

DYNASTY

Episode 98 (12): "That Holiday Spirit"

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FINAL DRAFT

October 8, 1984

October 11, 1984 (Yellow

DYNASTY

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CAST

BLAKE CARRINGTON

KRYSLTE CARRINGTON

ALEXIS CARRINGTON COLBY

JEFF COLBY

ADAM CARRINGTON

STEVEN CARRINGTON

CLAUDIA CARRINGTON

DEX DEXTER

DOMINIQUE DEVERAUX

AMANDA CARRINGTON

NICOLE SIMPSON

GERARD

DANIEL REECE

ROSALIND BEDFORD

NURSE

LITTLE BLAKE

VICAR

DANNY

CHARLES

CARRINGTON CHAUFFEUR

LA SALLE

JEANNETTE

MRS. GUNNERSON

SPORTSCASTER (V.O.)

AUCTIONEER (V.O.)

DYNASTY

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SETS

EXTERIORS

DELTA RHO FARM
Stable Area
Ranch House
Auction Area

INTERIORS

MANSION
Library
Upstairs Corridor
Conservatory
Solarium
Steven-Claudia Bedroom
Living Room
Steven-Caludia Suite
Main Hall

DENVER-CARRINGTON
Blake's Office

HOSPITAL
Corridor
Nursery Window Area
Krystle's Room

LONDON HOTEL SITTING ROOM

CHURCH

KRYSTLE'S CORNICHE

DELTA RHO FARM
Daniel's Study
Daniel's Office

STOCK

MANSION

DENVER-CARRINGTON

LONDON PANORAMA

DENVER MEMORIAL HOSPITAL

LONDON HOTEL

RACETRACK

NEW YORK COCKTAIL LOUNGE

NEW YORK COCKTAIL LOUNGE

VEHICLES

KRYSTLE'S ROLLS ROYCE

DYNASTY

Episode 98 (12): "That Holiday Spirit"

ACT ONE

FADE IN:

1 EXT. RACE TRACK - DAY (STOCK) 1

SHOTS of a highly-charged, exciting horse race nearing a finish.

2 INT. KRYSTLE'S ROOM - HOSPITAL - DAY - ON TV 2

To show the race continuing. WIDEN ANGLE to show an anxious-looking BLAKE and KRYSTLE watching. The room still has flowers. NOTE: A SPORTSCASTER'S VOICE will be heard OVER the action on TV Screen, dialogue to come, based on technical advice but stressing that one of the horses is Allegree. Until finally:

SPORTSCASTER (v.o.)

-- The winner is Allegree!!!

KRYSTLE

(excited; happy)

He did it, Blake! He won!

BLAKE

Yes, darling. What else did you expect?

(his smile)

He must have felt at home being back in Denver -- and he must have known that you were watching him.

Krystle returns his smile then they both turn back to the TV set as:

SPORTSCASTER (v.o.)

Allegree -- who's copped his third big purse in the past month will, amazingly, be put up for sale at auction by his owners, the Delta Rho Corporation, at an auction here at the Delta Rho Farms. A little bit about this amazing horse's background --

On which Blake turns off the TV.

(CONTINUED)

2 CONTINUED:

2

KRYSTLE

Blake, why in the world would anybody want to sell him?

BLAKE

(straight)

We did.

KRYSTLE

We needed the money then.

BLAKE

Maybe the Delta Rho people see a quick cash flow right now.

(then)

We're going to go to that auction and I'm going to get him back for you.

*

And he takes her hand in his:

KRYSTLE

Blake... you know how much I love Allegree. And I appreciate the offer. But we can't afford this now.

*
*
*

BLAKE

(cuts in)

I can handle it, darling, Denver-Carrington isn't where it used to be. Not yet. But I can afford it. It's so good to be able to laugh with you again. I don't function very well when we're at odds with one another.

*
*
*
*

(addendum, warm)

Now no arguments. I've been wanting to get you something special for having our baby. Besides, it's Christmastime.

*
*

And on Krystle's grateful look:

3 EXT. STABLE AREA - DELTA RHO FARM - LATE DAY

3

Near b.g., we see a Trainer and staff leading Allegree towards the stables, having returned from the race. We're on the backs of two men -- one DANIEL REECE, ruggedly handsome, and a Frenchman we'll call LA SALLE.

(CONTINUED)

3 CONTINUED:

3

LA SALLE

(in French)

Monsieur Reece, he won again this
afternoon! The way he ran, a
formidable animal like that -- you
know I must have him, whatever
the price.

(CONTINUED)

DANIEL

(in French)

Be at the auction, Monsieur LaSalle,
and you'll have your chance.

On that last, and as LaSalle moves off to his car, we
note that CHARLES, Daniel's assistant -- appears, calls
to Daniel as Daniel turns to camera.

CHARLES

What was Mr. LaSalle saying, Mr.
Reece?

DANIEL

That he wants Allegree, no matter
what the price.

CHARLES

(nod, then)

Beautiful race, wasn't it?

DANIEL

Real beautiful, Charles.

CHARLES

Are you sure you want to sell him?

DANIEL

I'd rather not, but if I'm going
to concentrate on my Arabians,
I've got to do it.

CHARLES

(nod, then)

Well you'll get a pretty penny for
him. Mr. LaSalle may have to bid
a lot higher than he expected.

(on Daniel's look)

The word on the street is that
Blake Carrington will pay a bundle
to get the horse. -- Blake Carrington.
Do you know him, Mr. Reece?

DANIEL

I know the name.

CHARLES

'Oil' as in Denver-Carrington.
He used to own Allegree. I hear
he'll pay anything to get him
for his wife.

DANIEL

(musing that;
wry)

'For his wife.' Must be a great
marriage. Or a damned shaky one.

(then)

Well good for Mr. Carrington.
Let's see if he follows through
at the auction.

CUT TO:

5	EXT. PANORAMIC SHOT OF LONDON - NIGHT (STOCK)	5
6	EXT. LONDON - HOTEL - LONDON - NIGHT (STOCK)	6
7	INT. LONDON HOTEL SITTING ROOM - NIGHT	7

Evening. High activity to show that Alexis, Dex and Amanda have just arrived. We see champagne, baskets of fruit, flowers, from the manager of the hotel. A small platoon of Bellmen is entering with trolleys of luggage. The Hotel Manager is present directing the activity. The room has a Christmas Holly wreath on the fireplace, where a fire is burning. Amanda, we sense, is doing her best to avoid eye-contact with Dex. Alexis meanwhile, examines one of the many exquisite flower arrangements, then smiles expansively.

ALEXIS

My favorite hotel suite in all
the world. Thank you, Dex, for
getting that would-be French film
star out and us in!

DEX

(wry)

I twisted the arm of nearly every
corporate contact I have -- but
if it makes you happy, Alexis...

ALEXIS

(kiss on cheek)

It does! Oh it does!

Des smiles back. A quick look at Amanda, whose eyes
shift from him again.

