

DYNASTY

Episode 29: "THE BABY"

Teleplay by
Edward DeBlasio

Story by
Eileen and Robert Mason Pollock

Executive Producers
Aaron Spelling and Douglas S. Cramer

Supervising Producer
E. Duke Vincent

Producers
Elaine Rich and Ed Ledding

A RICHARD AND ESTHER SHAPIRO PRODUCTION
in association with
AARON SPELLING PRODUCTIONS

FINAL DRAFT

January 22, 1982

DYNASTY

Episode 29: "The Baby"

CAST

BLAKE CARRINGTON

KRYSTLE CARRINGTON

CLAUDIA BLAISDEL

STEVEN CARRINGTON

FALLON CARRINGTON COLBY

JEFF COLBY

CECIL COLBY

JOSEPH

ALEXIS CARRINGTON

NICK TOSCANNI

SAMMY JO

WOMAN GUEST

THOMAS CRAYFORD

*

DR. ANN HOLTON

DR. JENNIFER BRIGHTON

*

CIRCULATING NURSE

TONY

MORGAN HESS

*

NURSE

DYNASTY

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SETS

EXTERIORS:

CARRINGTON MANSION
Alexis' Studio *

COUNTRY ROAD - ACCIDENT SITE *

CLAUDIA'S APARTMENT BUILDING

INTERIORS:

CARRINGTON MANSION
Main Hall
Master Bedroom
Kitchen *

Steven/Sammy Jo Bedroom
Library
Front Door Area *

HOSPITAL

Emergency Section
Corridor
Corridor *

Examining Room
Operating Room
Visitors' Lounge *

Fallon's Room
Corridor Outside Fallon's
Room
Corridor Outside Infant
Intensive Care Unit
Corridor Outside *

Examining Room *

COLBY'S OFFICE

ALEXIS' STUDIO

CLAUDIA'S STUDIO APARTMENT *

STOCK

CARRINGTON MANSION

MEMORIAL HOSPITAL *

COLBYCO BUILDING

KRYSTLE/HORSE REARING (S-19)

VEHICLES

FALLON'S CLENET *

DYNASTY

Episode 29: "The Baby"

CHRONOLOGY

DAY #1

Sc. 1 thru 55 - NIGHT

*

DAY #2

Sc. 56 thru 91 - DAY

*

AARON SPELLING PRODUCTIONS

DYNASTY

EPISODE 29

PROD. #S-29

SHOOTING SCHEDULE

EXEC. PRODUCERS: AARON SPELLING
DOUGLAS S. CRAMER
PRODUCERS: ELAINE RICH
ED LEDDING
DIRECTOR: JERRY COURTLAND
UPM: FLORA LANG
1ST A.D.: ERNIE JOHNSON
2ND A.D.: ALICE BLANCHARD
LOCATION MGR.: ED DUFFY

SHOOTING DATES:
THURSDAY, JANUARY 28, 1982
THRU
FRIDAY, FEBRUARY 5, 1982

<u>DATE</u>	<u>SET/SCENES</u>	<u>CAST</u>	<u>LOCATION</u>
DAY 1/2 THURSDAY 1/28/82	<u>INT. ALEXIS STUDIO</u> Scs. 85, 86, 87, 88 Day - 1 6/8 pgs Krystle & Alexis fight.	#3 KRYSTLE #5 ALEXIS <u>STUNTS/DOUBLES</u> St Dbl Krystle St Dbl Alexis <u>EXTRAS</u> 2 S.I.	STAGE 20 <u>PROPS</u> Shotgun Breakaways Portrait of Blake <u>CAMERA</u> Hand-held camera <u>MAKEUP</u> Cuts, scratches, bruises Body makeup <u>WARDROBE</u> Breakaways
	<u>INT. ALEXIS STUDIO</u> Sc. 91 Day - 1 5/8 pgs Hess brings info on Krystle Jennings.	#5 ALEXIS #16 HESS <u>EXTRAS</u> 2 S.I.	SAME AS ABOVE <u>PROPS</u> Same as Sc. 88 <u>SET DRESSING</u> Same as Sc. 88
	<u>INT. HESS' OFFICE</u> Sc. 76pt Day - 3/8 pg Hess talks to Alexis.	#5 ALEXIS (VO) #16 HESS <u>EXTRAS</u> 1 S.I.	SAME AS ABOVE

END OF DAY 1/2 - TOTAL PAGES: 3 6/8

DATE	SET/SCENES	CAST	LOCATION
DAY 1½ FRIDAY 1/29/82	<u>INT. MAIN HALL</u>	#1 BLAKE	STAGE 8
	Scs. 2, 3, 4, 5 Night - 1 7/8 pgs	#2 NICK #3 KRYSTLE #7 STEVEN #9 JOSEPH #10 CECIL #11 SAMMY JO #19 WOMAN GUEST	<u>PROPS</u> Same as Sc. 84, Episode S-28 <u>MAKEUP</u> Body makeup
	Blake & Krystle say goodnight to guest.	<u>EXTRAS</u> 6 S.I. (2 as maids) 5 Couples 2 Male Servants	
	<u>INT. FRONT DOOR AREA</u>	#7 STEVEN #9 JOSEPH #11 SAMMY JO	SAME AS ABOVE
	Scs. 37, 38 Night - 1 3/8 pgs	<u>EXTRAS</u> 3 S.I.	
	Joseph tells Steven & Sammy Jo about accident.		
	<u>INT. MAIN HALL</u>	#5 ALEXIS #9 JOSEPH	SAME AS ABOVE
	Sc. 74 Day - 4/8 pg	<u>EXTRAS</u> 2 S.I. 2 Maids	<u>PROPS</u> Vacuum cleaner Dust rags, etc.
	Alexis wants to see Fallon.		
----- COMPANY MOVES TO FRANKLIN CANYON -----			
	<u>EXT. COUNTRY ROAD</u>	#4 FALLON #5 ALEXIS	FRANKLIN CANYON
	Scs. 6, 7, 8 Night - 1 pg	<u>EXTRAS</u> 2 S.I. 1 ND Driver & car	<u>VEHICLES</u> Clenet <u>MAKEUP</u> Scratches, cuts, bruises, tears
	Alexis flags a car.		

END OF DAY 1½ - TOTAL PAGES: 4 6/8

DATE	SET/SCENES	CAST	LOCATION
DAY 2½ MONDAY 2/1/82	<u>INT. CORRIDOR (OUT- SIDE INTENSIVE CARE)</u> Scs. 68, 69 Day - 1 2/8 pgs Blake has seen baby.	#1 BLAKE #2 NICK #14 JENNIFER <u>EXTRAS</u> 3 S.I. 2 Nurses 2 Orderlies 1 Doctor 3 Visitors 2 Patients	STAGE 17 <u>PROPS</u> 2 Stethoscopes Walker 2 Clipboards
	<u>INT. CORRIDOR (OUTSIDE O.R.)</u> Sc. 35 Night - 1/8 pg Jennifer looks worried. Takes baby to ICU.	#14 JENNIFER <u>EXTRAS</u> 1 S.I. 1 Orderly 1 Nurse	SAME AS ABOVE <u>PROPS</u> Baby doll Hospital blanket
	<u>INT. VISITOR'S LOUNGE</u> Scs. 48, 49, 50, 51, 52 Night - 3 6/8 pgs Blake's a grand- father. Alexis wants to see baby.	#1 BLAKE #2 NICK #3 KRYSTLE #5 ALEXIS #7 STEVEN #13 DR. HOLTON <u>EXTRAS</u> 6 S.I. 1 Nurse 1 Doctor 3 Visitors 1 Police Officer 2 Orderlies 1 Receptionist	SAME AS ABOVE
	<u>INT. EMERGENCY CORRIDOR</u> Scs. 10, 11 Night - 2 1/8 pgs Paramedics bring in Fallon & Alexis.	#2 NICK #4 FALLON #5 ALEXIS #12 CRAFTORD #18 NURSE <u>EXTRAS</u> 5 S.I. 1 Doctor 2 Paramedics 1 Officer 2 Nurses 2 Orderlies 2 Visitors 1 Lab Tech	SAME AS ABOVE <u>PROPS</u> Gurney IV Stethoscope Clipboards, etc.

