

DYNASTY

Episode 128 (13): "Suspicions"

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REVISED FINAL DRAFT

October 14, 1985

DYNASTY

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CAST

BLAKE CARRINGTON

CASSANDRA CARESS MORELL *

KRYSTLE CARRINGTON

GUARD

ALEXIS DEXTER

NEW YORK PUBLISHER

ADAM CARRINGTON

GYM GAURD *

STEVEN CARRINGTON

FEMALE VOICE

CLAUDIA CARRINGTON

MALE VOICE

DEX DEXTER

DOMINIQUE DEVERAUX

AMANDA

PRINCE MICHAEL

SAMMY JO

RITA

JOEL ABRIGORE

*

JONATHAN LAKE

GERARD

DANNY

ELENA

BART FALLMONT

DYNASTY

Episode 128 (13): "Suspicious"

SETS

EXTERIORS

COURTHOUSE

STOCK

MANSION

LA MIRAGE

DENVER-CARRINGTON

DELTA RHO

ALEXIS' HOTEL

CARACAS PANORAMA

LUXURY CARACAS HOTEL

DY-117 FLASHBACK

BART'S OFFICE BUILDING

CARACAS JAIL

INTERIORS

MANSION

Master Bedroom

Michael & Amanda's Bedroom

Main Hallway

Conservatory

Adam & Claudia's Bedroom

Upstairs Corridor

Library

DELTA RHO

Attic

Study

DENVER-CARRINGTON

Blake's Office

Blake's Anteroom

ALEXIS' HOTEL

Alexis' Bedroom

Penthouse Living Room

LA MIRAGE

Dominique's Suite

Michael's Office

CORPORATE GYMNASIUM

CARACAS JAIL CELL

LUXURIOUS CARACAS HOTEL ROOM

*
*

*

DYNASTY

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CHRONOLOGY

DAY #1

Sc. 1 thru 5 - NIGHT

DAY #2

Sc. 6 thru 13 - DAY

Sc. 14 thru 20 - NIGHT

DAY #3

Sc. 21 thru 46 - DAY

Sc. 47 thru 51 - NIGHT

DAY #4

Sc. 52 thru 58 - DAY

Sc. 59 thru 74 - NIGHT

DYNASTY

Episode 128 (#13): "Suspicious"

ACT ONE

FADE IN:

1 EXT. DELTA RHO - NIGHT - ESTABLISHING (STOCK) 1

2 INT. ATTIC (NIGHT I) 2

KRYSTLE is asleep, restless with dreams. Over her sleeping face, SUPER, Scene 11, Episode 117 (2):

DISSOLVE TO:

3 INT. NURSERY (NIGHT I) (FLASHBACK) 3

Krystle, in nightgown, is holding sleeping Krystina, in her arms. Blake kneels by their side, as the three are bathed in love.

KRYSTLE

... but what frightened me the most, when they took me away -- was the fear that I'd never hold Krystina again... or you.

She pulls Krystina closer to her, as Blake wraps them gently in his arms, kissing them both gently, softly.

BLAKE

As long as I live, nothing will ever come between the three of us. Ever.

DISSOLVE TO:

4 INT. ATTIC (NIGHT I) 4

Krystle wakes from the dream with an anguished cry. When she realizes it was a dream, she weeps at the seeming hopelessness of her state.

5 ANGLE ON THE DOOR - JOEL 5

Having heard her crying, he opens the door, wearing long robe and pajama bottoms, stands in the doorway watching her.

(CONTINUED)

JOEL

Are you crying?

KRYSTLE

Oh God, please, I've got to get out of here! I can't take any more of this!

JOEL

I thought we'd been through all that.

KRYSTLE

Don't you understand? I've got a husband, a baby! If I never see them again... I really... I'll die... I'll die!

She breaks down sobbing. He is moved by her tears. He crosses to her, closing the door behind him, sits close to her and tries to calm her, gently.

JOEL

... if you'll just try to hold on for a little while longer...

KRYSTLE

How much longer? I want to go home!!

JOEL

Shh... baby... it's okay...

He strokes her hair and gradually her tears subside. He takes her in his arms, and rocks her, and, miserable as she feels, she allows herself to be comforted for a moment. Then he leans towards her and gently kisses her. She hurls him away from her.

KRYSTLE

Stop it! Don't you touch me!!

Joel, rebuffed, turns menacing and icy cold. Rising:

JOEL

Don't you understand? You're the only thing that's ever completely belonged to me. You have to love me. You're never going to get out of here, unless you do. I'll wait.

He leaves her to digest what he's said. He closes the door behind him, leaving Krystle more bereft than ever.

6 EXT. MANSION - DAY (STOCK) 6

7 INT. MASTER BEDROOM (DAY II) 7 *

RITA, wearing peignoire, reacts to KNOCK on door.

RITA

Who is it?

BLAKE (v.o.)

Blake.

RITA

Come in.

The door opens. He enters, in pajamas and robe. As he goes to a closet, takes out a suit:

RITA

(continuing)

Blake, I... I'm sorry... I seem to have let you down in some way...

BLAKE

(taut)

Krystle, I really don't want to fight again. It gets us nowhere... it only seems to make things worse.

RITA

Do you still want me to see a psychiatrist?

BLAKE

If it'll help you in some way... fine. But at this point it really doesn't matter to me!

He starts to leave, stops.

BLAKE

(continuing)

Krystle...

(softening)

I'm sorry. Sometimes I find myself saying things that perhaps I shouldn't. I hope this... whatever it is, between us, is over soon. It's --

(CONTINUED)

7 CONTINUED:

7

Blake breaks off, puts his hands to his temple, steadies himself.

RITA
(interested)
Is something wrong?

BLAKE
No... I just felt a bit dizzy...
(shakes head)
It's nothing. I'll see you tonight.

*

Rita nods. He leaves the room. HOLD on Rita, interested in his symptoms.

CUT TO:

8 EXT. COURTHOUSE (DAY II) - ESTABLISHING 8

9 EXT. COURTHOUSE (DAY II) 9

STEVEN and ADAM are exiting the Courthouse. Neither of them appears very happy. NOTE: Behind them we see two young legal Associates each carrying a black file (disposition case).

ADAM
I hope you're happy now, Steven. Your big noises about "fairness" and "compromise" have just won an eminently unfair judgement against us.