(CONTINUED)

ALEXIS

(continuing)

Amanda, darling, why don't you get some rest. I have calls to make before we go down to dinner, and wedding arrangements, simple as they may be, can be more tiring than the flight from Denver.

AMANDA

All right, Mother. I can use a nap.

Almost gratefully, she leaves. Alexis and Dex are alone now. PUSH IN on them as:

DEX

'Wedding arrangements...'

ALEXIS

Has a nice ring to it, doesn't it? Church bells and all that.

DEX

(not smiling
back now;
serious now)

Why have you changed your mind -- decided to marry me, Alexis?

ALEXIS

Do you know what I think, Mr. Dexter? That you're suffering from a severe case of jet-lag. Now, why don't you take a nap too and --

DEX

(cuts in)

You said you'd explain when we were alone. Okay. Here we are; just the two of us -- Why'd you change your mind? And why were you so anxious to get Amanda out of Denver?

ALEXIS

I wanted my daughter away from Blake, and his obsessive behavior ... I don't want to lose my daughter to him!

(MORE)

(CONTINUED)

7 CONTINUED: (2)

7

ALEXIS (cont'd)

I want to marry you because I know
now that I love you. So much.
Tell me that I'm still important
to you. Please...

And on that note of real concern in her voice, Dex
regards her, then pulls her close to him.

DEX

You're very important to me, Alexis.
I love you... and I want to marry
you. More than ever, I want to
marry you.

He brings his lips to hers... but even as he does,
as they kiss, we can still read the troubled look in
his eyes... his still unresolved feelings about Amanda.

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

8

9 INT. BLAKE'S OFFICE - DAY - BLAKE, DOMINIQUE, ADAM

9

Mid-scene. Finishing breakfast, the mood optimistic
as:

ADAM

So as soon as Congress reconvenes
I fly to Washington. I begin to
lobby for our government to exert
enough pressure on the Chinese
and make them agree to meet with
you and discuss the exploration
of the South China Sea leases.
I'll be brilliant.

DOMINIQUE

Uh, brilliance aside, that sounds
just a little bit too easy.

BLAKE

Some of the toughest things in
business life are easy, Dominique.
If you know exactly what you're
doing.

(beat, rises)

Well, I'm expected at the bank in
fifteen minutes. But... more
importantly, I want to thank you
both for making this all happen.
Dominique... Adam... I'm very
grateful to you.

(CONTINUED)

CONTINUED:

He crosses to the door, reaches it. As he does:

DOMINIQUE

How grateful, Blake? I mean I adored this breakfast. The eggs were divine, the coffee is perfection -- but I'm waiting for a more tangible expression of your gratitude, let's say.

BLAKE

You'll get it, Dominique. The most tangible expression there is. Money. -- Why don't you both finish your coffee? I've really got to go.

As he opens door, exits:

DOMINIQUE

That's not what I want, Blake, and you know that, dammit!!

But Blake is already gone. He hasn't heard that... nor has he seen Dominique's expression, grim now. Adam, however, does. He regards her, then he says:

ADAM

A minute ago you were smiling --

DOMINIQUE

(throws down
napkin)

I'm a very moody person, Adam. Up a minute, down a minute. Psychiatrists from L.A. to the Riviera haven't been able to figure me.

ADAM

Dominique, I asked you when we were in Istanbul. I'll ask you again.

DOMINIQUE

'What's going on between me and Blake.' I told you to ask him, Adam -- remember?

ADAM

I did. He was as evasive as you are.

(CONTINUED)

9 CONTINUED: (2)

9

DOMINIQUE

(moment, then)

I'd love to tell you. Really I would. But I'm stuck with this peculiar code of honor I picked up as a kid. I keep my promises. I promised your father he could trust me. And I'm not ready to betray the promise -- Yet!

That last word spelling out a heavy threat, she rises and crosses to go... leaving Adam even more confused. HOLD on him, then:

10 EXT. NEW YORK CITY - COCKTAIL LOUGE - DAY (STOCK) 10

11 INT. COCKTAIL LOUNGE - DAY - CLOSE ON NICOLE 11

Christmas lights and decor. As she speaks, WIDEN to include Jeff, over coffee. *

NICOLE

A modeling agency tells you that Birgit Helstrom was running around Los Angeles and Seattle with DeVilbis. And now you're convinced Fallon's alive. Well... I don't think so.

JEFF

She could be suffering from amnesia. Why else would she think she was married to DeVilbis?

NICOLE

Jeff, I wish so much you'd stop living in the past.

JEFF

It's not the past, Nicole. I know she's alive. And it's Christmas. I know if she can, we'll hear from her.

NICOLE

(reaches for
his hand)

Jeff, I wasn't pretending when I told you how much I care for you. So why shouldn't we forget those two people who made our lives miserable?

(MORE)

(CONTINUED)

11 CONTINUED:

11

NICOLE (cont'd)
 Why shouldn't we try to build a
 new life for ourselves --
 together?

(building, her
 own intensity
 now)

Help me find Peter's half of
 the map, and then the statue.
 It could mean a beautiful future
 for us... a fortune.

JEFF
 For God's sake, I'm not interested
 in money. Don't you know that by
 now?

NICOLE
 That's right. You're a Colby.
 To the oilfields born. How
could I forget?

JEFF
 (beat, then)
 Nicole, as soon as we get back to
 Denver, I'm going to help you
 find that map. For one reason
 only.

NICOLE
 It might lead to Fallon.

JEFF
 Yes.

HOLD on them the moment, then:

12 EXT. LONDON HOTEL - NIGHT (STOCK)

12

13 INT. LONDON HOTEL SITTING ROOM - NIGHT

13

Alexis appears from her bedroom, sees Amanda hang up
 phone.

ALEXIS
 I should think it would be obvious
 by now that Rosalind's out of town,
 darling. She always did like
 Scotland this time of year.

AMANDA
 (cuts in)
 Don't you want Rosalind at your
 wedding, Mother?

(CONTINUED)

ALEXIS

Of course I do. But I have no intention of postponing the ceremony while we track her down.

(lights cigarette;
nuptial inventory)

Dates are set, Amanda. Dex and I will be married in Mersham. And we'll spend a brief honeymoon at Castle Frayne. Then the three of us will leave for a cruise of the Mediterranean. Dex is making plans for that. Probably now, as we speak.

AMANDA

But it's your honeymoon!

ALEXIS

I told you, darling. Castle Frayne is the honeymoon. The cruise is a family holiday.

(then...
thought)

Now, if it would make you feel any better to invite a few friends to join us, or maybe just one friend...

(putting out
cigarette)

Isn't there a man, a lover, you'd like to ask?

AMANDA

(hiding discomfort;
trying)

No... there's no one.

ALEXIS

Really? Well we may be mother and daughter, but that's where the resemblance ends. At your age --

AMANDA

(cuts in)

I'd rather not hear about your early sex life, if you don't mind!