DATE	SET/SCENES	CAST	LOCATION
DAY 3½ TUESDAY 2/2/82	<u>INT. VISITOR'S LOUNGE</u> Scs. 29, 30 Night - 1 4/8 pgs Blake & Krystle arrive. Alexis explains. Krystle disbelieves.	#1 BLAKE #3 KRYSTLE #5 ALEXIS EXTRAS 3 S.I. 2 Visitors 1 Police Ofcr 1 Receptionist	STAGE 17 MAKEUP Tears
	<u>INT. HOSPITAL PHONE</u> Sc. 17pt Night - 2/8 pg Alexis talks to Blake.	#1 BLAKE (VO) #5 ALEXIS EXTRAS 1 S.I. 1 Patient 1 Police Ofcr 1 Doctor 1 Receptionist 3 Visitors 1 Nurse	SAME AS ABOVE
----- COMPANY MOVES TO STAGE 8 -----			
	<u>INT. FALLON'S HOSP. ROOM</u> Sc. 55 Night - 4/8 pg Alexis talks to a sleeping Fallon.	#4 FALLON #5 ALEXIS EXTRAS 1 Night Nurse 2 S.I.	STAGE 8 PROPS IV
	<u>INT. FALLON'S ROOM</u> Scs. 57, 58, 59, 60 Day - 2 6/8 pgs Fallon kicks Alexis out.	#4 FALLON #5 ALEXIS EXTRAS 2 S.I. 1 Day Nurse	SAME AS ABOVE PROPS IV
	<u>INT. FALLON'S ROOM</u> Sc. 71 Day - 1 4/8 pgs Fallon won't share problem with Blake.	#1 BLAKE #3 KRYSTLE #4 FALLON EXTRAS 3 S.I. 1 Nurse	SAME AS ABOVE PROPS Glass of OJ Tray IV

DATE	SET/SCENES	CAST	LOCATION
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DAY 3½
(CONT'D)

INT. FALLON'S
HOSPITAL ROOM

#4 FALLON
#8 JEFF

STAGE 8

Sc. 78
Day - 1 3/8 pgs

EXTRAS
2 S.I.
1 Nurse

Fallon doesn't
want to see her
baby.

END OF DAY 3½ - TOTAL PAGES: 7 6/8

DATE	SET/SCENES	CAST	LOCATION
DAY 4½ WEDNESDAY 2/3/82	<u>INT. FALLON'S CORRIDOR</u>	#5 ALEXIS #13 DR. HOLTON	STAGE 8
	Scs. 53, 54 Night - 7/8 pg Alexis insists on seeing Fallon.	<u>EXTRAS</u> 2 S.I. 1 Nurse 1 Doctor 1 Lab Tech 1 Orderly	<u>PROPS</u> Stethoscope Clipboard
	<u>INT. FALLON'S CORRIDOR</u>	#5 ALEXIS	SAME AS ABOVE
	Sc. 61 Day - 2/8 pg Alexis is angry with Sammy Jo.	<u>EXTRAS</u> 1 S.I. 1 Nurse	<u>PROPS</u> Stethoscope
	<u>INT. FALLON'S CORRIDOR</u>	#1 BLAKE #3 KRYSTLE	SAME AS ABOVE
	Scs. 70, 72 Day - 5/8 pg Blake & Krystle enter Fallon's room. Krystle tells Blake to talk to Alexis.	<u>EXTRAS</u> 2 S.I. 2 Nurses 2 Visitors 1 Patient	<u>PROPS</u> Wheelchair Food cart Laundry basket
	<u>INT. MASTER BEDROOM</u>	#1 BLAKE #3 KRYSTLE #5 ALEXIS (VO)	SAME AS ABOVE
	Scs. 16, 17pt Night - 1 2/8 pgs Blake gets call from Alexis.	<u>EXTRAS</u> 2 S.I.	<u>PROPS</u> Champagne bucket Glasses Candle
			<u>SPECIAL EFX</u> Fireplace
	<u>INT. DOWNSTAIRS CORRIDOR</u>	#1 BLAKE #8 JEFF #9 JOSEPH	SAME AS ABOVE
	Scs. 65, 66 Day - 1 4/8 pgs Blake informs Jeff of baby.	<u>EXTRAS</u> 3 S.I. 2 Maids	
	<u>INT. LIBRARY</u>	#1 BLAKE	SAME AS ABOVE
	Sc. 64 Day - 3/8 pg Blake talks to his stockbroker.	<u>EXTRAS</u> 1 S.I.	

DATE	SET/SCENES	CAST	LOCATION
DAY 4½ (CONT'D)	<u>INT. STEVEN'S BEDROOM</u> Sc. 63 Day - 1 2/8 pgs Sammy Jo won't see Fallon.	#7 STEVEN #11 SAMMY JO <u>EXTRAS</u> 2 S.I.	STAGE 8
	<u>INT. COLBY'S OFFICE</u> Sc. 90 Day - 1 3/8 pgs No info. No deal.	#6 CLAUDIA #10 COLBY <u>EXTRAS</u> 2 S.I.	SAME AS ABOVE <u>PROPS</u> Camera

END OF DAY 4½ - TOTAL PAGES: 7 4/8

DATE	SET/SCENES	CAST	LOCATION
DAY 5½ THURSDAY 2/4/82	<u>INT. KITCHEN</u>	#3 KRYSTLE #9 JOSEPH #17 TONY	STAGE 8
	Scs. 82, 84 Day - 1 1/8 pgs Krystle puts 2&2 together.	<u>EXTRAS</u> 3 S.I.	<u>PROPS</u> Shotgun Gun cleaning kit Bit sandwich

	<u>INT./EXT. MANSION FRONT DOOR</u>	#3 KRYSTLE #11 SAMMY JO	SAME AS ABOVE
	Scs. 80, 81 Day - 5/8 pg Sammy Jo leaves.	<u>EXTRAS</u> 2 S.I. 1 Cab Driver	<u>PROPS</u> Luggage <u>VEHICLES</u> Yellow cab

COMPANY MOVES TO STAGE 20			

	<u>INT. ALEXIS' STUDIO</u>	#5 ALEXIS #11 SAMMY JO #16 HESS (VO)	STAGE 20
	Sc. 76 Day - 3 7/8 pgs Alexis buys Sammy Jo.	<u>EXTRAS</u> 2 S.I.	<u>PROPS</u> Checkbook Folded paper

	<u>INT. OPERATING ROOM</u>	#4 FALLON #13 DR. HOLTON #14 JENNIFER #15 CIRCULA- TING NURSE	SAME AS ABOVE
	Scs. 25, 26, 27, 31, 32, 33, 34 Night - 2 pgs Caesarian.	<u>EXTRAS</u> 4 S.I. 1 Asst. Male Doctor 1 Anesthesio- logist 1 Scrub Nurse	<u>PROPS</u> As discussed

END OF DAY 5½ - TOTAL PAGES: 7 5/8

DATE	SET/SCENES	CAST	LOCATION
DAY 6 FRIDAY 2/5/82	<u>INT. CLAUDIA'S APT.</u> Scs. 13, 14, 19, 20, 21, 40, 41, 42, 43, 44, 45, 46 Night - 4 6/8 pgs 13,14 - Claudia shows Jeff gun. They kiss. 19-21 - Claudia takes key from Jeff's keyring. 40-46 - Claudia returns key.	#6 CLAUDIA #8 JEFF #20 V.O. <u>EXTRAS</u> 2 S.I.	STAGE 20 <u>PROPS</u> Gun Keys <u>WARDROBE</u> Raincoat <u>ELECTRICAL</u> Light change
	<u>INT. EMERGENCY ROOM</u> Sc. 23 Night - 2 4/8 pgs Dr. Holton tells Nick the odds. Fallon goes to OR.	#2 NICK #4 FALLON #13 DR. HOLTON <u>EXTRAS</u> 3 S.I. 2 Nurses 2 Attendants	SAME AS ABOVE <u>PROPS</u> As discussed

END OF DAY 6 - TOTAL PAGES: 7 2/8

DATE	SET/SCENES	CAST	LOCATION
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STOCK EXT. CARRINGTON MANSION

Scs. 1/15/36
Night - 3/8 pg

Establish.

EXT. MEMORIAL HOSPITAL

Scs. 9, 22, 28, 47
Night - 4/8 pg

Establish.

EXT. CLAUDIA'S APARTMENT
BUILDING

Scs. 12, 18, 39
Night - 3/8 pg

Establish.

EXT. MEMORIAL HOSPITAL

Scs. 56, 67, 77
Day - 3/8 pg

Establish.

EXT. CARRINGTON MANSION

Scs. 62, 73, 79
Day - 3/8 pg

Establish.

EXT. CARRINGTON MANSION

Sc. A75
Day - 1/8 pg

Aerial establish.

EXT. SUBLIMINAL SHOT

Sc. A75
Day - 1/8 pg

Horse rearing.