STEVEN
Look, we knew we'd probably lose this preliminary hearing. The only thing that really matters is the trial.

ADAM
No, I did not "know" we would lose this hearing. And we wouldn't have if you'd let me do things my way. Now maybe you'll leave the law to the lawyers.

(CONTINUED)

STEVEN

No, dammit, I'll never leave this to you, because I don't trust you, Adam!

(looking around
to make sure
they are not
overheard)

If the Fallmonts are smart, and they are, they're going to try to divide us to conquer. So don't let's forget that you and I are on the same side. *

As if on cue, a smiling BART FALLMONT approaches, with JONATHAN. Note: With them is one young legal Associate carrying a disposition case.

BART

Somebody wins, means the other guys have to lose. Sorry about that.

STEVEN

I'll bet you are, Fallmont. But remember: this was only the first round.

BART

(nod)

And when we win -- and we will, it'll be thanks to Mr. Lake here. World-class environmental expert. Except you both already know that, don't you? *

ADAM

(to Jonathan)

Last I heard you were in the State Department, Mr. Lake. That doesn't necessarily qualify you as an expert in the oil industry.

JONATHAN

I think it does. I traveled a lot -- observed a lot. I saw what careless use of the world's natural resources can lead to.

(CONTINUED)

STEVEN

I read the paper you wrote for the Foreign Affairs Journal. I liked your point of view on conservation.

JONATHAN

Thank you.

BART

(wry)

That's terrific. Because then it goes without saying you'll "like" the way Jonathan is going to hack away at your environmental report.

STEVEN

(half-smile)

I wouldn't go that far.

BART

Sorry, again. But I thought you were becoming a fan of ours.

STEVEN

(ignores that;
back to Jonathan)

Mr. Lake, what I'm saying is that I think you'll be pleased with what you find in the report. Our pipeline is going to be a model for the future.

Bart lets out a guffaw on that. Steven turns back to him, angering now as:

STEVEN

(continuing)

You find that funny.

BART

An idiosyncrasy of mine. Ever since I was a kid. I hear a lie. I laugh.

*

And he is about to turn when:

(CONTINUED)

STEVEN

Are you calling me a liar? I want an apology!

*

Steven begins to reach for him. Adam intercepts, pulling Steven away.

ADAM

Steven -- don't. We'll get him in court.

BART

(to Adam)

You just did your kid brother a big favor, Carrington.

Then Bart and Jonathan leave. As Adam and Steven watch them turn a corner:

ADAM

We are going to get him. Hang him from the top of Capitol Hill.

STEVEN

That's a first, Adam. You and I finally agree on something!

CUT TO:

10 EXT. DENVER-CARRINGTON - DAY (STOCK) 10

11 INT. BLAKE'S OFFICE - BLAKE AND ALEXIS (DAY II) 11

He is having coffee. A Butler in white coat is fixing a Bloody Mary for ALEXIS, who is taut, pacing, wound up tight. (NOTE: The Butler leaves early in the scene after handing Alexis the drink. At one point, she tastes it and frowns -- goes to the bar and adds a touch more of vodka.)

ALEXIS

How long is this going to hold us up? And what can we be doing in the meanwhile?

BLAKE

It's not as bad as it seems. We can continue to plan the pipeline, do the geological surveys...

(CONTINUED)

11 CONTINUED:

11

His voice trails off.

ALEXIS

Yes... Blake?

BLAKE

Sorry. We can continue to get easements, and do our environment... (having trouble with the word) ... environment... environmental impact report...

He shakes his head. He's having trouble concentrating.

ALEXIS

Blake, is anything wrong?

12 BLAKE'S POV

12

Alexis blurs in his vision.

13 ON BLAKE

13

As he gets dizzy. Pauses, sits down.

ALEXIS

What is it? Are you all right?

BLAKE

I just... felt a bit dizzy...

He sits down. He shakes his head, touches his temples, closes his eyes.

ALEXIS

Blake, did something happen with Fallon when you went to see her? Something you're not telling me?

BLAKE

No, of course not.

ALEXIS

Is it Krystle, then? I can't help but have noticed she doesn't seem quite "herself" as you would put it.

BLAKE

No... Krystle's been having a tough time, but she'll pull through. She always does.

(CONTINUED)

ALEXIS

Yes, she's a real trouper. Do her tough times have anything to do with the illness that doctor was treating her for?

BLAKE

Alexis, I'm not going to discuss this with you!

ALEXIS

So "let's just forget it!"?

BLAKE

Yes!

ALEXIS

How can I? Blake, I'm not blind. I can see that the two of you are having real problems --

BLAKE

Didn't you hear me? I said I want to drop this!

ALEXIS

Does it "hurt" that much.

(off his look)

Blake, I'm concerned for you! And we've been through too much together to stand on ceremony. So if I can help you in any way --

BLAKE

I remember the way you've helped me other ways in the past.

(shakes head)

No, you can't help me! What you can do is go! We're finished with our talk about the pipeline for now --

ALEXIS

And I apparently hit a raw nerve and upset you. You do look pale, you know.

(rising)

Give me a ring when you're feeling more civil, because I haven't said all I have to say about the pipeline.

(CONTINUED)

13 CONTINUED: (2)

13

She goes, as Blake leans onto his desk for support.
HOLD, then:

14 EXT. MANSION - NIGHT (STOCK)

14

15 INT. MAIN HALLWAY (NIGHT II)

15

Blake arrives home, carrying his attache case. GERARD meets him at the door, takes case and overcoat. Rita stands off to the distance, not approaching him; there is still distance between them.

GERARD

Good evening, Mr. Carrington.

BLAKE

Gerard.

He hands over his briefcase, nods a curt greeting to Rita.

BLAKE

(continuing)

How was your day?

RITA

All right.

(then)

You look very tired.

BLAKE

I'm not feeling too well. I'm going to take a nap before dinner.

He starts upstairs, but after a few steps, suffers a real dizzy spell, the worst yet. He grabs onto the banister to keep from falling down. He loosens his tie, leans against the wall. Rita rushes over to him, as Gerard re-appears.

RITA

Blake, what is it?

BLAKE

(gasping)

I don't know...

RITA

Can I get you anything?

(CONTINUED)

15 CONTINUED:

15

BLAKE

No... I'm just going to lie down
for a while.