ALEXIS

I was going to exaggerate it beyond all credibility. Try for a smile from you... What's happened to it, darling... that beautiful smile?

(MORE)

(CONTINUED)

13 CONTINUED: (2)

13

ALEXIS (cont'd)
(on the silence)
Amanda, your coming along means
a lot to me. It will make up for
so much time lost between us.
Won't you at least do it to make
me happy... your wedding present
to me?

And finally... reluctantly... Amanda says:

AMANDA
All right, Mother... I'll come.

Alexis smiles: good. Amanda does not smile back.

14 EXT. DENVER MEMORIAL HOSPITAL - DAY (STOCK) 14

15 INT. CORRIDOR - HOSPITAL - DAY 15

The doors open, a NURSE, Krystle, in street clothes,
appear with Blake -- followed by a uniformed CHAUFFEUR
who carries two suitcases. Blake turns, smiles at the
Chauffeur, says:

BLAKE
We'll be downstairs in a while.

CHAUFFEUR
I'll be out front, Mr. Carrington.

The Chauffeur goes to elevator area. Blake takes
Krystle's hand as they turn towards the Nursery Window.
In the hallway, there's a small Christmas tree, the
nursery window decorated with "Merry Christmas."

NURSE
Kristina is remarkable.
(on their smiles)
She's gaining weight, and her
progress is terrific.

As the Nurse moves off:

KRYSTLE
And she's so beautiful... Look
at her, Blake.

BLAKE
(does, then)
It's not just her looks, Krystle.
After all, she is her mother's
daughter.
(MORE)

(CONTINUED)

15 CONTINUED:

15

BLAKE (cont'd)

(then)

It's her character... her strength
... her will. I think she's
going to be home with us soon, a
lot sooner than we'd ever dared
hope for.

KRYSTLE

(nods, then,
whisper)

Goodbye, darling. My little baby
girl. You keep gaining weight so
we can take you home, and I'll see
you tomorrow.

*
*
*
*

Hold on the beautiful madonna look.

16 ANGLE ON DANIEL AND CHARLES

16

Who appear at the end of corridor, just arrived, carry-
ing topcoats.

DANIEL

Let's tell him this. I'm willing
to fund the new hospital program
for six-million dollars, but on
the condition that --

He stops suddenly, his gaze having flicked towards:

17 KRYSTLE - FLEETING SHOT

17

As, with Blake, she turns the corner, disappears.

18 BACK WITH DANIEL AND CHARLES

18

Who notes the look on Daniel's face.

CHARLES

What is it, sir? -- Mr. Reece -- ?

DANIEL

(shakes head)

Nothing. It's just that woman...
No. It couldn't possibly be.

PUSH IN on him -- as if remembering sweetly -- someone
-- as we then:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

19 EXT. LONDON HOTEL - NIGHT (STOCK) 19

20 INT. LONDON HOTEL SITTING ROOM - NIGHT - AMANDA 20

The fireplace is on. Amanda is in pajamas. She is flipping through an English magazine, distractedly. We see a stack of English and French magazines alongside her, and the London Times. Then the phone RINGS. She lifts the receiver.

AMANDA

Hello?

(brightening)

Mr. Carrington -- !

21 INT. LIBRARY - MANSION - DAY PHONE INTERCUTS 21

Fireplace on. Christmas decor. *

BLAKE

I finally managed to track you down, Amanda. How've you been?

(listens,
one way)

Good -- Yes, the baby and Krystle are both fine. Wonderful.

(then)

Is your mother with you right now...?

AMANDA

No, I'm alone.

BLAKE

(moment, then)

I don't know quite how to put this. I have some 'interesting news'.

AMANDA

What sort of news...?

BLAKE

Well, the detective's report came back a little while ago... and it gives me cause to believe --

(breath, hopeful)

That we may know who your father is.

(CONTINUED)

21 CONTINUED:

21

Amanda smiles, happy tears beginning to fill her eyes.

AMANDA

Oh, God -- how wonderful! I... I
can't believe it!!

BLAKE

Maybe, just maybe, neither of us
should; not yet.

(then)

I want you to do something for
me, Amanda.

AMANDA

Anything.

BLAKE

I want you to come back to Denver
and take a blood test. It won't
prove anything definite. But
it's a start.

(on her silence)

Amanda?

AMANDA

(wiping eyes)

I'm sorry. It's just that there's
nothing in this world that would
make me happier than having you
for a father. Nothing!

(then)

About the test... I'll come back
to Denver as soon as the wedding's
over.

BLAKE

(confused)

What wedding...?

AMANDA

Didn't Alexis tell you?

BLAKE

No, she didn't.

(listens, one-
way, then)

I see. Well, fine, as long as
you'll be back soon.

In the hotel suite one of the bedroom doors opens
slightly. It's Alexis, listening as:

(CONTINUED)

21 CONTINUED: (2)

21

AMANDA

I will be. On the first plane
back to Denver once the ceremony's
over. -- Give my love to Krystle
and the baby. Goodbye.

And as she then says her goodbyes, and hangs up, not
seeing Alexis -- PUSH IN on Alexis, watching in silent
rage, and then slowly and quietly closing the door
again.

22 EXT. DELTA RHO FARMS - AUCTION AREA - DAY - WITH A 22
SIGN INDICATING THIS IS PART OF THE DELTA RHO RANCH

We see limos pulling up. There is a table set up where
people are handing out all of the auction paraphernalia
-- programs, sticks with numbers on them, etc. A red
carpet leading into the building. M. LaSalle is present
in the group which is composed of International Horse
Breeders.

*
*

23 ON DANIEL, STANDING NEAR THE STEPS OF THE BUILDING 23

He's chatting with Charles. Then Daniel stares at some-
one over his shoulder.

24 DANIEL'S POV - BLAKE AND KRYSTLE 24

Emerging from their limo. Chauffeur gets out, opens
doors.

*
*

25 BACK WITH DANIEL 25

He stares a long, intense moment... as if at an apparition.
Then, coming back to the present, he motions
Charles over to him. (NOTE: During this scene, over
loudspeaker, we will hear an AUCTIONEER'S VOICE OVER,
from within -- and with appropriate dialogue to come.)

CHARLES

Yes, sir?

DANIEL

Charles... who is that?

CHARLES

(looks, then...)

That's who I was telling you about:
Blake Carrington.

DANIEL

(almost impatient)

No, I meant the woman.

(CONTINUED)

25 CONTINUED:

25

CHARLES

That's his wife, Krystle Carrington.

Another moment as Charles watches Daniel looking at Krystle.

CHARLES

Is something wrong?

DANIEL

I want you to pull Allegree out of the auction, Charles; he's no longer for sale.

CHARLES

(alarmed)

But you can't do that, sir. Breeders have come from half way around the world for a chance at that horse. They'll tear this place apart...

Daniel eyes him levelly.