DATE	SET/SCENES	CAST	LOCATION
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STOCK	<u>EXT. COLBYCO BUILDING</u>		
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(CONT'D)	Sc. 89		
	Day - 1/8 pg		
	Establish.		

STOCK TOTAL:	2 3/8
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SHOOTING TOTAL:	46
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GRAND TOTAL:	<u>48 3/8 pgs</u>
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DYNASTY

Episode 29: "The Baby"

ACT ONE

FADE IN:

1 EXT. CARRINGTON MANSION - NIGHT (STOCK) 1

Same night as Episode 28. Lights blazing. BEGIN CREDITS.

2 INT. MAIN HALL - WIDE - NIGHT 2

We see that the party is breaking up. KRYSTLE and BLAKE, his arm around her lovingly, are saying good-night to guests. STEVEN and SAMMY JO, standing a distance away and a little apart from one another, are watching. JOSEPH is silently signalling to a few of the servants to remove this platter, place those glasses on a tray, etc. END CREDITS as:

3 CLOSER ON BLAKE AND KRYSTLE 3

Smiling, listening to amenities from a WOMAN GUEST.

WOMAN GUEST

Good night, Blake. Krystle.

KRYSTLE

Good night, Deirdre. *

WOMAN GUEST

Wonderful party. Historic, you might say.

BLAKE

(smiles back)

Yes, you might.

WOMAN GUEST

(kisses him)

I'm so happy for you. Your eyes. What happened tonight.

BLAKE

That I could see again?

(regards Krystle,
holds her closer
to him)

I saw a lot of things again tonight.

4 ANGLE ON NICK

4

As he approaches and reaches Sammy Jo and Steven.

NICK

Steven, do you know where Fallon is?

STEVEN

No, I don't, Nick. I haven't seen her -- at least not for the past half-hour.

Nick nods, goes off. Steven turns to Sammy Jo.

STEVEN

(continuing)

Have you seen her, Sammy Jo?

SAMMY JO

(guilty; covering)

No. She's pregnant. Maybe she just went up to bed.

(no pause)

You know what I need right now? To take a walk. I have this awful headache. -- Can we?

*

*

Steven shrugs: sure.

They head for the side door of the Main Hall.

5 BACK WITH BLAKE AND KRYSTLE

5

and COLBY, who approaches them now. Smile, tight.

COLBY

I guess the only word, Blake, is congratulations. I'm very pleased for you. Very.

BLAKE

Thank you, Cecil.

They shake hands, briefly. Colby kisses Krystle's cheek.

COLBY

Good night, Krystle. You look happy. Stay that way.

KRYSTLE

I will.

(CONTINUED)

5 CONTINUED

5

COLBY

("afterthought")

By the way, my 'date' seems to
have disappeared. Do you have
any idea where Alexis is?

6 EXT. COUNTRY ROAD - ACCIDENT SITE - ALEXIS - NIGHT 6

Disheveled, near-hysterical as she scrambles down the
embankment to the Clenet. We see that:

7 CLOSER ON FALLON AND CAR 7

FALLON, unconscious, is behind the wheel. Alexis
reaches for her, tries to hold her, the tears filling
her eyes as:

*

ALEXIS

Fallon! Darling! Fallon, open
your eyes! Please! It's Mummy.
Please!

A moment. Then slowly Fallon's eyes open, if barely.

FALLON

Mother...?

ALEXIS

Yes. Oh thank God!

Alexis begins to struggle to free her, when Fallon
gives a sudden shriek.

FALLON

The pain! It's the baby! I know
it! It's the baby!

As Alexis takes off her fur, wraps it around Fallon.

ALEXIS

You'll be all right. Just try to
stay calm... stay warm... and
you'll be all right!

She watches, helplessly, as Fallon begins to sob, the
pain compounding. Then:

8 WITH ALEXIS

8

She climbs back to the road. Reaches it.

(CONTINUED)

8 CONTINUED:

8

A car, headlights on, is coming. Alexis begins to wave, frantically.

ALEXIS

Help, please! Help us! Help us!!

The car passes her. But then it abruptly stops and it begins to back up.

9 EXT. MEMORIAL HOSPITAL - NIGHT (STOCK)

9

10 INT. EMERGENCY SECTION CORRIDOR - ON NICK - NIGHT

10

Still wearing a tuxedo, tie open, he emerges from a room and runs into CRAYFORD, the hospital administrator. They walk as:

*
*

CRAYFORD

(smile)

Not a very good party, Doctor?

*

NICK

It was all right. I came back to check on the Morales boy. He's doing fine.

CRAYFORD

I know. Part of it's thanks to you. For a surgeon who's been away from the table a while -- you didn't get too rusty.

*

NICK

I tried.

(then)

I want to ask you something. Were you serious about my coming on staff here; not in psychiatry, but in neurosurgery again?

CRAYFORD

When it comes to running this hospital, I'm always serious.

*

NICK

(moment, then)

Can I level with you?

(MORE)

(CONTINUED)

NICK (CONT'D)

-- That injury to my hand, I never really faced it till tonight. But you called it. I was using it as an excuse to never operate again. I was so damned afraid I'd lose another patient. But that boy, in there, and the way he smiled at me -- that smile, beautiful, groggy smile...

*
*

CRAYFORD

I guess you're ready to sign a new contract.

*

NICK

My guess is you've drawn it up already.

They've reached the Emergency Entrance Section by now. Nick stops, stunned, his smile going as:

11 HIS POV - FALLON AND ALEXIS

11

Fallon is being wheeled quickly into the Emergency Room ... Alexis, mud-stained, walking alongside the gurney. She stops short on sight of Nick, cries out:

*

ALEXIS

Dr. Toscani!

Nick mutters an "excuse me" to Crayford, crosses quickly to Alexis.

*

ALEXIS

(continuing;
hysterically)

Oh, God! It's Fallon!

*

NICK

I saw. What happened?

ALEXIS

We were in her car... I tried to tell her she was driving too fast, too fast... It went off the road... I -- tried to get help. But nobody would stop. They all kept going. Till finally... Oh, God, Nick! It's the baby!

(CONTINUED)

11 CONTINUED: 11

Nick regards her, the sobbing, the mounting hysteria.
He turns to a NURSE who is passing.

NICK

Nurse. Give Mrs. Carrington oxazepam.
Fifteen milligrams. *

NURSE

Yes, Doctor.

Then we MOVE WITH Nick as he goes off in the direction
Fallon was wheeled.

12 EXT. CLAUDIA'S APARTMENT BUILDING - NIGHT 12

13 INT. CLAUDIA'S STUDIO APARTMENT - NIGHT 13 *

The room is empty the beat -- except for LOUD MUSIC
from an apartment next door or above. Then the door
opens. CLAUDIA enters with JEFF. She turns on a
lamp. Silently, they regard one another. Even a bit
awkwardly.

14 CLOSER ON JEFF AND CLAUDIA 14

CLAUDIA

(smile)

I told you I had noisy neighbors.

JEFF

Have you tried banging on the walls?

Claudia opens a drawer, lifts out small revolver. *

CLAUDIA

(wryly)

I've even been tempted to shoot
this off. My permit does say:
'For self-protection.'

They both laugh a little, as she replaces gun. Then
Jeff, and smile going:

JEFF

God, I was in a rotten mood when I
walked out of that party. I'm glad
you suggested we go to the club for
a drink.

CLAUDIA

Three drinks. I'm just a little bit
woozy. *

(CONTINUED)

14 CONTINUED:

14

JEFF
 (a bit uneasy)
 Well, I should be going.

CLAUDIA
 (moment)
 Do you have to, Jeff? Right away?
 -- Do you?

JEFF
 (moment)
 No.

They regard one another again. And then they reach for each other and they kiss passionately, very passionately.

15 EXT. MANSION - NIGHT (STOCK) 15

Later, only a few lights on now.

16 INT. MASTERBEDROOM - BLAKE AND KRYSTLE - NIGHT 16

Fireplace going. Bucket of champagne -- two glasses.
 They are in bed, in an embrace as:

*
*

KRYSTLE
 I'll never forget tonight -- this party, Blake.

BLAKE
 I love you, Krystle. I love you so much. It seems like a hundred dark years since I held you like this.

KRYSTLE
 It's been more than that for me. It's been an eternity. I was so confused... and so lonely. But not anymore.
 (then)
 Say it again... that you love me.

BLAKE
 More than life. Can you match that?

KRYSTLE
 Yes.

BLAKE
 How?

(CONTINUED)

16 CONTINUED:

16

KRYSTLE

By showing you how much I love
you; how desperately much.