*

He begins to make his way up the stairs, Rita watching.

*

RITA

Gerard, help me get Mr. Carrington
to our room.

*

GERARD

Of course, Mrs. Carrington.

*

And as they ascend the stairs with Blake:

*

CUT TO:

16 EXT. DELTA RHO (NIGHT II) - (STOCK)

16

17 INT. STUDY - JOEL AND RITA (NIGHT II)

17

Rita, in same clothes, but with a fur over her shoulders, is nervous, tense, upset. Joel smiles with satisfaction at Rita's report.

RITA

He looked very pale, said he was
tired...

JOEL

Good.

RITA

Honey, do we have to do it this
way? It seems like there'd be
lots of ways to get what we want
without... well, without... doing
it like this.

JOEL

It's the only way. It's the
cleanest way, and the best way.

RITA

But I... I kind of like the guy.
He's really very sweet.

Joel goes to her and soothes her with a loving gesture.

JOEL

Baby... you've done such a good
job so far. Don't get cold feet
now, when we're so close to where
we want to be. Remember, if he
divorces you we've lost everything.
So keep giving him a little at a
time, and it'll be over before
you know it.

*

(CONTINUED)

17 CONTINUED:

17

RITA

(reluctant)

How sick is he going to get?

JOEL

Well...

(thinking)

See, you're giving him this special heart medicine. Some doctors give it to patients with overactive hearts. Only in this case, you're giving it to someone with a normal heart.

*

RITA

Yes?

*

JOEL

Well, the heart slows, gradually, until eventually -- fade out, the end.

*

RITA

When's that going to be...?

JOEL

Soon. Then, I go to South America.

RITA

You mean, we go to South America.

JOEL

Oh no, huh-uh. You can't leave. You've got to stay, Princess, and give the performance of your life.

(intense)

The bereaved widow. Grief-stricken. Heartbroken. Just until probate is settled. You can join me after that.

RITA

What about her? The lady in the attic? The real Krystle?

JOEL

(casual)

Oh, her? Don't worry about her. She'll just -- disappear.

And on his confident smile:

18 INT. ATTIC (NIGHT II)

18

Krystle sits, alone, sad. Her uneaten dinner sits before her.

(CONTINUED)

The door opens. She looks up. It is Joel. He enters with travel brochures for South America in his hand.

JOEL

Have you ever longed to see Machu Picchu in the moonlight? To glide down the Amazon? Samba in Rio?

KRYSTLE

What are you talking about?

JOEL

South America! Would you like to go?

KRYSTLE

I -- I don't understand...

JOEL

I expect to be coming into a great deal of money, very soon. How does a trip like that sound?

Krystle's wheels are turning, trying to evaluate this new turn of events.

KRYSTLE

You mean -- you would let me out of here?

JOEL

Of course. We'd go together. Would you like that?

Krystle's moment of truth. The only way to get out of here is to play up to this guy. She decides to do it. She nods. It is not good enough for Joel.

JOEL

(continuing)

Did you say something?

KRYSTLE

Yes.

JOEL

I can't hear you!

KRYSTLE

I said, yes!

JOEL

(savoring the moment)

I thought I was repulsive to you.

(CONTINUED)

KRYSTLE

No.

JOEL

You certainly haven't acted as if you liked me very much.

KRYSTLE

It's been the circumstances. Maybe if we'd met another way --

JOEL

How do I know I can believe you?

KRYSTLE

The night you took me dancing... I knew. I thought, if only he and I could spend more time together. Out in the open. Free. I'd like that, very much.

JOEL

What about your husband...?

KRYSTLE

You've made it clear I'll never see him again.

JOEL

Can you live with that?

Krystle takes a deep breath, and nods.

KRYSTLE

If I can be with you --

It's the words he's waited to hear. He takes her in his arms.

JOEL

Krystle, if you only knew how I've longed for you -- how it's hurt me to see you hurting. But I'll make it up to you. We'll start all over again, and nothing will matter, except being together. Tell me that's what you want, too...

KRYSTLE

Yes -- that's what I want --

(CONTINUED)

18 CONTINUED: (3)

18

Joel kisses her passionately. She kisses him back, but on her REVERSE ANGLE, we see that it is difficult for her. Joel holds the kiss, presses it, takes it further. Krystle tries to pretend passion. Joel is not fooled. He hurls her away.

*

JOEL

*

Nice try, lady. But your heart wasn't in it. Better luck next time.

He leaves. HOLD on Krystle, then:

*

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

19 EXT. LA MIRAGE (NIGHT II) - (STOCK) 19

20 INT. DOMINIQUE'S SUITE (NIGHT II) 20

DOMINIQUE, wearing a robe, answers the door to Jonathan. When she sees it is him, she almost closes the door again in his face, but he steps in too quickly.

JONATHAN

I have to talk to you.

DOMINIQUE

Do you know what time it is?

JONATHAN

It's important. *

She lets him in.

JONATHAN

(continuing)

Dominique, I hate the idea of
this court fight coming between
us.

DOMINIQUE

You should have thought of that
before you took a job for the
other side.

JONATHAN

I had to take it. It's important
to me.

DOMINIQUE

You have your values. I have
mine. I also have to get to bed.

JONATHAN

(stopping her)

Look, I'm not denying that our
differences are serious.

(CONTINUED)

DOMINIQUE

I believe the word is terminal.

JONATHAN

I see. -- And so a relationship just... dies... right? Well it can't, Dominique --

He makes a motion towards her, but she pulls away from him.

DOMINIQUE

Jonathan, no. Now please, go!

JONATHAN

I'll go. But only after I've said what I've come to say. Yes, we have differences of opinion. But we also have something much stronger, much deeper. I know you're attracted to me. I can see it in your eyes.

*

*

DOMINIQUE

For an intelligent man you're mis-reading what you see, or think you see!

*

JONATHAN

You know, this is fear of getting involved. Fear of becoming vulnerable again. What's happened to that beautiful woman I heard sing in Paris -- the compassion in her voice? In her soul?

*

*

DOMINIQUE

I don't lie, especially to myself. When I am afraid I admit it. That woman has become a successful businesswoman by tempering that compassion with a very good sense of how to take care of herself.

*

(CONTINUED)

20 CONTINUED: (2)

20

*

JONATHAN
 (moment, then)
 Goodbye, Dominique.