DANIEL

Do it.

With which Daniel turns and moves off. Leaving Charles to shrug uncomfortably and start for the auctioneer.

26 BLAKE AND KRYSTLE ENTER THE BUILDING

26

27 ON DANIEL

As O.S. on the P.A. the AUCTIONEER'S VOICE:

AUCTIONEER (o.s.)

Ladies and gentlemen, I have an announcement...

Daniel stops to listen.

AUCTIONEER (o.s.)

(continuing)

... Allegree will not be going on the block this afternoon...

The rest of what the Auctioneer has to say is lost in the noise of the crowd reacting angrily. The trace of a smile flickers across Daniel's face...

TIME DISSOLVE:

28

EXT. AUCTION BUILDING - DAY - BLAKE AND KRYSTLE

28

As they exit. Krystle a bit down-looking as they walk to their limo.

BLAKE

I'm sorry, Darling, I know how disappointed you must be... and I know I promised to get Allegree back for you...

Krystle tries -- not very successfully -- to cover her disappointment with a smile.

KRYSTLE

It's not your fault that somebody changed his mind...

Krystle gets into the limo as Charles approaches Blake and speaks to him -- Krystle not overhearing the following as she is inside the car.

CHARLES

Mr. Carrington --

(on Blake's turn)

Mr. Reece would like to see you in his office inside.

BLAKE

Who's Mr. Reece?

CHARLES

Daniel Reece, chairman of the Delta Rho Corporation. He owns Allegree.

BLAKE

(suspicious)

And what does he want to see me about?

CHARLES

Mr. Reece did not choose to share that with me.

Blake hesitates the moment, then he looks at Krystle:

BLAKE

Do you mind, darling? I won't be long.

KRYSTLE

Of course not.

Krystle reaches for a magazine as Blake leaves with Charles.

29 INT. AUCTION OFFICE - DAY - BLAKE AND DANIEL

29

Pick up, mid-scene:

BLAKE

You pull Allegree from the auction
and now you want to sell him to me.
-- Why?

DANIEL

You used to own him.

BLAKE

What does that have to do with
anything?

DANIEL

You gave him to your wife as a
gift, from what I understand.

BLAKE

I still don't see what you're
getting at, Mr. Reece.

DANIEL

I understand too that she sold
him to help you get out of some
financial difficulties.

BLAKE

(and riled)

I didn't come here for a discussion
of my personal life. I've got my
wife waiting for me. Either get
to the point, or I'll have to go!

DANIEL

(smile)

Such loyalty in a marriage is
unusual in my experience. I
certainly never had it. I think
it should be rewarded. So... if
your wife wants Allegree back
she should have him.

He stops. Blake regards him, then says with a dubious
look:

BLAKE

Forgive me if I find this somewhat
difficult to believe, Mr. Reece.
I'm just not used to a man in
your position making a gesture
like this.

(CONTINUED)

29 CONTINUED:

29

DANIEL

You're a man in my position, Mr. Carrington. Haven't you ever been guilty of a quixotic moment in your life?

(then)

You either want him, or you don't. If you don't -- I can make other arrangements.

HOLD the beat, then:

30 EXT. AUCTION ENTRANCE - DAY - BLAKE ENTERS LIMO

30

KRYSTLE

What was that all about, Blake?

BLAKE

A business proposition. Something I've got to think about.

CUT TO:

31 EXT. LONDON HOTEL - DAY (STOCK)

31

32 INT. LONDON HOTEL SITTING ROOM - DAY - DEX

32

He's consulting a map, charting the yacht's course, when Amanda walks in.

AMANDA

Are you going to go through with the wedding... after what happened between us?

DEX

(levelly)

What happened, Amanda, was... unfortunate. I regret every single moment. But I don't have any intention of letting a single incident with you ruin the one relationship that matters in my life.

33 CLOSE ON AMANDA

33

AMANDA

(deeply hurt)

Alexis...

(CONTINUED)

33

CONTINUED:

33

DEX

(nod)

Alexis.

AMANDA

And forget all about me. My
feelings.

Dex looks at her. And realizing that his honesty could be construed as insensitivity, he says to Amanda, and softer now:

DEX

I won't forget you... I can't
forget you.

AMANDA

(a small hope)

Then you do care for me -- !

DEX

(a long silence)

I do. Very much.

She begins to reach for him.

AMANDA

(tremulously)

And... you'll stop the wedding?
You won't go through with it...?

Dex takes her arms, stopping her embrace. Momentarily puzzled, he understands quickly that despite her apparent sophistication she is naive in matters of love. And so he begins, as gently as possible:

DEX

Amanda, if circumstances were
different --

On which Amanda, and fighting the tears, if barely, brings up a hand and slaps him across the face -- hard. She waits for Dex to react. When he doesn't, when he simply looks at her, she begins to sob.

AMANDA

I hate you!! I loathe you!!!

And on that declaration of disappointed love she turns and runs from the room. HOLD on Dex, watching her.
Then:

DISSOLVE TO:

34 INT. CHURCH - DAY

34

Bright sunlight streams in through the stain-glassed windows. We see the nativity in the b.g. A church organist plays softly, there are two altar boys.

A beaming Alexis and a serious Dex are at the altar, facing the VICAR about to begin the ceremony. Amanda, holding a sprig of nosegays like her mother, stands to the side of them. (NOTE: At one point Alexis notices Amanda is too far off to the side and gestures for her to move closer. When Amanda doesn't Alexis discreetly places her hand on Amanda's arm and gently pulls her towards them).

The Vicar signals silently to the organist to stop. He clears his throat. And then he begins:

VICAR

Dearly beloved. We are gathered here together to join this man and this woman in bonds of matrimony. This ceremony is a sacred act to express love and devotion and affection from now through eternity. Marriage, we must always remember, is a mutual and loving contract between a man and a woman properly based on mutual regard.

(then)

Now, if any of you present know any reason at all why these two should not thus be joined, please speak now or forever hold your peace.

He pauses the obligatory moment, during which:
(NOTE: This sequence must contain CLOSE-UPS and SINGLES on Dex, Amanda, and Alexis).

35 SHOTS - DEX AND AMANDA

35

Fleetingly, she locks eyes with him. He cannot break away from her defiant stare.

36 WIDER

36

With Alexis, too happy to notice any of this, continues to smile... as we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

37 EXT. PANORAMIC SHOT OF LONDON - NIGHT (STOCK) 37

38 EXT. LONDON HOTEL - NIGHT (STOCK) 38

39 INT. LONDON HOTEL SITTING ROOM - NIGHT 39

There is a beautiful silver tea service from which
Amanda is pouring tea for Rosalind.

AMANDA

Thank God, you're here! I've
been trying to find you for
days!!

ROSALIND

Where is your mother, dear?

AMANDA

Somewhere in the wilds of
Westmoreland, honeymooning.
Meanwhile I'm positive she took
my passport before she left.
Rosalind, help me -- tell me
what I should do!