She touches his face tenderly, then she brings her
lips up towards his. And they kiss. And it is as
they are kissing that the PHONE begins to RING. ONCE.
TWICE. THREE TIMES. Kiss ending:

BLAKE

Let it ring.

KRYSTLE

Right off the hook.

But the RINGING PERSISTS. As if louder. More irrita-
tingly. ANOTHER time. ANOTHER. Finally, Blake
crosses to phone, nearby.

BLAKE

Damn these private lines.
(lifts receiver)
Who is it?

17 INT. HOSPITAL CORRIDOR - TIGHT ON ALEXIS AND WALL PHONE
PHONE INTERCUTS

17

*

ALEXIS

It's Alexis, Blake. Fallon -- We
both need you. Come to us, Blake.

BLAKE

(as Krystle
approaches)

Alexis: what about Fallon? Where
are you calling from?

ALEXIS

Memorial Hospital. There's been
an accident! Come quickly, Blake.
Please!!

She hangs up. Hold on her, trembling then:

18 EXT. CLAUDIA'S APARTMENT BUILDING - NIGHT

18

19 INT. CLAUDIA'S STUDIO APARTMENT - JEFF - NIGHT

19

*

In the bed, sofa bed, which has been pulled out now,
asleep. WIDEN ANGLE to include Claudia.

*

(CONTINUED)

- 19 CONTINUED: 19
 She wears a kimono... is out of the bed, going through Jeff's pockets while keeping an eye on him. *
- 20 CLOSER SHOTS: JEFF AND CLAUDIA 20
 He stirs. She freezes. Then he continues to sleep.
- 21 WITH CLAUDIA 21
 As she finds his keys, in one of the trouser pockets... slips one off the key ring, then goes to closet, opens it, pulls out a raincoat and exits... *
- 22 EXT. HOSPITAL - NIGHT (STOCK) 22
- 23 INT. HOSPITAL EXAMINING ROOM - NICK AND FALLON - NIGHT 23
 She lies, conscious, on an examining table, in terrible pain. But she manages a small smile as she sees Nick approach, reach her.

FALLON

(barely)

Nick... you came to be with me...

NICK

I was here, Fallon. I heard what happened. And yes, I'm with you now.

FALLON

Take my hand, please. Hold it. Tight. I hurt so much...

NICK

(taking hand)

I know.

FALLON

(pain compounding)

So much.

NICK

Shhhh. I know. I know.

FALLON

Your hand. It's all I've got left to hold onto...

(CONTINUED)

23 CONTINUED:

23

NICK

No, Fallon, no. You still have the baby... and you're going to be all right... and the baby's going to be all right.

At that moment, DR. ANN HOLTON of an earlier episode appears in door.

DR. HOLTON

Doctor, will you step outside for a minute?

FALLON

Don't go. Stay with me, Nick, please...

As he releases his hand gently from hers:

NICK

I'll be here tonight, okay?

24 INT. CORRIDOR OUTSIDE EXAMINING ROOM - ON DR. HOLTON - 24 NIGHT

Watching as Nick exits the Examining Room.

DR. HOLTON

You're Dr. Toscanni.
(on the nod)
I'm Ann Holton, Mrs. Colby's obstetrician. We have to prep her for a Caesarean. Immediately.

NICK

Is her husband here? *

DR. HOLTON

We couldn't reach him. But her father's on his way. We can't wait. *

NICK

Dr. Holton... what are the odds the baby'll still be alive when you get to it? *

DR. HOLTON

Considering what the mother's been through? All we can do is hope.

And on Nick's worried reaction:

- 25 INT. OPERATING ROOM - NIGHT 25
- The Caesarean is in full progress. Operating on Fallon is Dr. Holton, along with her first assistant -- a male doctor. Both are masked, as are the two nurses, the anesthesiologist and: *
- 26 ANGLE ON DR. JENNIFER BRIGHTON 26 *
- She is about 30, a pediatrician who is standing by to take over as soon as the baby is delivered. Of course we will learn this in a little while. For now, what we see are the very intelligent and very beautiful eyes above the mask.
- 27 ANGLE ON OPERATING TABLE 27
- The procedure continuing, still silently. Then we PUSH IN on Fallon, her eyes closed... and, mercifully, even peaceful-looking now... as we then:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

28 EXT. HOSPITAL - NIGHT (STOCK) 28

29 INT. HOSPITAL VISITORS LOUNGE - ALEXIS - NIGHT 29

A distraught Alexis paces. Moment, then Blake and Krystle appear. He wears a blazer; she a sporty outfit. Alexis sees them... ignores Krystle... throws herself into Blake's arms.

*
*

ALEXIS

Oh, Blake...

BLAKE

(anxious)

Where is she, Alexis?

ALEXIS

In surgery. They're doing an emergency Caesarean.

BLAKE

My God! Alexis -- how did all this happen?

ALEXIS

(nervous; covering)

I don't know how to explain it... We were at the house. Fallon came up to me, said she was going for a drive. Naturally, I wouldn't let her go alone. Then, once we were on the road, I realized she must have had too much champagne... because she was driving so recklessly --

She stops as Krystle cuts in.

KRYSTLE

Alexis, how could that be?

(on the turn)

I noticed Fallon wasn't drinking at all tonight.

ALEXIS

Oh? Really, Krystle? Were you with her all night -- the 'adoring' stepmother?

(no pause)

Well, I'm her mother. And I know what she was doing.

(CONTINUED)

29 CONTINUED:

29

They lock eyes the moment, then Alexis turns back to Blake as:

ALEXIS

(continuing)

It was a nightmare. She drove faster and faster. I couldn't get her to slow down... and the car suddenly swerved...

She stops again, and crying now. And if we note that Krystle, still watching, doesn't quite buy this... it's as clear that Blake does as:

BLAKE

Alexis, don't blame yourself.

ALEXIS

If I'd been more firm, Blake!

BLAKE

(still holding her)

At least she wasn't alone. You got her here. All we can do now is to pray that she got here in time...

30 CLOSE ON KRYSTLE

30 *

It's clear she still doesn't believe Alexis.

*

31 INT. OPERATING ROOM - NIGHT

31

CLOSE ON Fallon's face. She is unconscious. PULL BACK to include same group as earlier, much tension visible in their tight postures and riveted gazes. Dr. Holton glances up at Jennifer.

DR. HOLTON

Doctor? You ready to take the baby?

Jennifer turns to CIRCULATING NURSE at her left who is poised over an incubator-like box.

JENNIFER

Is the Kryselman ready? (CRY-zuhl-mun)

*

CIRCULATING NURSE

Yes, Doctor.

(CONTINUED)

31 CONTINUED:

31

Jennifer nods to Dr. Holton who bends over Fallon and lifts the baby BELOW CAMERA LEVEL, turns and hands it to Circulating Nurse. Jennifer's gaze is fixed on baby as it is lowered into the Kryselman. She barks a command to Circulating Nurse.

JENNIFER

Clear the secretions from his mouth!

As the Circulating Nurse applies a tube to the baby's mouth (BELOW CAMERA LEVEL) and suctions the secretions from it, Jennifer bends over and flicks child on sole of foot. (Again O.S. but we hear the SOUND of Jennifer's finger SNAPPING against the foot.) CLOSE SHOTS, taut, of all around table, reacting to the silence. Then:

DR. HOLTON

Where's the cry? Flick the foot harder, Jennifer.

Jennifer repeats the action, SNAPPING SOUND again.

JENNIFER

No reaction! He's not getting any air, he's not breathing!
(yanking down
her mask)

I'll have to use mouth-to-mouth.

*

32 CLOSER ON JENNIFER

32

She bends over the Kryselman, placing her mouth over child's, BELOW CAMERA LEVEL. There is a long, tense silence again. We PAN the team, the tension terrible now. Finally SOUND: a very FAINT WHIMPER from baby. Jennifer remains bent over child, then ANOTHER WHIMPER a little stronger. Jennifer straightens, anguished.

JENNIFER

He's breathing. I wanted a cry, just one healthy cry -- but he's too weak.

(to Circulating Nurse)

Let's get him up to the preemie unit -- stat!

The Circulating Nurse starts to wheel the Kryselman away. Dr. Holton turns back to the table, to the team:

DR. HOLTON

We still have a patient on this table! Let's close!

*

Jennifer glances at Fallon.