He goes. We see now that she is seething with anger
 -- at him, her life, the circumstances.

DOMINIQUE
 Damn!!!

PUSH IN on her as the tears fill her eyes, as she
 lets her vulnerability show at last.

CUT TO:

21 EXT. DENVER-CARRINGTON - DAY (STOCK) 21

22 INT. BLAKE'S OFFICE - ADAM AND BLAKE (DAY III) 22

BLAKE
 (immediately)
 You realize it, don't you?
 This could tie us up in the
 courts for years!

ADAM
 Not if we handle things
 correctly...

BLAKE
 There's nothing the Fallmonts
 would like better than a
 grandstand play to the courts.
 Get their names in the papers,
 look like heroes. Meanwhile,
 we'd be impotent, and look
 like fools.

ADAM
 Father, I'll see that this is
 taken care of, and we won't
 waste one moment of construction
 time.

(CONTINUED)

22 CONTINUED:

22

BLAKE

Good, Adam. I'm counting on you.
Don't let me down.

ADAM

One thing you could do to help.
Steven. He's causing a lot of
interference. And I'd appreciate
it if you'd get him off my back.

BLAKE

No, Your brother's got good
instincts when it comes to things
like this. I want you working
closely with him.

ADAM

Frankly, I feel it was my
brother's "good instincts" that
landed us in this mess to begin
with...

But Blake barely hears him. He suffers another dizzy
spell while Adam speaks.

23 OMITTED

23

24 CLOSER ON BLAKE

24

Blake leans on the desk for support.

ADAM

Father?

BLAKE

It's nothing. I had a little
scare last night, a dizzy
spell. I'll make an appointment
with my doctor and have this
checked out.

(beat)

Work with your brother, Adam.
You're both Carringtons, and
this family pulls together.

(CONTINUED)

24 CONTINUED:

24

ADAM

Of course.

Adam leaves, and Blake remains, more troubled than he wanted to let on.

25 EXT. LA MIRAGE - DAY (STOCK)

25

26 INT. MICHAEL'S OFFICE (DAY III)

26

MICHAEL, wearing a casual blazer, is on the phone when AMANDA -- wearing a very sexy dress -- breezes in and wraps herself around him, making it hard for him to continue his conversation with decorum.

MICHAEL

No, I think for security reasons, you had better bring me that list in person. Let my secretary know what plane you'll be on, and I'll arrange to have you met at the airport. Good. See you tomorrow.

Amanda has entangled herself around him and covered him with tender kisses as he speaks. He hangs up and returns the embrace.

AMANDA

I don't know how newlyweds are to be expected to spend whole days away from each other. I can't stand it. Can we have lunch?

MICHAEL

Amanda -- I wish I could -- but I'll be right in the middle of a meeting.

AMANDA

How boring. Can't you change it?

MICHAEL

Darling, I can't.

The INTERCOM BUZZES. Michael picks up the phone.

(CONTINUED)

MICHAEL

(continuing; into
phone)

Yes? No, I'll come to you.

(to Amanda)

I'll be right back. Wait here.

He exits. Amanda goes over to his desk, and is casually browsing when door opens, and in steps ELENA. She at first does not see Amanda, is expecting Michael.

ELENA

Michael, I found that name I told
you about in New York --

When she sees Amanda, instead of Michael, she seems surprised. Not nearly as surprised as Amanda is to see her.

AMANDA

What are you doing here?

ELENA

(slight smile)

Didn't your husband tell you?

AMANDA

Are you working with him? Are
you the one he's meeting with?

ELENA

Michael and I are meeting and
working to free Moldavia. It's
our homeland. We love it.

AMANDA

And did he go to see you in New
York about your "homeland"?

ELENA

What did Michael tell you?

AMANDA

I'm asking you!

ELENA

Amanda, believe me, please. I
don't want to get in any quarrels
you both may be having. I'm
only interested --

But at that moment, Michael enters.

(CONTINUED)

26 CONTINUED: (2)

26

MICHAEL

Amanda, darling, I can't take you
to lunch, but I've made a
reservation for dinner...

He sees the two women facing each other. Amanda looks
from Elena to Michael, her world crumbling around her.

AMANDA

Oh Michael, why...?

She rushes out of the room, too hurt for words, and
not wanting to let either of them see her cry.

SMASH CUT TO:

27 INT. MAIN HALLWAY - MANSION (DAY III)

27

Amanda, arriving home, rushes up stairs. Michael
arrives an instant later, calls after her.

MICHAEL

Amanda?!

Michael starts up the stairs.

28 INT. MICHAEL AND AMANDA'S ROOM (DAY III)

28

Michael enters.

MICHAEL

Amanda, please listen to me.

AMANDA

Why should I? You lied to me!

MICHAEL

I didn't!

AMANDA

You didn't say anything about
working with her.

MICHAEL

Don't you understand why I can't
tell you any of my contacts?
It's not safe, for you or for
them!

(building)

Amanda, for God's sake, I've got
nothing to hide from you!

(CONTINUED)

AMANDA

But how can you work with that woman?! How can you trust her after everything she did to keep us from marrying?

MICHAEL

Except she didn't, did she? Nothing, no one could have kept us apart!

(then)

Amanda, Elena has the contacts necessary to our cause. She has risked her life! She is a leader of the underground!

AMANDA

Is that what they're calling it these days?

MICHAEL

What is that supposed to mean?

AMANDA

Michael, I know the tricks that woman is capable of to get you back -- including showing up in your palace bedroom, flashing her naked body.

MICHAEL

Amanda, you are my wife. That's all that counts.

AMANDA

Then stop seeing her. I don't want you to have anything to do with her. Promise me you won't! Promise me that! I insist!

MICHAEL

And I refuse!

Amanda glares at him, seething with anger.

AMANDA

All right. But you'll be very sorry, Michael. That's a promise I can make to you!

And she means it. We HOLD on her as we:

CUT TO:

28A EXT. ALEXIS' HOTEL - DAY (STOCK)

28A

28B INT. PENTHOUSE LIVING ROOM - ALEXIS (DAY III)

28B

She exits from elevator, carrying attache case, followed by her Chauffeur, who is carrying a long wrapped box and a few shopping bags. She then enters the living room area as we WIDEN to include Dex.

ALEXIS

(smile)

Dex -- how nice. You can take me to lunch.