ROSALIND

I'd say wait the two days until
she and her husband return,
Amanda.

AMANDA

I don't want to wait! Don't
you understand? I want to
get away, as far away as I
can from both of them!

Amanda hands her the tea cup, then sits next to her.

ROSALIND

Luv, what's really troubling
you?

(on the silence)

You used to confide in me. When
you were a bit of a girl, this
high. All the years you were
growing up... Has even that
changed?

(CONTINUED)

39

CONTINUED:

39

AMANDA

(timbre hurt)

How can I confide in you, when you
lied to me all of those years...
just as Alexis did.

She looks into the woman's eyes, which begin to fill
with tears as she says:

ROSALIND

I had no choice, Amanda. And I
love you. You know that. I
couldn't love you more if you were
my own daughter.

Amanda regards her the beat, then she puts her arms
around the woman, warmly.

AMANDA

I do know that. I do.

40

CLOSER ON THEM

40

ROSALIND

Oh I wish... I wish that I could
make up for all the pain you've
gone through these past months.

On which Amanda nods, and says, simply:

AMANDA

You can.

ROSALIND

How...?

AMANDA

My father.

ROSALIND

(on the stop)

What about him?

AMANDA

Tell me who he is. Please,
Rosalind -- tell me! You have to
know. Alexis must have told you!!

Rosalind shakes her head, her expression anguished.

ROSALIND

No... she never did.

(CONTINUED)

40 CONTINUED:

40

Amanda, as anguished, takes the woman's hand in hers.
And begging now:

AMANDA
Please, Rosalind! Oh, please!!!!

CUT TO:

41 EXT. MANSION - DAY (STOCK)

41

42 INT. STEVEN/CLAUDIA BEDROOM - DAY

42

Dawn. They are still in bed... Claudia wide awake.
Moment. She tries to rise, quietly. But she stops as
Steven's eyes open, as he takes her hand.

STEVEN
What's wrong? What's been wrong?
(on her silence)
You've been upset ever since I got
back from California.
(ibid.)
Is it Luke Fuller... because I
went to Santa Barbara with him?

CLAUDIA
No, of course not.

STEVEN
Then what? -- Claudia, you're the
one who's always insisting on
openness, on honesty in our marriage.
Why don't you tell me?

A long moment, then Claudia says... softly:

CLAUDIA
I slept with a man...
(on Steven's look)
While you were away... I made love
to another man.

STEVEN
(the stun)
Who? -- I asked you something,
Claudia. I want an answer. Who?

CLAUDIA
Dean Caldwell... It...

STEVEN
(on the stop)
I know. You're going to tell me
you couldn't help yourselves.

(CONTINUED)

42 CONTINUED:

42

CLAUDIA

Steven, I... only know that I was
desperately lonely. And... Steven,
it won't ever happen again! Not
ever! Please say you believe me!

STEVEN

And that I understand.

CLAUDIA

Yes. That you understand... And
that you forgive me.

He is silent as they regard one another. Then Claudia
begins to put her arms around him, but he pulls away --
suddenly, angrily.

STEVEN

What's the matter? Aren't I
man enough for you?

CLAUDIA

Of course you are! You must
know that!! -- Darling, I love
you!!!

Again she tries to put her arms around him, and again
he moves away, this time rising from the bed --

STEVEN

Leave me alone, dammit! Just leave
me alone!!!

-- and he goes to the closet to drag out his clothes,
leaving Claudia with her anguish and her guilt.

43 EXT. DANIEL'S STABLE - DAY - KRYSTLE'S ROLLS ROYCE

43

The Chauffeur stops the car, he helps Krystle out.
Krystle looks around the unfamiliar grounds, puzzled.

KRYSTLE

Blake... now will you tell me
what we're doing here?

Blake doesn't answer. Instead, he honks the CAR HORN
and the groom leads Allegree out. The horse is wrapped
in a blanket with a big red Christmas bow.

KRYSTLE

(continuing)

Allegree...!

(CONTINUED)

43 CONTINUED:

43

BLAKE
Merry Christmas, darling.

Krystle turns to him, her eyes filling with happy tears.
As she embraces him:

BLAKE
(continuing;
wry)
I'm so good to you. I know.

KRYSTLE
You are. Except for Kristina,
this is the most beautiful gift
you've ever given me.
(then)
I don't understand how you got
him, Blake.

BLAKE
The owner and I came to an
agreement.

Krystle nods, then looks back to Allegree and says:

KRYSTLE
What a wonderful Christmas this
is going to be. I just know it.

And on their smiles.

44 EXT. DANIEL'S RANCH HOUSE - DAY - ESTABLISHING

44

45 INT. DANIEL'S STUDY - RANCH HOUSE - DAY - DANIEL

45

The fireplace is on. He is going through a pile of
newspapers, national and international. As Charles
enters.

*

DANIEL
This layout on the front page of
the Melbourne News is bad;
amateur time. Either Johnson
straightens up or we get another
managing editor.

*

(CONTINUED)

45 CONTINUED:

45

CHARLES
(nod, then)
Are you going through with your
plans to buy the Baylor chain in
Florida?

*

DANIEL
Yes. Wrap that one up. All seven
papers.

As Charles heads out, stops, turns:

CHARLES
Mr. Reece, the Carringtons were
just here; collected Allegree.

DANIEL
Good...

CHARLES
And as you instructed, I scheduled
our flight out for eight o'clock
tonight.

DANIEL
Cancel it.

CHARLES
But you're expected in Monte Carlo
for Christmas.

DANIEL
I won't be in Monte Carlo for
Christmas. I'll be here.

CHARLES
Uh, I don't think Nina Flanders
is going to be very happy about
that.

DANIEL
Then Nina Flanders is going to
have an un-happy holiday, isn't
she?

CHARLES
What about your plans to ski in
St. Moritz?

DANIEL
Cancel that too.

CHARLES
The board meeting in London next
week?

(CONTINUED)

45. CONTINUED: (2)

45

DANIEL
 I'll have to go to that.
 (on Charles'
 relief)
 But I'll be coming right back.

CHARLES
 (moment, then)
 Mr. Reece, forgive my asking but
 what's going on here? First
 your behavior over Allegree;
 now canceling these plans?

DANIEL
 You think I've lost my mind,
 that it?

Charles hesitates, fearful to answer.

DANIEL
 (continuing)
 I asked you, Charles. You tell
 me.

CHARLES
 I think you're a little out of
 character, yes. For Daniel
 Reece.

And on Daniel's private smile:

DANIEL
 Maybe you're right, Charles.
 Maybe you're right.

CUT TO:

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

46

47 INT. BLAKE'S OFFICE - DAY - BLAKE

47

He's at his desk, looking over some papers, when the
 door opens and Dominique enters.