- 33 CLOSE ON FALLON 33
unconscious.
- 34 CLOSE ON JENNIFER 34
She is very worried. HOLD, then:
- 35 INT. EMERGENCY SECTION CORRIDOR - JENNIFER 35 *
appears, stops the moment to remove her mask. For a moment we now see more than just her eyes. We see the rest of the face... as beautiful, though still worried.
- 36 EXT. MANSION - NIGHT (STOCK) 36 *
- 37 INT. FRONT DOOR AREA - STEVEN AND SAMMY JO - NIGHT 37 *
They enter from without. Moment, then:
- STEVEN
How's your headache? *
- SAMMY JO
Worse. I thought the walk would help. It didn't. *
- STEVEN
Fallon... *
- SAMMY JO
What about her? *
- STEVEN
You got pale when Nick Toscani asked where she was. *
- SAMMY JO
I told you, I wasn't feeling good. *
- STEVEN
That's what you told me. But maybe it's not what I believe. -- Did you and my sister have a fight about something tonight? *
- SAMMY JO
Fight? What would we fight about? We don't even talk to each other. Now are you going to get off my back? *
- They turn as...

38 INCLUDE JOSEPH 38 *

He is in a robe, approaching them: *

JOSEPH
Steven --

STEVEN
Yes, Joseph? -- What's wrong?

JOSEPH
Fallon. She's at Memorial Hospital.
There was an accident.

STEVEN
What kind of accident?!

JOSEPH
I don't know. Your father left
the house twenty minutes ago. I
thought you should know. *

Steven nods. Joseph goes off. Steven turns to Sammy Jo. *

STEVEN
Let's go!

SAMMY JO
Where? To a hospital? I can't
go dressed like this.

STEVEN
I want you to come! Understand?!

SAMMY JO
(moment; on the
look, the timbre)
All right. You go on. I'll
change and be there later.

Steven watches her move off, then he crosses to the front door, opens it, rushes out. PUSH IN on Sammy Jo as she bites her lip, obviously disturbed.

39 EXT. CLAUDIA'S APARTMENT BUILDING - NIGHT 39

40 INT. CLAUDIA'S STUDIO APARTMENT - ON DOOR - NIGHT 40 *

It opens, slowly. Claudia regards:

41 POV - JEFF 41

Still in bed, still asleep.

42 BACK WITH CLAUDIA

42

She moves back into the room... crosses to where his clothes lie... removes the key-ring from a trouser pocket. She places the key back onto the ring, carefully, quietly. But she stops on a SOUND. Turns.

*

43 JEFF

43

He turns in the bed, as if about to awaken.

44 WIDER ANGLE

44

Claudia, not wanting to take a chance, quickly slips the key-ring into her raincoat pocket. She looks over at Jeff again, as slowly, he opens his eyes... regards her... then asks:

JEFF

Where are you going...?

CLAUDIA

(nervous; covering)

Nowhere. I mean I just got back. I... realized that I had nothing here for a good breakfast. And there's this all-night shopping plaza down the street.

Jeff nods. We see that he is more sober now as:

JEFF

Claudia... I guess I'd better go. I mean, maybe I shouldn't stay for breakfast.

CLAUDIA

You want to go home...

JEFF

Let's say... not particularly 'want' to... but I guess I should.

He gets out of the bed, goes to chair, picks up his trousers.

45 ON CLAUDIA

45

Panicking.

*

46 BACK TO SCENE

46

As, quickly, she takes off the raincoat, places it onto another chair, but surreptitiously lifts out the key-ring again, which she clenches in her fist. And, in her kimono again now, she crosses to Jeff and takes his hand in her free hand as:

*
*
*
*

CLAUDIA

I'd rather you didn't... not right away, Jeff. I'd rather you stayed with me, again, for just a little while longer.

(softly)

Do I have to ask... 'please'?

Moment. Jeff regards her; then he finds himself putting down the trousers and he reaches for her again.

JEFF

No...

And, again, they kiss. And as they do, Claudia slips Jeff's key-ring back into his trouser pocket... again surreptitiously. He then moves her closer to him. HOLD, then:

*
*
*

47 EXT. HOSPITAL - NIGHT (STOCK)

47

48 INT. VISITORS LOUNGE - SHOTS OF BLAKE, KRYSTLE, ALEXIS - NIGHT

48

waiting for some news.

49 WIDER TO INCLUDE DR. HOLTON

49

BLAKE

(on the entrance)

How is she, Dr. Holton? How's my daughter?

DR. HOLTON

(tired smile)

She's going to be all right, Mr. Carrington.

BLAKE

And the baby?

DR. HOLTON

You have a grandson.

Blake returns the smile as Steven appears in b.g., unseen by the others, and Alexis asks:

(CONTINUED)

ALEXIS

Is he all right?

DR. HOLTON

(carefully)

Well, he's premature... so naturally he's very, very small... tiny. But he's perfectly formed. And he seems to be a fighter. A very good and determined fighter.

ALEXIS

Of course. He's a Carrington.

*
*

Blake fights the worry as he asks:

*

BLAKE

He will live?... Doctor?

*

DR. HOLTON

Dr. Brighton, the pediatrician, thinks he'll make it. She's usually right. -- Now, there's no point in your all waiting tonight. The baby's in intensive care and Mrs. Colby isn't in any condition for visitors.

*

ALEXIS

I'm her mother. I want to see her.

DR. HOLTON

You can, Mrs. Carrington. Of course. In the morning.

She turns and goes, passing Steven as she does. And Blake and the others, seeing him now:

BLAKE

You heard, Steven. Fallon had a boy.

STEVEN

(smile)

Yes.

BLAKE

... Isn't Jeff with you?

STEVEN

No. I thought he'd be here.

Blake moves to Steven, takes his arm. As they exit:

(CONTINUED)

49 CONTINUED: (2)

49

BLAKE

Let's phone the house, see if he's
on his way.

50 ON KRYSTLE AND ALEXIS

50

Alexis regards Krystle, and then she says:

ALEXIS

Well, I guess you're less than
satisfied, aren't you?

KRYSTLE

What are you talking about?

ALEXIS

That you called me a liar, about
Fallon's having had some champagne
before we left -- but that Blake
didn't believe you.

KRYSTLE

(ending slight beat)

Was I wrong, Alexis?

ALEXIS

Oh yes. Of course you were. But
... I'll forgive you.

KRYSTLE

(edge)

Will you now?

ALEXIS

Yes. I mean considering how, under
the circumstances, you must be...
vastly upset.

KRYSTLE

Circumstances?

ALEXIS

Fallon giving Blake what his wife
wasn't able to give him.

(not letting up)

You must feel so very shattered...
and shut out.

They lock eyes again the moment. If Krystle were ever
going to let Alexis have it, we'd think that that mo-
ment were now. But she controls herself, if barely...
watching as Alexis turns, and exits.

51 CLOSER ON KRSTYLE

51

A long moment in which the anger inside of her is so strong, as if not allowing the tears to come to her eyes. The moment continues, then ends as:

NICK (O.S.)

Hello.

Krystle turns suddenly.

52 INCLUDE NICK

52

He smiles. Krystle does not as:

NICK

Fallon's going to be okay. She had a --

KRYSTLE

We know.

NICK

(smile going)

You know.

KRYSTLE

Yes.

NICK

(beat; then)

Is that look a dismissal? 'Move it, Dr. Toscani. Get away from me'?

*

Krystle says nothing.

NICK

(continuing)

Hey, if you expect another apology from me... wrong. You got it, and that's all you get.

*

*

(then)

And that crack at the party about Fallon being my new 'victim.' Well maybe the self-styled 'old' victim should get in better touch with her feelings. Because women who are as deeply in love with their husbands as you say you are with Blake Carrington, women like that don't let the jealousy show quite so patently. It was written all over your face, Krystle. It --

*

(CONTINUED)

52 CONTINUED:

52

KRYSTLE
 (cuts in)
 Leave me alone, Nick!

NICK
 (moment; then)
 I was just going.

On which he turns on his heel and walks off... leaving Krystle alone... Another moment, then PAN TO Blake as he reappears, as... silently... he places a hopeful arm around her.

*
 *
 *
 *
 *

53 INT. CORRIDOR - OUTSIDE FALLON'S ROOM - ON DR. HOLTON 53

She is exiting the room, stops on sight of:

54 ALEXIS

54

who stands nearby, determined.

ALEXIS
 Dr. Holton --
 (on the stop)
 I want to go in there. I want to be near my daughter when she wakes up.

DR. HOLTON
 Mrs. Carrington, I know exactly how you feel. But you've got to know this. There are nurses who'll be monitoring your daughter all night and --

ALEXIS
 I insist on being with her! Do you understand?

DR. HOLTON
 Please let me finish! -- There's no point to it. There's nothing you can do except exhaust yourself emotionally.