DEX

Sorry, Alexis, but I have an appointment with Blake.

ALEXIS

Oh. Well. Too bad.

As she places down attache case:

DEX

By the way, you had a phone call about five minutes ago. From Caracas.

ALEXIS

(turns)

Caracas? Who was it?

DEX

Obviously someone who hasn't been keeping up with your comings and goings, "Mrs. Dexter". They asked for Alexis Carrington.

ALEXIS

(tensing now)

"Carrington...?!"

DEX

I said you weren't here. And click -- I got a hang-up.

ALEXIS

(not smiling back;
more tense)

Was it a woman, Dex?

Dex regards her, the taut mood, then answers:

(CONTINUED)

DEX

No, as a matter of fact it was a man. -- Why? Were you expecting a call from a woman in Venezuela?

ALEXIS

(flaring now)

Don't cross-examine me, for God's sake. I simply asked a question!

DEX

And you have no idea what any of this means...

ALEXIS

No, I don't!

She is about to turn away from him again when Dex stops her, turns her back to him.

DEX

Alexis... who is it in Caracas that wants you -- and that you don't want me to know anything about?

ALEXIS

(and softening)

Dex, I don't know what on earth you're talking about. Now, you said you had an appointment...

They lock eyes the moment. Then Dex goes to the elevator, leaves. STAY with Alexis as she stares down at the phone... worried-looking, very worried-looking.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

29 EXT. DENVER-CARRINGTON - DAY (STOCK) 29

30 INT. BLAKE'S OFFICE (DAY III) 30

Mid-scene as DEX and Blake square off.

DEX

I'm still waiting for an answer,
Blake. You've had your day in
court.

BLAKE

Then you must know the terms of
the injunction -- that no
construction can begin pending
the trial.

DEX

I also know there's nothing to
prevent your hiring a contractor
and beginning to plan! So why
the delay in answering my bid?

BLAKE

The bid is one of a number under
consideration. When I've had
time to study them all, you'll
hear from me. Not before.

DEX

I don't think that's it, Blake.
I think you're using this
injunction as an excuse to keep
me out of this.

BLAKE

You're wrong, Dex. I don't play
that kind of ball.

DEX

Don't you? You've always
resented me. Admit it. Ever
since that first day I took my
father's place on your board, and
you realized you couldn't fit me
in your back pocket. I'm one of
the few people you can't push
around, and you've never forgiven
me for that.

(CONTINUED)

30 CONTINUED:

30

BLAKE

Are you finished?!

DEX

No!

(then)

Look, Dexter International can give you the best work at the best price. We're head and shoulders above any competitor...

BLAKE

If that's the case, then coming in here like a blowhard --

He stops, rubs his eyes, then brings his hand down.

31 BLAKE'S POV

31

Dex blurs.

32 BACK TO SCENE

32

BLAKE

(sotto)

Dammit!

DEX

What is it, Blake?

BLAKE

(shakes head)

Nothing.

(then)

You want the contract? It's yours. Just make sure that by the time we're able to break ground, you're ready.

Dex is taken aback by Blake's sudden turnaround, but is too happy about the outcome to protest.

DEX

You got it.

BLAKE

And work closely with Adam and Steven on the environment issue. I don't want you planning anything that's going to get us into hot water.

(CONTINUED)

32 CONTINUED:

32

DEX

You got that too.

BLAKE

Good. Now, if you'll excuse us.

DEX

I was just leaving.

Dex leaves, Blake remains. We FOLLOW Dex outside to:

33 INT. BLAKE'S ANTEROOM (DAY III) 33

Dex appears, very puzzled about Blake's change of heart. HOLD on Dex.

34 EXT. MANSION - DAY (STOCK) 34

35 INT. LIBRARY (DAY III) 35

SAMMY JO is dropping peanuts into a bottle of soda, then taking big gulps as she watches a soap opera on TV. (NOTE: We do not see the picture but we do hear ORGAN MUSIC and a bit of dialogue.)

FEMALE VOICE (v.o.)

What do you suggest we do,
Doctor?

MALE VOICE (v.o.)

Close the patient.

FEMALE VOICE (v.o.)

All we can do now is pray.

Sammy Jo gasps, as Steven passes by, on his way back from the gym. She sees him, calls: *

SAMMY JO

Steven...

STEVEN

(entering)

What is it?

As he crosses to turn down the TV volume:

(CONTINUED)

35 CONTINUED:

35

SAMMY JO

I was wondering... now that L.B. has gone to live in California with Jeff and Fallon, do you think we could enroll Danny in a nursery school. He needs kids his own age to be with.

STEVEN

(edge)

Oh sure, Sammy Jo. Enroll him in a school, so you can disappear with him again.

SAMMY JO

Is that all you think of me?

STEVEN

I'd say that's about it -- yes.

SAMMY JO

If anybody else had suggested it, you'd have thought it was a good idea.

(sigh)

Just because your playmate died, and your ex-wife married your brother, is no reason to take it out on me. Why don't you go back and do more push-ups -- or, better, find yourself a new boyfriend? Then we could all relax.

She flounces away, leaving Steven to feel his own pain. Then Steven checks his watch, changes TV channels and turns up the sound.

36
and
37

OMITTED

36
and
37

38

INSERT - TELEVISION SET BURN-IN (EXT, COURTHOUSE)

38

Bart's press conference. Bart, flanked with microphones from various TV stations, is making a public statement.

(CONTINUED)

38 CONTINUED:

38

BART

... for years the Carringtons and the Colbys have made a profit in reckless disregard for the environment. This proposed pipeline would interfere with natural grazing land and increase the chances of oil spills which threaten all of us with more pollution. Well it's time they learned that they cannot put profits into their pockets at the expense of our quality of life. The people still have a choice about the air they breathe, the water they drink, and the way their land is used.

39 REACTION SHOT - STEVEN 39

His anger building...

40 EXT. BART'S OFFICE BUILDING - DAY (STOCK) 40

41 INT. CORPORATE GYMNASIUM (DAY III) 41 *

Steven pushes his way past a GUARD. Bart is at exercise in b.g.

GYM GUARD

Sorry, we're closing for the day --

BART

It's all right, Stan.

The Guard withdraws. Steven enters.

BART

(continuing, to Steven)

Why the visit, Carrington?

STEVEN

You damned liar!!