DOMINIQUE
 I just dropped by to thank you
 Blake, for inviting me to spend
 Christmas with you and the family.
 (MORE)

(CONTINUED)

47 CONTINUED:

47

DOMINIQUE (cont'd)
Brady's off to Tokyo and it would
have been a lonely holiday.

BLAKE
(smile)
That's what partners are for.
(then)
Why don't you sit down, Dominique?

DOMINIQUE
(as she sits)
Partners -- and maybe even kindred
music-lovers. Do you know La
Traviata?

BLAKE
Yes, I know it well.

DOMINIQUE
It's the story of sacrifice. The
soprano, Violetta, gives up
everything in order to please
others. Well I've handed millions
over to you to salvage Denver-
Carrington. I've jeopardized my
marriage with Brady. I risked my
life in Istanbul. I've proved
my loyalty to you. And I don't
want to end up like the soprano...
expiring on her fourth act chaise.

BLAKE
I wouldn't worry about playing
any 'death scenes' with me. And
you said it a minute ago: you're
a business partner of mine.

DOMINIQUE
Which isn't enough! And you know
it!
(then)
I want you to finally acknowledge
the fact that I'm your sister.
Or -- !

BLAKE
(on her pause)
You'll make the acknowledgement
for me. Publicly.

DOMINIQUE
You got it!

(CONTINUED)

47 CONTINUED: (2)

47

Moment as they lock eyes, then Blake nods and says:

BLAKE

All right. Release that story
to the papers and I'll deny it.
I'll live it down easily. And
you'll have gained nothing.

On which Dominique flares:

48 ANOTHER ANGLE

48

DOMINIQUE

But it's the truth!

BLAKE

Is it?

DOMINIQUE

Yes, dammit! Yes!! Why don't
you find the old man and get him
to confirm it?!

BLAKE

(evenly)

I'm way ahead of you. It took
me quite a while but I finally
tracked my father down.

(on her look)

He's in Africa. He told me he
slept with a lot of women in his
life... but your mother wasn't
one of them.

DOMINIQUE

(flaring again)

He's lying! You know the kind of
man he is -- the lying cheat he's
always been -- and you believe him?!
Do you?!!

For a moment, if only a moment, she appears to be gasping for air. And Blake, feeling for her, rises from his desk and crosses to her and, a hand on her shoulder, he tries to assuage her, quietly as:

BLAKE

I'm grateful to you for everything,
Dominique. And... half-sister or
not, I think you're quite an
extraordinary woman. I'm very
proud, to have you for a partner.
Can't you just accept that...?

Moment, then Dominique rises, and she shakes her head.
And meaning this, from her soul, she says:

(CONTINUED)

48 CONTINUED:

48

DOMINIQUE

No. I can't. Because one way
or another I'm going to make you
accept the truth.

On that, her rage of earlier appears to have abated...
replaced now by pain. HOLD on Blake, watching her...
then:

49 EXT. LONDON HOTEL - NIGHT (STOCK)

49

50 INT. LONDON HOTEL SITTING ROOM - NIGHT

50

Dark the beat. Then the door from the corridor opens.
Alexis and Dex enter, followed by two porters, carrying
their luggage -- the room dark except for the fire in
the fireplace -- one of whom switches on a light. As
the Porters cross to one of the bedrooms to deposit the
luggage WIDEN ANGLE to show Amanda, seated, staring at
Alexis and Dex.

ALEXIS

(smile; surprised,
confused)

Darling... how good to see you.
But what are you doing in the dark?

AMANDA

(timbre flat)

Waiting to see you, Mother.
(gaze shifts,
coolly)

Dex, please excuse us.
(on his
hesitation)

Dex?!

He's about to protest. But he thinks better of it.
To Alexis:

DEX

I'll be in the bar.

*

Alexis nods. He exits. Then, turning back to Amanda:

ALEXIS

A lovely welcome back. Now what's
bothering my petulant daughter?

AMANDA

Let's just say that I don't
appreciate your stealing my
passport.

(CONTINUED)

50 CONTINUED:

50

ALEXIS

'Stealing' your passport? That's absurd.

AMANDA

You never touched it.

ALEXIS

Yes, I touched it. I put it in the hotel safe-deposit box, along with my jewelry.

AMANDA

Good. You and I are going to the lobby, now, and you're going to give me back my passport.

Hiding her anxiety, or trying, Alexis opens her purse, retrieves the key, gives it over.

ALEXIS

I don't have to accompany you, darling. You're not a child. Tell the desk clerk I gave this to you. If there's any question have him ring me.

She watches Amanda begin to cross for the door.

ALEXIS

(continuing)

Amanda --

(on the turn)

Why tonight? What's the hurry? I mean... where do you think you're going once you have it?

AMANDA

(and straight)

To Denver. To my father. Blake Carrington. Rosalind told me. And if you do anything, anything to hurt her for that, I'll make your life miserable! I swear it... I will!!

On which she continues her cross, and exit. PUSH IN on Alexis, her face a picture of total and consummate anger!

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

51 EXT. DENVER MEMORIAL HOSPITAL - DAY (STOCK) 51

52 INT. NURSERY WINDOW AREA - DAY (INTERCUT WITH STOCK SHOT OF INFANT IN INCUBATOR) 52

Blake and Krystle appear, carrying small wrapped gifts for the baby. They walk over to the window, regard their child. And smiling... whispering:

KRYSTLE

Merry Christmas, my baby... my beautiful Kristina.

(turns to Blake)

Her first Christmas...

BLAKE

(smiling back)

Only the first of many.

As Krystle takes his hand in hers:

KRYSTLE

Blake, I'm sorry that you and I... had to go through so much pain before we could both be this happy again.

Blake nods, silently. Then he kisses her cheek, warmly. And then as they place the gifts under a nearby tree, returning to look at their child once more... and holding hands again:

53 EXT. MANSION - DAY (STOCK) 53

54 INT. STEVEN-CLAUDIA SUITE - DAY 54

The fireplace is on. Claudia, with Danny on her lap, is telling him a bedtime story, during which Steven enters. *

CLAUDIA

It was early that first Christmas morning when the Young Drummer Boy turned to his mother and told her about a beautiful dream he'd had during the night.

(turns, smiles)

Hello, Steven.

(CONTINUED)

54 CONTINUED:

54

STEVEN
(no smile)
Claudia.
(to Danny)
How're you doing, pal?

CLAUDIA
I think he's really into a
Christmas story.

STEVEN
(perfunctory
interruption)
Well, why don't I tell him one?
(taking Danny)
Claudia, I'd like to be alone
with my son, okay?!

On which Claudia, and too hurt to respond, nods... then
crosses and leaves the nursery.

55 INT. UPSTAIRS CORRIDOR - DAY - CLAUDIA

55

She exits her room, closing the door behind her. She
tries not to cry, but the tears come nonetheless. She
begins to walk down the hallway when:

56 ANGLE ON ADAM

56

He appears, coming from the direction of the stairs.
He sees her, stops her.