ALEXIS
 Let that be my concern. Who are you? A doctor. Nothing more. I'm her mother!

(CONTINUED)

54 CONTINUED:

54

DR. HOLTON
(finally giving up)
Go in if you want to that much,
Mrs. Carrington.

*
*

She walks off. Alexis stands the nervous beat, then opens the door and enters into:

55 INT. FALLON'S ROOM - HOSPITAL - FALLON - NIGHT

55

asleep. WIDEN ANGLE as Alexis approaches her, reaches her, touches her, then whispers:

ALEXIS
Fallon... my baby... my beautiful
child. I'm here to be near you...
and with you... and to try to make
you understand about what's
happened. And then... you have
to forgive me, darling... You must
forgive me... You must...

She stops. The tears have come to her eyes by now. And as she reaches to touch her sleeping daughter again, a combination now of deep guilt and deep tenderness...
we --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

56 EXT. HOSPITAL - DAY (STOCK) 56

57 INT. FALLON'S ROOM - HOSPITAL - DAY 57

It's early the following morning. Fallon is still asleep... with Alexis, wearing a dress now, keeping tired-but-determined vigil alongside the bed. A long beat. Then:

*

58 ON FALLON 58

She moves her head a bit; we see the pain she feels.

59 ALEXIS 59

Reacting. She moves closer as:

60 ALEXIS AND FALLON 60

Fallon opens her eyes, her look groggy, disoriented as:

ALEXIS

Fallon...

(on the moan)

I know, it's very painful.

FALLON

What's this place...?

ALEXIS

A hospital.

FALLON

Why...?

(moans again)

My stomach...

ALEXIS

They delivered the baby, darling.
A boy, a baby boy.

FALLON

Baby...? Where is he...?

ALEXIS

In an incubator. He's going to
be fine. And so are you.

(CONTINUED)

But we can tell from Fallon's eyes that she is thinking about something else now... remembering something else.

FALLON

I -- I couldn't make the curve... there was an accident.

ALEXIS

Yes, there was. But that's over with. That's --

FALLON

(cuts in)

Before we got into the car... she told me... about you... and Daddy. How he's not --

ALEXIS

Fallon, please.

FALLON

She told me...

ALEXIS

Who told you?

FALLON

Steven's wife...

ALEXIS

It was that little tramp who told you that lie?

FALLON

Lie? How was it a lie? You told me last night it was the truth...!

ALEXIS

(trying)

What I said was I didn't know if Blake was... your real father or not...

FALLON

Cecil Colby... You said Cecil Colby.

ALEXIS

Fallon, I didn't know what I was saying. Believe that. I was so frightened... you were driving so fast...

(CONTINUED)

60 CONTINUED: (2)

60

FALLON

(overlap)

You said Blake wasn't my father!

ALEXIS

Fallon, oh darling, try to forget everything that happened after we left the house. We'll talk about this --

FALLON

(building)

You took him away from me! You stole him from me -- the most beautiful thing in my life!!!

ALEXIS

Darling --

FALLON

That 'little tramp' took my necklace. But you took my father away from me. You're the thief! You!! You!!!

ALEXIS

Baby --

She tries to reach for Fallon. But, with what small strength she has, Fallon shoves the hand away as:

FALLON

I'm not your baby! I'm nothing now. I used to be Fallon Carrington. And now I'm nothing! Less than nothing!!

(then)

Get out of here -- do you hear me? Get out of here! I never want to see you again!

(on no movement)

Are you going? Because if you don't, I'll have you kicked out! Thrown out!!!

She closes her eyes, tight... turns her head on her pillow, away from Alexis... who looks down at her daughter... then moves slowly towards the door.

61 INT. CORRIDOR - DOOR TO FALLON'S ROOM - DAY

61

It opens. Alexis appears, closes the door behind her.

(CONTINUED)

61 CONTINUED:

61

PUSH IN on her as she mouths it, hatefully.

ALEXIS

Sammy Jo...

CUT TO:

62 EXT. MANSION - DAY (STOCK)

62

63 INT. STEVEN'S AND SAMMY JO'S BEDROOM - DAY

63

Sammy Jo is in the bed, asleep. Nearby we see Steven's and Sammy Jo's evening clothes tossed on a chair. Moment. Then Sammy Jo opens her eyes as Steven enters from bathroom in trousers and no shirt, starts to finish dressing. As he does:

*

SAMMY JO

Where you going...?

STEVEN

Back to the hospital. To see my sister. Like you didn't last night. -- What happened?

SAMMY JO

I was tired, dead tired.

STEVEN

So you came upstairs to change, but instead you decided to go to sleep. That's real 'caring' of you. Don't you give a damn about anybody but yourself?

SAMMY JO

You know I do. It's just that I figured there wasn't anything I could do to help.

(then)

How is she, Steven...?

STEVEN

I don't really know yet. But I'll talk to her this morning. And I want you to be with me when I do.

SAMMY JO

No! I can't!

(MORE)

(CONTINUED)

63 CONTINUED:

63

SAMMY JO (CONT'D)

(on his look)

Last night... that headache. It must have been the beginning of a bug. My head's getting hot. I have a fever.

STEVEN

(pointedly)

A very convenient fever.

(then)

My sister knocks herself out to give a party for us. And you can't get the hell out of bed for an hour to at least tell her you're happy about the baby -- that she's alive and that the baby's alive! You're really all heart, aren't you!?

*

And he stalks out... as Sammy Jo stares ahead.

64 INT. LIBRARY - BLAKE - DAY

64

Same morning. He's on the phone, angry.

BLAKE

Now listen, I don't care how you do it. Somebody on Wall Street -- which as I recall happens to be three city blocks from my New York office -- somebody there must have the answer and I want that answer! Is it Logan Rhinewood who's suddenly buying Denver-Carrington stock -- and if not, who is it?

He hangs up, crosses to door, exits into:

65 INT. DOWNSTAIRS CORRIDOR - ON JEFF - DAY

65

Unshaven, still in tuxedo, obviously just arrived. He stops on sight of Blake as he exits library.

BLAKE

(regards him;

then)

Well, it's about time you got back here. Where've you been?

(CONTINUED)

JEFF
(covering)
Oh, just hitting bar after bar.
A bender, I guess you and my
uncle would call it.

BLAKE
We older and old-fashioned types.

JEFF
Blake, I just meant it as as --
He stops, realizes that Blake is no longer wearing the
tinted glasses, that their eyes are meeting.

JEFF
(continuing)
My God, you can see.

BLAKE
Yes, Jeff, I can see. In fact
you could call last night a
night of miracles. Two of them.
I got my sight back. You became
a father.

JEFF
What...?

BLAKE
Fallon was in an accident. The
baby was delivered, prematurely.
A boy. But they're both in good
shape.
(smile; then)
Now why don't you get out of that
'bender' uniform, take a shower
and get to the hospital? They're
at Memorial.

Jeff nods. Blake takes his hand, shakes it, goes off.

66 CLOSER ON JEFF

66

He stands the moment, stunned. Then turns as Joseph,
smiling, ENTERS FRAME.

JOSEPH
Congratulations, Mr. Colby.
Wonderful news, about your son.

(CONTINUED)

66 CONTINUED:

JEFF

(bitter sadness)

Yes, Joseph. And I'm a wonderful father, aren't I? I finally have a son... and where was I when he was coming into this 'wonderful' world...?

Without waiting for a reaction he goes up the stairs, Joseph watching...

67 EXT. HOSPITAL - DAY (STOCK)

67

68 INT. HOSPITAL CORRIDOR - ON DOOR MARKED: INFANT
INTENSIVE CARE UNIT - DAY

68

It opens. Blake, wearing hospital gown and mask, emerges with Jennifer. She lowers her mask. He removes his. *

BLAKE

I know you didn't want me to go in there, Dr. Brighton. But I'm very, very grateful that I did. *

JENNIFER

Well, let's say that you're a charmingly persistent man, Mr. Carrington. And the fact that you donated a few million dollars to the hospital didn't hurt.

BLAKE

That's honest.

JENNIFER

I try to be.

BLAKE

(smile; then)

You know, when Dr. Holton said last night that she only 'thought' the baby might make it, I was worried. Well, I've seen him now and I know he's going to make it. So I have you to thank... and I want to know how I can show that thanks.

JENNIFER

The 'thanks' is right in there -- the baby you just saw, breathing on his own.

(CONTINUED)

68 CONTINUED:

68

Blake smiles again, gratefully, goes off in one direction, as from the other --

69 NICK

69

is seen, heading for and reaching Jennifer.