Steven pulls off his sweatshirt as they get into a physical match. (TO BE CHOREOGRAPHED).

42 ON THE TWO MEN STRUGGLING 42

They fall to the floor. Punching and panting, evenly matched, neither giving in.

43 ON STEVEN 43

He's got Bart pinned to the ground, and their faces are inches from each other. Their eyes lock. It's a moment of sexual tension. Steven suddenly shoves Bart away, gets up, and walks out.

44 ON BART 44

On the floor, still panting, looking after him, shaken by the moment.

CUT TO:

45 EXT. PANORAMA SHOT: CARACAS - DAY (STOCK) 45

45A EXT. JAIL - DAY (STOCK) 45A

46 INT. CARACAS JAIL CELL (DAY III) 46

OPEN on two legs, very female and shapely, and shoeless. As we slowly PAN to the woman in question -- CARESS, by name -- we see that she is wearing a drab, low-cut prison outfit. She lies on a cot in this very stark-looking cell. At the moment she is writing in a notebook.

CARESS (v.o.)

(as she writes)

She invaded the room, her raven hair coiffed demurely, but her hazel eyes unable to hide the sex that smoldered within her. It was her sixteenth birthday. She paused, trembling on the brink of womanhood. Then, brazen, she walked up to the handsomest man in the room and said, "You are my gift for the evening".

(CONTINUED)

46 CONTINUED:

46

She looks up as a GUARD opens cell door.

GUARD

Get your things together, Senora.
Hurry up.

CARESS

Where are they taking me?

GUARD

You're being released -- two
years early.

He chuckles as he fingers his keys to unlock the door.

GUARD

(continuing)

For good behavior. Certain
strings have been pulled on
your behalf.

He opens the door. Caress steps out and takes a deep
breath of air.

CARESS

I never dreamed when I came to
Caracas five years ago, that
I'd end up rotting away in
prison. But I survived. And
now I know, I can make it
through anything.

GUARD

We will miss you, Senora. We
don't often get people like you.

CARESS

Of course you don't. "Style"
is a rarity in this world.
Well, I can't say I will miss
this place.

(softer, to him)

But you've been very nice to me.
And I thank you for all you've
done.

GUARD

The one to really thank is the
rich American. It is he who
has arranged your release. But
I don't know who he is.

(CONTINUED)

46 CONTINUED: (2)

46

CARESS

That's all right. I do.

And with a last look at her dank surroundings, she follows him down to freedom.

CUT TO:

47 EXT. LUXURY CARACAS HOTEL (STOCK) (NIGHT III) 47

48 INT. LUXURIOUS CARACAS HOTEL ROOM (NIGHT III) 48

An American MAN in a white suit is pacing up and down the length of the room as he plays to someone o.s.

MAN

This book is going to be the best seller of the year. The sister of one of the most powerful women in the world reveals the truth of her sister's background: where she really came from, and how she got where she is today. They won't be able to keep it on the shelves.

*

49 ON THE DOOR 49

As the now ravishing Caress Morell enters the room. She is followed by a Mexican Couturier, who is fluffing down the hem she has just stitched.

CARESS

I promise to deliver a book to equal your expectations. And to justify your expenses so far, I've come up with a title.

MAN

Let me love it, Cassandra. May I call you that?

*

(CONTINUED)

CARESS

Never. They named me Cassandra.
I hated it. My name is Caress. *

(then)

About the title -- how does
"Sister Dearest" sound?

MAN

Fantastic!! It's gorgeous!!

CARESS

The true story of Alexis Morell
Carrington Colby Dexter, as
told by her sister. *

(bitter smile)

Who had five endless years with
nothing to dwell on but Dear
Alexis. Except for the final
chapters, it's almost finished.

(dismissing the
Couturier)

That's enough, Senorita, thank
you.

(to the Man)

Would you give me a few minutes?
Suppose I meet you at the bar
downstairs.

MAN

Anything you say. In half an
hour?

CARESS

Perfect.

Both the Man and Couturier leave. Caress goes to the
phone, and picks it up.

CARESS

(continuing;
into phone)

Operator, I want to make a long
distance call to Denver,
Colorado.

(MORE)

(CONTINUED)

CARESS (cont'd)
 Person to person, to Alexis Dexter.
 (beat)
 On second thought, cancel that.
 Get me the airport.
 (to herself, as
 she waits)
 Sometimes surprise is the best
 attack.

And on her musing, we:

CUT TO:

50 EXT. ALEXIS' HOTEL - NIGHT (STOCK) 50

51 INT. ALEXIS' BEDROOM (NIGHT III) 51

PAN the rug to show Alexis' and Dex's clothes strewn about. END PAN on Alexis and Dex in bed, celebrating with caviar and champagne. One bottle has already been emptied and turned over in its bucket. They are on their second bottle as:

DEX

... and then he said, okay, it's yours. The plumb contract of the year -- make that the decade -- for Dexter International.

ALEXIS

Darling, that's marvelous. I love it. And I love you, for being so masterful, and such a brilliant negotiator.

DEX

All in a day's work. Hard work. He had me sweating there for a while. -- By the way, did you ever figure out who that was on the phone from Caracas?

ALEXIS

(slightest beat)
 Probably a mistake of some sort.
 (kiss, then)
 Tell me about Blake. Did he seem strange to you?

(CONTINUED)

DEX

How do you mean?

ALEXIS

He's seemed somewhat... off-balance to me. Upset. I wonder if he suspects anything about Krystle and her doctor.

DEX

Well, if he does, he certainly didn't discuss it with me. He was his usual, captain at the helm self -- until the end, when he seemed to just, cave in.

ALEXIS

Cave in? What do you mean?

DEX

Look, are we here to celebrate my victory, or to discuss your ex-husband?

ALEXIS

But you said, "cave in". That doesn't sound like Blake.

DEX

He was simply no match for my arguments.

ALEXIS

And in this case, he made a brilliant choice. Still -- I think something odd is going on with him. And I mean to find out what it is.

DEX

Alexis, why don't you do yourself a favor, and stay out of what is clearly none of your business?

ALEXIS

On the contrary, darling, twenty-five percent of those oil leases make it my business. And if Blake's personal life is a threat to his judgment, I've got to find out about it.

(MORE)

(CONTINUED)

51 CONTINUED: (2)

51

ALEXIS (cont'd)
(significant beat)
And I shall!