ADAM
Claudia... what's wrong?
(on her silence)
Look, we've had our differences...
but I want you to know that I'm
capable of being a friend... your
friend. Now something must have
happened to upset you.

Claudia sees that his concern is apparently real, but
she can't get herself to confide in him.

CLAUDIA
I'd rather not talk about it,
Adam.

He doesn't press. Instead he says, gently:

(CONTINUED)

56 CONTINUED:

56

ADAM

All right. But let's do something
about these tears.

(wiping them,
gently)

Somehow sadness doesn't become you.
Maybe, it used to, a thousand years
ago, give or take. But not any
more.

(smile)

There, that's better.

And Claudia finds herself able to smile back a bit.
Hold and then:

57 INT. LIBRARY - DAY - AMANDA

57

Amanda stands -- waiting nervously for someone, gazing
distractedly at the exquisite Christmas decorations
hung throughout the room. Finally the door opens,
Blake enters. He notes her tension. He too, in fact,
is tense. With the first beats between them even
awkward as:

BLAKE

Amanda...

(on her turn)

Gerard told me you were here.
Is everything all right?

*
*

AMANDA

Yes... I guess.

BLAKE

How was your flight back...?

AMANDA

Long. Tiring. But I'm here now.
And... I have something to tell
you. Except I don't know how to.

BLAKE

What is it? -- Amanda...?

AMANDA

(and finally,
simply)

You are my father.

58 CLOSER ON THEM

58

BLAKE
(ending slight
beat)

How do you know?

AMANDA
Rosalind told me. She told me
everything...

BLAKE
(waiting to hear;
eager to hear)

Go on!

AMANDA
She... she said that Alexis was
pregnant when she arrived in
Gstaad. That she confided to
her you were the father. But
that no one should ever know.
Not ever.

(suddenly, nervously)
If you don't believe that, you
can telephone Rosalind.

But Blake doesn't let her finish. In fact he moves
towards her and he takes her in his arms as we PUSH IN
on them and as he says to her, joyously:

BLAKE
Amanda... I knew... I knew you
were my daughter from the moment
I saw you! The first moment!

AMANDA
(almost dazed...
with her own joy)
Once upon a time there was a lonely
little girl, with a dream. And
it's come true... Tell me that it
really has!

BLAKE
It has, darling! It has!!!

And as their excitement, their happiness builds:

DISSOLVE TO:

59 EXT. MANSION - NIGHT (STOCK)

59

60 INT. MAIN HALL - NIGHT

60 *

The Christmas Carolers are finishing their song. Gerard goes over to them with an envelope. They wish Merry Christmas to all the staff... Mrs. Gunnerson, Jeannette, Nanny, houseboys and the family. As they exit, Santa Claus leads the group down the hallway towards the conservatory. The staircase is dressed with garlands. There are Christmas decorations everywhere.

*
*

61 INT. CONSERVATORY - NIGHT

61

The fireplace is on. A beautifully decorated Christmas tree lights up the entire room. Beneath it are dozens upon dozens of brightly-wrapped presents, with outrageous children's toys in evidence -- cars, bicycles, etc., etc.

*

Present are: Santa Claus, Blake, Krystle, Steven, Claudia, Adam and Jeff -- in addition to Dominique, Amanda and a Nanny. All are gathered around the two children in the room, Danny and Little Blake, as they open the last of their gifts.

*
*

Jeff AD LIBS demonstrating the operation of a toy to his ecstatic son. Then PAN to Danny, squealing delightedly to his toys, and kissing Steven.

A Butler is serving hor d'oeuvres and another is pouring champagne.

62 ANGLE ON STEVEN

62

As he approaches Claudia who has been standing slightly apart from the rest, a sad look on her face.

STEVEN

I'm sorry for what I said last night.

CLAUDIA

Is that one of your Christmas gifts to me, Steven? A holiday beau geste?

STEVEN

I am sorry. I was feeling --

CLAUDIA

(shakes head)

No. Don't apologize. You told the truth. Danny isn't my son. He's yours, Steven!

Steven, offended now, looks at her... then he walks away.

63 ANGLE ON BLAKE 63

Everyone watching as Blake, Krystle alongside him, opens a gift. We see that it is:

64 INSERT POV: BLAKE'S GIFT 64

A portrait of Fallon. Beautiful. Very, very beautiful.

65 BACK TO SCENE 65

Blake, like the others, is visibly moved. He turns to Krystle, who places her hand on Blake's arm as:

BLAKE

It's the most wonderful... the most thoughtful gift I've ever received, or ever will. Thank you, darling.

Then they turn with the others as Jeff approaches them, reaches them, stops... as, wordlessly, a loving and nostalgic smile crosses his face as he touches the picture.

66 WITH LITTLE BLAKE 66

Who now walks to his father's side, regards the portrait, then looks at Jeff and says:

LITTLE BLAKE

That's Mommy.

JEFF

Yes...

LITTLE BLAKE

(like Jeff he touches the portrait)

I love you, Mommy.

(turns)

Daddy, can she hear me... even in heaven?

JEFF

Oh yes, Little Blake, she can hear you... wherever she is... she can.

And he bends and he embraces his son... as the others all watch... holding back their tears, if barely.

(CONTINUED)

66 CONTINUED:

66

BLAKE

Nanny, would you please take
the children upstairs.

They AD LIB goodnights, and Santa Claus leads them out. *

67 ON DOMINIQUE

67

Who stands, sipping her drink, observing the Carrington clan from the side of the room. We see the dining room in the b.g. It is set with the Carrington formal gold service for dinner.

68 ADAM

68

He looks at her, then looks away.

69 FAVOR DOMINIQUE

69

She begins to move towards the door, but stops on sight of Blake, who whispers something quickly to Krystle, who nods. Then:

BLAKE

Everyone. Your attention, for
just a minute. An important
minute for all of us. I'd like
to propose a toast -- a very
special toast -- to a new addition
to the Carrington family.

A look of surprise crosses Dominique's face. She didn't expect this. She stands now with an expectant face. But the look begins to go as Blake, instead of approaching her, takes Amanda's hand and brings her next to him.

BLAKE

(continuing;
raising glass)

To my daughter -- Amanda Carrington.

(facing her)

Welcome, darling, to our house...
to our hearts.

And as the others gather around them, with warm congratulations -- Dominique remains standing, alone, and furious now, as she turns and storms out of the room, unnoticed by Blake.

70 ANGLE ON CLAUDIA

70

She sees Dominique's hasty exit.

71 ANGLE ON CLAUDIA

71

She turns, catches Adam's eye -- who has also noticed Dominique's exit. They move towards one another.

CLAUDIA

Do you know what that was all about?

ADAM

No, Claudia. But... I don't trust her.

(on the look)

She wants something from my father.

CLAUDIA

Wants what, Adam?

ADAM

I don't know yet. But I'll find out.