NICK

How's the Colby baby doing, Doctor?

JENNIFER

(truth now)

Not all that well. He's breathing, but the quality's not good. He can't get in enough oxygen yet.

NICK

Respiratory distress syndrome.

JENNIFER

It's frequent with preemies, but I'll breathe a lot easier when it's cleared up.

Nick nods back. Their eyes meet and linger for the briefest of moments. Then Jennifer goes off, Nick turning and heading off in the other direction.

70 INT. CORRIDOR OUTSIDE FALLON'S ROOM - BLAKE - DAY

70

He is moving towards Fallon's hospital room when he's stopped by Krystle, who ENTERS FRAME, smiling.

KRYSTLE

'Morning, Blake.

BLAKE

What are you doing here?

KRYSTLE

That's a fine, friendly question.

BLAKE

I mean I purposely didn't wake you up this morning because you didn't get much sleep last night.

KRYSTLE

(takes his arm)

I hardly got any sleep. But I wanted to be with you now. It's a very special day for you, Blake.

Then they enter:

71 INT. FALLON'S HOSPITAL ROOM - DAY

71

Fallon -- very withdrawn-looking, as throughout -- watches as Blake and Krystle come in, approach the bed.

KRYSTLE

(warmly)

Hello, Fallon. Congratulations.

FALLON

Thanks...

BLAKE

(kisses her, then)

I happen to have a little surprise for you, darling. I just saw my grandson.

FALLON

Did you...?

BLAKE

Yes. And you'll be able to. By tomorrow. Good news? Beautiful news?

FALLON

I guess...

Blake exchanges a quick look with Krystle. Then back to Fallon:

BLAKE

I know. You're very tired. But it'll pass. Soon. And in no time at all you'll be taking your son home, to his nursery. To quote his mother: 'He's going to be the most pampered kid in Colorado.'

(on the silence)

Can I at least see his mother smile... for all the happiness she's brought her father?

(on the silence)

What's wrong, Fallon? Something else is, isn't it? -- Is there something I can help you with?

On the continued silence, Krystle whispers, breaking it:

KRYSTLE

I'll wait outside.

(CONTINUED)

71 CONTINUED:

71

She goes. We stay with Blake and Fallon, alone now.

BLAKE

Fallon? Come on. It's just the two of us now. Say it. 'Yes, there's a problem, Daddy and --'

But on the word Daddy, the crushing pain comes to Fallon's face and she cuts in, sharply.

FALLON

You just said it. I'm tired! I'm so tired! And I don't want to talk! Not to anyone! And not to you!

BLAKE

Fallon --

FALLON

Please. Go.

The silence fills the room again. Blake looks at her, hurt, confused... but trying not to show it as he leans forward and he kisses her and he whispers an "all right"... then crosses and exits into:

72 INT. CORRIDOR OUTSIDE FALLON'S ROOM - ON KRYSTLE

72

As Blake appears from Fallon's room, shakes his head.

BLAKE

She's upset... and she won't tell tell me why.

KRYSTLE

(moment, then)

Blake, about last night. At the beginning of the party, Fallon was very happy... in a wonderful mood. And whatever happened to change it -- I think you should talk to Alexis about it.

HOLD the moment, then:

73 EXT. MANSION - DAY (STOCK)

73

74 INT. MAIN HALL - ALEXIS - DAY

74

As she speaks, and loudly, WIDEN TO INCLUDE Joseph.

(CONTINUED)

ALEXIS

If my son's wife is sleeping, wake her! Have one of the servants go upstairs and pull her out of bed!

JOSEPH

(patiently)

Mrs. Carrington, the girl left the house. I don't know where she went.

ALEXIS

Well, the minute she shows up tell her that I'm waiting for her in my studio! -- That I want her to come there, at once! If she doesn't, she'll regret it! You'll tell her that!

And on that last word she turns, crosses to exit... the look of blood heavy in her eyes, Joseph watching as she goes, and as we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

75 EXT. ALEXIS' STUDIO - DAY (STOCK) 75 *

76 INT. ALEXIS' STUDIO - ALEXIS - DAY 76

She is pacing, waiting for someone. Moment. There's a KNOCK on the door. *

ALEXIS

Who is it?

SAMMY JO (O.S.)

Sammy Jo.

ALEXIS

Come on in, 'Sammy Jo.'

The door opens. Sammy Jo enters, tensed for trouble. She says nothing the moment. Nor does Alexis, who only stares at her. Then:

SAMMY JO

You asked to see me. Aren't you gonna talk?

ALEXIS

Oh yes. I'm going to talk. I'm going to ask you, loudly and clearly: How dare you throw that lie at my daughter about her father?

SAMMY JO

Me throw it? Wait a second, Alexis.

ALEXIS

'Mrs. Carrington.'

SAMMY JO

(sarcastically)

Whatever makes you happy.

(then)

I heard Steven throw it first, at you. And... I bet it's not a lie, so what are you gonna do about that?

ALEXIS

Very good question. In fact, it's the point of this little tete-a-tete.

(MORE)

(CONTINUED)

ALEXIS (CONT'D)

(on the look)

In plain English: I want you out of this family. I want you not married to Steven.

She crosses to table, hands Sammy Jo a folded paper.

ALEXIS

(continuing)

I am offering you twenty thousand dollars if you'll sign this paper, now, and leave immediately. No goodbyes to anyone. Including my son. Is that 'clear' enough?

SAMMY JO

... What's in this?

ALEXIS

A declaration that you and my son never consummated your marriage. I doubt you know what that means. -- Do you?

SAMMY JO

No.

ALEXIS

It means that the marriage can be annulled as if it never existed. It means that you never slept together.

SAMMY JO

Well, that's got to be a joke, and you know it.

ALEXIS

Tell me. Is twenty thousand dollars a joke?

SAMMY JO

(moment, then)

Look, I love Steven.

ALEXIS

Every word from here on in will cost you exactly a thousand dollars. You've just spoken... four words. You're now down to sixteen thousand.

(CONTINUED)

SAMMY JO

Hey -- !

ALEXIS

Not exactly a word -- but I'll count it in anyway. Fifteen thousand! -- Or tell me something, my little nymphet, is this your way of trying to up the ante?

SAMMY JO

I'm not talking about money. I'm talking about Steven and me and what this paper says. It's wrong. We slept together. A lot. A real lot.

ALEXIS

Must we continue with this vulgarity?

SAMMY JO

You didn't let me finish.

ALEXIS

Go on.

A long moment. Then Sammy Jo says:

SAMMY JO

If you want to make a different deal... I'll take the twenty thousand and leave. I deserve that much.

ALEXIS

What do you mean: different deal?

SAMMY JO

I want to use the money and go someplace for awhile and improve myself. Get some what you'd call fancy manners.

ALEXIS

I'm not a charity institution. I'm paying good money for you to do what I want. Namely to go off -- and stay gone.

*
*

SAMMY JO

Sorry, but that's it.
(MORE)

(CONTINUED)

76 CONTINUED: (3)

76

SAMMY JO (CONT'D)

Because if it isn't, I'll take this paper straight to Steven and show him how his dear, sweet mommy wanted his wife to sign something that would make him out a fag!

*

ALEXIS

(ashen)

You wouldn't dare!

SAMMY JO

Try me. Now, you can write me a check, and I'll give you this back, unsigned. And who knows... while I'm away improving myself I might meet up with somebody richer and better lookin' than Steven. Then you can have your divorce, Alexis!

Moment of impasse -- then Alexis angrily begins to write out a check.

SAMMY JO

(continuing)

And make it twenty five thousand.

(smiles)

That's... six words. But I'll let you off a thou.

*

*

*

*

*

*

Alexis regards her angrily, then tears up the check and begins to write out another one.

*

*

77 EXT. HOSPITAL - DAY (STOCK)

77

78 INT. FALLON'S HOSPITAL ROOM - FALLON - DAY

78

She's been asleep, is waking. As she does, WIDEN ANGLE to show Jeff. He sits beside the bed. He is in a very vulnerable mood. Both say nothing the moment. Then:

JEFF

I'm sorry you had to go through this alone; that I wasn't with you... Fallon?

FALLON

It doesn't matter.

(CONTINUED)

JEFF

It does to me.

FALLON

Then take a guilt trip. To Alaska.
To Brazil. To another woman...

(turns to him)

... Maybe that's what you need,
Jeff. Another woman. Not me.

JEFF

(moment, then)

Last night, after I walked into
that room and saw you with Nick
Toscanni, I... did go with another
woman. I spent the night with her.

FALLON

That's fine. Now we're even.

