZED OUT	↓
2 <sup>ND</sup> DAY TUE 12/11	EXT DELTA RHO FARM	D	35 <sup>1/8</sup>	30, 31, 32 50, 51, 52 53	SKEET SHOOT	VENTURA FARMS
	EXT DELTA RHO FARM	D	14 <sup>1/8</sup>	79, THRU 81	RIDE, CHASE, FALL	↓
	INT STABLE	D	7 <sup>1/8</sup>	78	PREPARE FOR RIDE	
	INT STABLE	D	12 <sup>1/8</sup>	9	KRYSTLE COMMITTED	
3 <sup>RD</sup> DAY WED 12/12	INT CONSERVATORY	D	13 <sup>1/8</sup>	29	RECONCILIATION WANT WORK	STAGE 3
	INT CONSERVATORY	D	21 <sup>1/8</sup>	55 THRU 59	LB DOESN'T LIKE NIKKI	↓
	INT UPSTAIRS HALLWAY	N	4 <sup>1/8</sup>	22	JEFF TIGHT LIPPED	
	INT LIBRARY	D	11 <sup>1/8</sup>	2, PT 6 69, PT 72	KRYSTLE WITH BABY KRYSTLE CALLS BLAKE	↓
	INT DANIEL'S STUDY	D	12 <sup>1/8</sup>	77	KRYSTLE DROPS IN	STAGE 5
4 <sup>TH</sup> DAY THUR 12/13	INT BLAKE'S ACAPULCO SUITE	D	3 <sup>1/8</sup>	34, 35, 36	BLAKE GETS PIX	STAGE 2
	" "	D	22 <sup>1/8</sup>	5, 6, 7	ALEXIS WANTS LEASES	↓
	" "	D	16 <sup>1/8</sup>	67, 68, 70 71, PT 72	THINGS NOT GOING WELL	
	INT ACAPULCO HOTEL DINING ROOM	D	12 <sup>1/8</sup>	64	DEX WARNS AMANDA	STAGE 2
5 <sup>TH</sup> DAY FRI 12/14	INT HOTEL BALLROOM	N	64 <sup>1/8</sup>	38 THRU 45	BIG PARTY	STAGE 2
6 <sup>TH</sup> DAY MON 12/17	INT HOTEL BALLROOM	N	12 <sup>1/8</sup>	47	YOUNG LOVERS DANCE	STAGE 2
	INT ACAPULCO HOTEL DINING ROOM	D	42 <sup>1/8</sup>	11 THRU 16	EVERYBODY MEETS	↓
	INT ACAPULCO HOTEL DINING ROOM	D	17 <sup>1/8</sup>	49	ALEXIS STILL WANTS LOUIS	↓
7 <sup>TH</sup> DAY TUE 12/18	INT ROYAL HIDEAWAY	D	13 <sup>1/8</sup>	61, 62	AMANDA TEASES	STAGE 2
	INT ALEXIS SUITE	N	12 <sup>1/8</sup>	27	ASHLEY CAN'T BE BOUGHT	STAGE 4
	" "	D	21 <sup>1/8</sup>	66	AMANDA EXCITED	
	INT JEFF/NIKKI'S SUITE	N	7 <sup>1/8</sup>	21	JEFF ANGRY AT NIKKI	STAGE 3

— REVISED —