He begins to go, but stops on:

CLAUDIA

Adam --

(on his turn)

I've never trusted her either.
You know how fond I am of Blake.
So, why don't we try to find out... together?

ADAM

(regards her)

You and I?

CLAUDIA

You and I.

She smiles, a smile with a sort of sensuality about it... and which obviously doesn't displease Adam, who finds himself smiling back in return.

73 FAVOR BLAKE AND AMANDA

73

She has just opened a spectacularly beautiful gift from Blake (to be decided on), is hugging him, hard, gratefully, as the other principals (except for Dominique) watch, smile.

AMANDA

Daddy -- thank you! Thank you so much!

(CONTINUED)

72 CONTINUED:

72

And then she turns with Blake and the others on:

ALEXIS (o.s.)
So much for 'Daddy'.

73 INCLUDE ALEXIS AND DEX

73

Who have just arrived -- Alexis smiling and cool as:

ALEXIS
Now how about a Christmas kiss
for your mother, darling?

Without waiting, she crosses to Amanda, gives her the
kiss. Then to the others:

ALEXIS
(continuing)
You all know that Dex and I were
married in England.

AD LIB the yesses, congratulations, thank-yous from
Dex. Then as Blake watches, tautly:

ALEXIS
(continuing)
All right, Amanda. Gather your
gifts together. Get your coat.
We're going back to the apartment.

AMANDA
(not moving)
I'm staying here, Mother. I've
been invited to stay.

ALEXIS
And I am cancelling that
invitation --
(glance at Blake)
-- kind and 'paternal' as it may
be. Now, I insist that you come
home --

BLAKE
Alexis --
(on her turn)
Our daughter isn't a child. She
can make up her own mind about
what she wants to do and what
she doesn't. She obviously wants
to stay. And she can, for as
long as she likes.

(CONTINUED)

73 CONTINUED:

73

ALEXIS

(venom)

Stay here. In this house you've
lured her to.

BLAKE

What the devil are you talking
about?

ALEXIS

(venom building)

You stop at nothing, do you, Blake?
Isn't it enough you robbed me of my
other children? Did you have to
take the only child that was left
to me -- the only child that was
mine to love, completely?!

(no pause)

I've had enough of this! Get your
coat, Amanda, say your goodbyes
and come with me! Right now!

As Amanda stands silently firm... and as Alexis fears
that her daughter is slipping from her grasp:

ALEXIS

(continuing)

You tell her, Dex! She doesn't
seem to hear me!!

A moment of heavy silence, Amanda glaring at Dex as
if daring him to speak up. But he finally does as
he says, if softly:

DEX

We want you to come home with us,
Amanda. Both of us.

DOUBLE-CUT between Dex and Amanda.

74 EXT. MANSION - DAY (STOCK)

74

75 INT. SOLARIUM - DAY - BLAKE AND KRYSTLE

75

She is at breakfast, alone. He enters, a maid leaving,
kisses her on the cheek, then goes to sideboard as:

*

BLAKE

The party was a wonderful idea,
Krystle.

(CONTINUED)

KRYSTLE

(tense)

I wish Kristina had been with us...
but having your children and their
children...

BLAKE

(studying her)

What is it? Are you upset about
Amanda?

KRYSTLE

Amanda's your daughter, Blake, and
she's welcome here anytime. But
does that mean our door is open
to her mother as well?

BLAKE

Alexis had no business barging in
like that, I know.

KRYSTLE

But she always does! This was a
party, Blake, for our family.

BLAKE

Darling, Alexis is Amanda's mother.
You know her well enough by now to
know that she'll go anywhere and
do anything to keep control of her
children. If I hadn't let Amanda
go with her last night, Alexis would
still be here this morning.

At that moment, Gerard enters, carrying a gift-wrapped
package. He hands it to Krystle.

GERARD

This just arrived for you, Mrs.
Carrington.

Krystle AD LIBS a thank you. Gerard goes. Krystle
reads the attached card. Then:

KRYSTLE

Blake, that man Reece... the
chairman of Delta Rho Corporation.
Is his name Daniel?

BLAKE

Yes. Why?

KRYSTLE

I used to know a Daniel Reece...

(CONTINUED)

75 CONTINUED: (2)

75

Blake watches as Krystle unwraps the package. She retrieves an elaborate gem-studded frame.

76 INSERT - KRYSTLE'S POV - PHOTOGRAPH IN FRAME

76

It's a snapshot of Krystle and Daniel taken a number of years ago. They're at a picnic. We're on Krystle and Daniel, only their faces seen through the cutout of figures as one finds in Amusement Parks. The photographer has caught a moment of great fun.

*

77 BACK TO SCENE

77

She stares at it... then shows it to Blake.

BLAKE

Is it the same man? - Krystle?

KRYSTLE

(tense)

Yes. It is. He was my sister's boyfriend.

BLAKE

And what was he to you?

KRYSTLE

(edge)

I don't understand that question, Blake?

BLAKE

What I mean is why would he give you this?

KRYSTLE

It was taken at his company picnic. I went with Iris and him one year. But I don't know why he'd give it to me now... Not after...

BLAKE

(interrupting)

It's not the photo I'm talking about. Krystle, do you know what this frame is worth?

KRYSTLE

Worth? What are you talking about?

(CONTINUED)

77 CONTINUED:

77

BLAKE

It's not tin and cut glass...
This little token has got to be
worth several thousand dollars.

KRYSTLE

That's impossible.

As he hands her the frame:

BLAKE

(irritated)

Is it? I assure you its worth
all of that. Perhaps more. I'm
surprised you couldn't tell.

*
*

KRYSTLE

I'm not Alexis, Blake. When
someone gives me a present, I
don't examine it through a
jeweler's loupe.

*

*

BLAKE

(testily)

I think it might be a good idea
for you to return it.

*
*
*

KRYSTLE

What do you think I intended to
do with it?

*
*

BLAKE

(more edge)

I don't know what you intended.
I'm just telling you what I think
you should do.

*
*
*
*

KRYSTLE

This was given to me. And I
don't need you or anyone else
telling me what to do.

*

BLAKE

I am not telling you what to do!

KRYSTLE

It certainly sounds like it to me.

*

On which, angry, she rises abruptly, crosses to exit.

BLAKE

Where are you going?

KRYSTLE

Just once, Blake, trust me to
deal with my own life!

And she exits.

78 EXT. DANIEL'S RANCH HOUSE - DAY

78

Krystle's Rolls Royce is parked outside.

79 INT. DANIEL'S STUDY - RANCH HOUSE - DAY

79

He watches as Krystle enters, escorted by a houseman.
He smiles.

DANIEL

Merry Christmas, Krystle. It's
good to see you. Really good.

KRYSTLE

(not smiling back;
showing frame)
I'm here to return this!
(then, and
bitterly)
How dare you come back into my
life -- after what you did?!

On which moment we FREEZE FRAME on the two of them as
they lock eyes and then:

FADE OUT.

THE END