JEFF

(shakes head)

But none of that's what's important
to us now. It's the baby. That's
important. -- Let's give ourselves
some time to straighten out our
heads before we go through with
any divorce, okay?... I want you
to at least think about it, Fallon.
Please...

FALLON

Jeff, I have nothing to offer
anybody anymore.

JEFF

You have a child. Our child.
Our son.

FALLON

(suddenly sharp)

I don't want to hear about him!
I don't want to see him or hear
about him!

JEFF

My God, a woman who doesn't want
to see her own baby. What kind
of monster are you, Fallon?

FALLON

I'm me!

(CONTINUED)

78 CONTINUED: (2) 78

JEFF
That's right. You're you! Fallon!
Inhuman!

And he stalks out, leaving her alone... HOLD, then:

79 EXT. CARRINGTON MANSION - DAY (STOCK) 79

80 INT. FRONT DOOR AREA - DAY 80

Sammy Jo is dressed for travel, a cabbie exiting with her suitcases. She's about to follow, when:

81 KRYSTLE 81

appears, sees what's happening, confused, approaches Sammy Jo.

KRYSTLE
Where are you going?

SAMMY JO
Away, 'Aunt Krystle.' As far away
as I can get from this house!

KRYSTLE
Why? What happened?

SAMMY JO
Ask dear Alexis Carrington. And
while you're at it, ask her when
she plans to send you packing!

No further ceremony, she exits.

KRYSTLE
Does Steven know about this?

But Sammy Jo disappears, not answering. HOLD on Krystle, then:

82 INT. KITCHEN - FAVOR TONY - DAY 82

A groundsman. He is cleaning a shotgun, while eating a big sandwich. Joseph appears, frowns.

(CONTINUED)

82 CONTINUED:

81

JOSEPH

Do you have to do that in the kitchen.

TONY

Gotta eat. Gotta clean this.
So why not both at the same time?He smiles. Joseph doesn't, as he goes off. Then
Krystle appears on her way to the back door.

TONY

(continuing)

Hello, Mrs. Carrington.

KRYSTLE

Hello, Tony.

TONY

I hope you don't mind my doing
this in the kitchen. I'm cleaning
it for... the other Mrs. Carrington.
She really does love to get out
there and shoot.Krystle nods, begins to walk off... but stops suddenly.
PUSH IN on her CLOSE.

83 SUBLIMINAL SHOT (STOCK FROM EPISODE 19)

83

Krystle on the horse, rearing, as SHOT is heard.

84 BACK TO SCENE

84

KRYSTLE

Tony, do you remember the day when
I had my accident on Champ?

TONY

When you fell from him? Sure.

KRYSTLE

Was she shooting that day...?

TONY

Gee, that was months ago and --
(stops, then)
-- Yeah. She did shoot. I mean
I remember how she decided to walk
back to the studio and I drove the
truck into town to get supplies, and
when I came back I heard about what
happened.

(CONTNIUED)

84 CONTNIUED:

84

KRYSTLE

Thanks, Tony.

(takes gun)

I'll deliver this to her for you.

SMASH CUT TO:

85 INT. ALEXIS' STUDIO - ALEXIS - DAY

85

ALEXIS

("smile")

Well now, you look as if armed
for battle.

86 INCLUDE KRYSTLE

86

KRYSTLE

(holding gun)

I am.

ALEXIS

Is it your little niece? Are you
going to shoot my heart out because
I've sent her back to the boondocks,
where she belongs?

KRYSTLE

This gun...

ALEXIS

What about it?

KRYSTLE

I'm not sure yet. I've been such
a fool, Alexis. I've been the
world's prime fool. But in spite
of all the horrible things you've
done, things I tried to let pass
-- I won't let this gun pass!

ALEXIS

What in the world are you talking
about?

KRYSTLE

If I hadn't seen Tony with it! --
No, I am sure! You cost me my
baby, Alexis. And it was no accident!!

(CONTINUED)

86 CONTINUED:

86

ALEXIS

Ah, I see. Fallon had her child,
and you've become even more paranoid.

(then)

I did not cause your accident,
Krystle! Just as I did not cause
your barrenness! So if you're
finished --

KRYSTLE

I'm not!!

On which she throws down the gun and makes a lunge
for Alexis.

87 SHOTS - THE FIGHT

87

A cat fight -- the cat fight to end all cat fights!
To be choreographed in a later version of the script
by Director, Stunt Personnel, etc. But suffice it to
say for now that all hell will break loose -- not to
mention half the furniture in the studio -- as Krystle
and Alexis go at it... clothes being torn, hair pulled
... name it, we got it! The fight punctuated with:

KRYSTLE

I thought it was a backfire! It
was you!

ALEXIS

It wasn't! Are you insane?

KRYSTLE

It was you! It was deliberate!
It killed you that I was going to
give Blake a child, didn't it?

ALEXIS

You're not fit to have Blake's child!

KRYSTLE

Say that again! Just once more!
Go ahead, Alexis!

ALEXIS

You are not fit to have Blake
Carrington's child!!!

88 ANGLE - KRYSTLE AND ALEXIS

88

The fight ends. As Krystle grabs the half-finished portrait of Blake and smashes the canvas through Alexis' head. Both women are in a state of exhaustion. Krystle, bloody but unbowed, the victor.

KRYSTLE

Whenever you want a rematch, just whistle. If you still can.

She exits. Alexis, still reeling, removes the portrait ... seething.

89 EXT. COLBYCO BUILDING - DAY (STOCK)

89

90 INT. COLBY'S OFFICE - ON CLAUDIA - DAY

90

As she speaks, WIDEN ANGLE to include Colby.

CLAUDIA

I got the key to Jeff's file. I had a duplicate made. I opened the file a little while ago. But the papers you wanted weren't there.

COLBY

What?

CLAUDIA

They weren't there. -- Now, I've kept my part of the bargain. You have to keep yours. -- Where's Lindsay?

(on the silence)

You promised me that if I did what I did, you'd tell me where my daughter is.

COLBY

No, Claudia. That wasn't our deal.

CLAUDIA

What are you talking about?!

COLBY

If Jeff removed the oil shale papers, you'll have to wait until he returns them, and then photograph them.

(MORE)

(CONTINUED)

COLBY (CONT'D)

It's that simple, isn't it? Or... are they in that file and are you trying to double-deal me? Maybe because you don't want to betray your esteemed Blake Carrington?

CLAUDIA

You're partly right.

(on the look)

I didn't want to. I never wanted to. It was filthy of me, this whole idea. It was only the thought of my daughter that helped wipe some of the filth from me. But I'm stuck with the rest of it. I'm no better than a prostitute now. Thanks to you.

*

COLBY

I've taught you how to use sex for gain. And it apparently upsets you.

CLAUDIA

It disgusts me!

COLBY

How naive you are for a bright woman, Claudia. Don't you know yet that if you want something badly enough, you have to pay for it? -- So, when I get what I want our deal will be completed. Not until then.

(on her rise)

Claudia, no stalling. It won't help things. I warn you: it won't.

HOLD, then:

91 INT. ALEXIS' STUDIO - ALEXIS - DAY

91

trying to make some order when there's a KNOCK on the door.

ALEXIS

Who is it?

HESS (O.S.)

Hess. Morgan Hess.

She crosses to door, opens it. He eyes her condition.

(CONTINUED)

HESS
(continuing)
Mrs. Carrington...?

ALEXIS
Who do you think it is?

HESS
Is there something I can --

ALEXIS
Yes! You can tell me what you're
here for!

HESS
(entering)
Well, I guess you could say I
finally earned my money.

ALEXIS
Oh? How? Where?

HESS
In Dayton. I found out that one
Samuels Mark Jennings went to
Mexico to divorce one Krystle
Jennings.

ALEXIS
So?

HESS
So I checked it out with reliable
sources in Mexico and there's no
such divorce on record. Not
anywhere.

ALEXIS
(slowly)
You're saying Krystle Jennings is
still just that. Not Mrs. Carrington.

HESS
Correct.

ALEXIS
(savors; then)
Bigamy. Where is this Samuel Mark
Jennings?

(CONTINUED)

91 CONTINUED: (2)

91

HESS

People apparently called him Mark.

*
*

ALEXIS

I call him important. Where is he?*
*

HESS

That's the catch. The trail ended
somewhere in New York City. Big
town. Eight million people-plus.

ALEXIS

Mathematics don't interest me, Mr.
Hess. That man does. So pick up
the trail, find him -- and bring
him to me -- no matter what the
cost. I have business to do with
Mark Jennings.

And on her look of building and infinite pleasure...

FADE OUT.

THE END