And on her look of sheer determination, we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

52 EXT. MANSION - DAY (STOCK) 52

53 INT. MAIN HALLWAY (DAY IV) 53

Alexis arrives with a large gift-wrapped box for Danny. Gerard opens the door to her.

GERARD

Good afternoon, Mrs. Dexter.

ALEXIS

Is Mrs. Carrington in, Gerard?

GERARD

She's out but I expect her back shortly.

ALEXIS

It doesn't matter. I just want to give Little Danny a gift.

GERARD

He's in the conservatory. *

CUT TO:

54 INT. CONSERVATORY (DAY IV) 54 *

Sammy Jo is playing with Danny -- a Nanny present -- when Alexis enters.

SAMMY JO

(to Danny)

... and then, when the spaceship landed on the moon, the little boy astronaut got out, and he went...

(bouncing him)

... bounce... bounce... bounce...

Danny laughs, and Sammy Jo hugs him.

SAMMY JO

(continuing)

You really are my darling boy.

(CONTINUED)

ALEXIS

A very touching display of mother love.

(to Danny)

Would you like to see the big, big bear that Alexis brought you?

DANNY

Yes!

ALEXIS

Nanny, will you help him unwrap his gift -- downstairs? *

Alexis hands the large package to the Nanny, who leads Danny out.

SAMMY JO

Alexis, I'm really very busy, now...

ALEXIS

I just want to ask you a few questions about this doctor Krystle has been seeing. Robert Travers.

SAMMY JO

What goes on with Krystle and her doctor is none of my business.

ALEXIS

Then you have noticed something.

SAMMY JO

I didn't say that.

ALEXIS

But surely you must be conscious -- as it were -- of how much time they spend together.

(beat)

How much time do they spend together?

SAMMY JO

I'm not a detective, Alexis. I don't keep track of these things!

ALEXIS

But you do suspect something, or else you wouldn't have used the word detective.

(MORE)

(CONTINUED)

ALEXIS (cont'd)

(then)

Your defense of your aunt's virtue
is as touching as your new
devotion to your son -- and just
as suspicious.

(beat)

How did she find him? And I
want an answer.

SAMMY JO

I don't know. I think one of her
friends recommended him.

ALEXIS

Which friend? Anyone I might
know?

SAMMY JO

Look, why don't you ask her
yourself?

ALEXIS

You're being evasive, young lady.
The good doctor wouldn't happen
to be a friend of yours, would
he?

SAMMY JO

No! Now get off my case, will
you, lady?

Danny re-enters with a huge teddy bear. Sammy Jo grabs
him by the hand.

SAMMY JO

(continuing)

Come on Danny, you and I are
going for a walk. I need the
air -- fresh air!

And Sammy Jo and Danny leave Alexis to her suspicions
and her musings.

CUT TO:

55 EXT. DENVER-CARRINGTON - DAY (STOCK) 55

56 INT. BLAKE'S OFFICE (DAY IV) 56

Adam is showing Blake some reports on his desk.

(CONTINUED)

ADAM

... but we can save millions if we can route the pipeline along the interstate --
(indicating report)
-- there. It will save us cutting through a mountain on our own.

BLAKE

Good. I'll take a look at this later.

ADAM

How are you feeling, Father? Did you go to the doctor?

BLAKE

Yes, and he told me the same thing he always tells me. I'm working too hard.

Blake takes a look at the report in front of him, has little heart for it.

BLAKE

(continuing)

You know, maybe for once I'll take his advice. I think I'll go home early today, get some rest. I can look these over there.

He starts to pack up his briefcase.

ADAM

Good. Is there anything you'd like me to do?

BLAKE

Just keep an eye on things for me, handle whatever comes up.

ADAM

You can count on me, Father.

Blake nods, then takes his attache case and leaves. Adam sits in Blake's chair, reveling in being in the seat of power at last.

58 INT. CONSERVATORY (DAY IV)

58

Alexis is relaxing with a glass of wine as Rita enters.

RITA

What are you doing here?

ALEXIS

Krystle, this wine has no body,
no bouquet. *

RITA

I said: what are you doing here?

ALEXIS

The next time you order French
wine and want to know "vintage",
talk to me. On second thought,
just drop me a note. *

(then)

I'm here to find out what's
going on in this house.

RITA

Whatever is going on in this house
stopped being of concern to you
the day you were thrown out of it.

ALEXIS

Don't act so high and mighty with
me, Krystle. I want to know
what's shall we say "transpiring"
between you and Doctor Travers.

RITA

Why? Jealous, Alexis?

ALEXIS

So you do admit you're having an
affair.

RITA

I admit nothing of the kind, and
I'm not going to stay here and
listen to any more of your crud!

ALEXIS

Tsk. You can't even manage a
liason with a modicum of class.
Well, it just goes to show:
you can take the girl out of
Dayton, but you just can't
take Dayton out of the girl.

They are interrupted by Blake, who enters, clearly
tired and unwell.

(CONTINUED)

RITA

(surprised)

Blake -- what are you doing home?

BLAKE

I wasn't feeling very well, so I thought I'd take the afternoon off.

(turns)

Alexis.

ALEXIS

Hello, Blake. I dropped by to see Danny, then I ran into Krystle, we started to chat -- and here I am.

RITA

(pointed)

And she's just leaving.

ALEXIS

Strange. To have so much illness in a home that's getting so much medical attention.

BLAKE

If you'll excuse me... I've got to get some rest.

Blake exits, and Alexis remains. She can barely wait until Blake is out of the room to confront Rita.

ALEXIS

All right, Krystle! What are you doing to Blake?

RITA

(frightened)

What do you mean?

ALEXIS

Your carryings-on are clearly running that man's health right into the ground. He has circles under his eyes, he can't concentrate on his work -- You are obviously driving him to distraction!

RITA

(relieved)

Alexis, this is my house, and Blake is my husband.

(MORE)

(CONTINUED)

58 CONTINUED: (2)

58

RITA (cont'd)

I'm perfectly capable of taking care of him without your help, or phony concern.

ALEXIS

There's nothing phony about it! He's the father of my children. So, believe me, you haven't heard the last of me on this!!!

She then goes as we HOLD on Rita, trying to maintain her equilibrium, but clearly frightened.

DISSOLVE TO:

59 EXT. MANSION - NIGHT (STOCK)

59

60 INT. MAIN HALLWAY (NIGHT IV)

60

MRS. GUNNERSON is taking a bed-tray up to Blake. On the tray we see a proper soup tureen, a ladle, breadsticks, flowers, silver, and salt and pepper shakers. Rita intercedes.

RITA

Is that Mr. Carrington's tray?

MRS. GUNNERSON

Good soup -- like you asked for. This'll help him feel better.

RITA

Thank you, Mrs. Gunnerson, I'll take it up to him.

She takes the tray from Mrs. Gunnerson and heads up the stairs with it.

CUT TO:

61 INT. UPSTAIRS CORRIDOR (NIGHT IV)

61

As Rita carries the tray, she hesitates. Nervously looking to see that nobody is watching, she takes a small bottle out of her pocket, lifts the top of the tureen, and pours the last of the liquid into the soup. As she is doing it, she hears somebody coming, and quickly closes the bottle and stashes it in her pocket.

62 ON THE BOTTLE 62

As it falls out of her pocket and rolls under the table.

63 ON RITA 63

who doesn't notice, but continues towards Blake's room. One of the Maids appears and gets the door for her. Rita enters. The Maid continues, and does not notice.

64 THE BOTTLE 64 *

lying there under the table.

65 INT. MASTER BEDROOM (NIGHT IV) 65

Rita enters with a bed-tray and crosses to Blake, lying in bed. As Rita takes off the top of the tureen and ladles the soup into a bowl:

RITA

Mrs. Gunnerson swears her soup will cure anything.

BLAKE

Thank you. *

RITA

Do you know something, Blake? Maybe this bug of yours is a blessing in disguise. Maybe it'll give me the chance to show you how much I care for you. Maybe if we spend some time together, we can get close again. *

BLAKE

There's nothing I'd like more than that.

RITA

Well, let's just make up our minds that that's what's going to happen.

(beat)

But Mrs. Gunnerson is going to be very angry with me if I don't get you to eat every last drop of this!

(CONTINUED)

65 CONTINUED:

65

She smiles. He finds himself returning it, if wanly. And then, Rita watching, he begins to eat the soup.

CUT TO:

65A INT. ADAM AND CLAUDIA'S BEDROOM (NIGHT IV)

65A

CLAUDIA is already in bed when Adam comes home from work, with attache case.

ADAM

Sorry I'm late, but I've been working half the night on this injunction.

(on her silence)

Have you come down with something?

CLAUDIA

No. I'm just tired. Tired of waiting. Waiting for you to make good on your promises.

He tries to embrace her, and she turns from his embrace.

ADAM

I know, you're angry at me because you think I'm not on your side. But I am, Claudia. And I love you very much.

He presents her with a jewelry box.

CLAUDIA

I don't want a bracelet or a necklace or whatever, Adam --

ADAM

Open it.

(off her look)

Go on -- open it.

She opens it. Inside is a piece of paper. She takes it out.

CLAUDIA

(reading)

"I.O.U. Blaisdel-Lankershim One".

(looks at him)

So?

(CONTINUED)

65A CONTINUED:

65A

ADAM

Blake is sick. He left work early, and gave me free run of the office. And I've begun the process that will turn your oil well back over to you.

CLAUDIA

How?

ADAM

By laying the legal groundwork to take over the entire company. So that all that Blake has is ours.

CLAUDIA

Those are your dreams, Adam, not mine. I wish you luck in your plans, but I can't leave my dreams in your hands anymore. I'm going to Oklahoma tomorrow.

ADAM

Oklahoma!?

CLAUDIA

To do a title search. From now on, I fight my own battles!

HOLD on Claudia's determination. Then:

CUT TO:

66 EXT. DELTA RHO - NIGHT (STOCK)

66

67 INT. ATTIC (NIGHT IV)

67

Krystle is lying in bed, writhing in pain. Her face is contorted, as she screams.

KRYSTLE

Please! Help! Help!!

Joel rushes in, wearing open shirt and jeans.

JOEL

What's the matter?

(CONTINUED)

67 CONTINUED:

67

KRYSTLE
(doubling over)
It hurts! So much!

JOEL
Where does it hurt?

KRYSTLE
(pointing to her
left side)
Here. It's my appendix.

JOEL
Oh really?

KRYSTLE
It's flared up before. Please
help me! Get me to a doctor --
please!

JOEL
All right. You rest -- don't
move. I'll bring the car around,
be back in a few minutes.

He rushes out, leaving the door open. Krystle regards the door. Moment. Then she makes a bolt for freedom. And she's just reached the door when:

68 JOEL

68

He appears again! Menacingly! Blocks her way as he says to her:

JOEL
Right side -- appendix. Left
side -- lie!

He regards her in menacing silence.

69 EXT. MANSION - NIGHT (STOCK)

69

70 INT. UPSTAIRS CORRIDOR (NIGHT IV)

70

Sammy Jo exits her room, getting dressed to go out. She is in a hurry, and is still putting on her shoes. (NOTE: They are sling-back shoes.) She stops at the table where Rita dropped the bottle of poison, and leans down to fool with her heel strap.

71 HER POV - THE BOTTLE

71

Under the table.

72 REVERSE

72

Suspicious, she reaches for it, picks it up. She looks at it, is pensive a beat, then crosses to the master bedroom, knocks on the door. Rita opens the door.

SAMMY JO

(showing bottle)

What is this?

Rita nervously looks towards Blake, then steps out in the corridor and closes the door behind her.

SAMMY JO

(continuing)

Where did this bottle come from?

RITA

How should I know?

SAMMY JO

It was outside Blake's room. And I'll tell you where it came from. It came from you. I've seen you with this bottle. Now, what is it?!

*

RITA

I don't know what you're talking about! I've never seen that bottle.

*

SAMMY JO

Blake's sick. Did you give him something to make him sick?

RITA

What? My God, Sammy Jo. You're getting really paranoid, you know that? You must have a guilty conscience.

*

With which she opens the door and re-enters the bedroom, closing the door behind her. Sammy Jo studies the bottle, frightened.

73 INSERT - BOTTLE

73

A vial marked in big letters, CAUTION! DANGEROUS!

74 REVERSE

74

HOLD on Sammy Jo, regarding the bottle, very troubled.
FREEZE FRAME.

FADE OUT.

THE END