DYNASTY

Episode 140 (25): "The Vote"

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DYNASTY

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CAST

BLAKE CARRINGTON
KRYSTLE CARRINGTON
ALEXIS CARRINGTON
ADAM CARRINGTON
CLAUDIA
STEVEN CARRINGTON
DEX DEXTER
SAMMY JO
DOMINIQUE DEVERAUX
AMANDA CARRINGTON
CARESS MORELL
BEN CARRINGTON
CLAY FALLMONT
GORDON WALES
GARRETT BOYDSTON
JACKIE DEVERAUX
DANNY
JENNIFER

BRADLEY
LANDLADY
YOUNG MAN (FRED)
RECEPTIONIST
MARTIN GAINES
FIRST BOARD MEMBER
SECOND BOARD MEMBER
THIRD BOARD MEMBER
MAITRE D'
MRS. KOVLER

*

DYNASTY

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SETS

EXTERIORS:

PIPELINE SITE *

INTERIORS:

MANSION
- Library
- Playroom
- Conservatory
- Upstairs Corridor *

ALEXIS' HOTEL
- Penthouse Living Room

COLBYCO
- Steven's Office
- Alexis' Office

DENVER-CARRINGTON
- Blake's Office
- Adam's Office
- Reception Area
- Board Room

LA MIRAGE
- Dominique's Suite
- Dining Room *

CORNER OF GARRETT'S OFFICE

HALLWAY OF ROOMING HOUSE

STOCK

MANSION

ALEXIS' HOTEL

DENVER-CARRINGTON

COLBYCO

LA MIRAGE

ROOMING HOUSE

DYNASTY

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CHRONOLOGY

DAY #1

Sc. 1 thru 18 - DAY

Sc. 19 OMITTED

Sc. 19A thru 25A - NIGHT

DAY #2

Sc. 26 thru 51 - DAY

DYNASTY

Episode 140 (25): "The Vote"

ACT ONE

FADE IN:

1 EXT. MANSION - DAY (STOCK) 1

2 INT. LIBRARY - DAY I - ON DENVER CHRONICLE FINANCIAL PAGE HEADLINE 2

It reads: DENVER-CARRINGTON STOCK PLUNGES 14 POINTS. PULL BACK to show that BLAKE, alone, is on the phone. In evidence a copy of the Wall Street Journal, coffee service.

BLAKE
(high urgency)
That's right, Charles. The court's ordered me to pay my brother forty-one and a half million dollars. Today! That's my share. So liquidate our total holdings in Avery Copper -- And use whatever's left over to buy up as much Denver-Carrington stock as possible to keep the price up before Colbyco gets hold of it. With the stock at this present price, Alexis is going to try her damnedest to grab it up!
(listens, nods)
Call me back as soon as there's anything to report!

He hangs up, turns. WIDEN ANGLE to include KRYSTLE, who has just entered -- in exercise clothes -- approaches him, regards the newspaper headline.

KRYSTLE
What's going to happen, Blake?

BLAKE
The drop in our stock is only temporary. The market will stabilize. This coming up with the money -- let's call it an annoyance. I've handled reversals before!
(checks watch)
This is going to be a hectic day. I'd better go, darling.

(CONTINUED)

2 CONTINUED: 2

He kisses her, warmly, then as he lifts his attache case, Krystle says:

KRYSTLE
I don't understand. Why don't you appeal the court case and avoid all of this?

BLAKE
I wanted to appeal. But my lawyers said it could take years. But I'm going to see that my name is cleared long before that! Just as I'm going to find out who my brother was really with on the night of the fire!
(on her look)
What is it, darling?

KRYSTLE
I know that it would be easier for you if you could fight Alexis and Ben on their level -- dirty. But I know you, Blake. You're a fair man. And if you do it your way, it'll be the right way. And besides, I love you. *

BLAKE
You don't know how much easier that makes it for me. *

He smiles, kisses her, then exits. HOLD on Krystle, her concern for him, their future... *

CUT TO:

3 INT. PENTHOUSE LIVING ROOM - DAY I - ALEXIS AND BEN 3

They're dressed for the day, at breakfast. He is regarding the Chronicle headline while she is on the phone. (NOTE: He wears a sport coat and tie -- is eating a stack of pancakes and sausages. In front of Alexis is a dish of fruit.)

ALEXIS
I don't <u>care</u> if you think the price will go down further! Just keep buying all the Denver-Carrington stock you can. <u>And</u> buy it in street names. The less visible we are the better!

(CONTINUED)

3 CONTINUED: 3

She hangs up, turns to Ben who says to her:

BEN
I never would have believed it.
(on her look)
That the beautiful young girl who showed up from England to marry my brother would come out of her cocoon and turn into an iron butterfly.

ALEXIS
Correction, Ben: Where business is concerned, I'm a steel butterfly -- reinforced with concrete.

BEN
I'll buy that.

ALEXIS
(sips coffee, then)
"Buy." You know, I can buy a lot more than I've been talking about... with your 125 million.

BEN
(not smiling back)
Alexis, I may admire your style. But I don't exactly like the idea of your spending <u>my</u> money.

ALEXIS
If I have to remind you, Ben -- and I obviously do -- you wouldn't have a cent if it weren't for me. And remember: forty-one and a half million of the money is mine.

BEN
I remember. But have <u>you</u> forgotten how you told <u>me</u> you'd give it up, "gladly," to get exactly what you've gotten -- your revenge on Blake?
(then)
The money's mine now, Alexis. The plans for what I do with it are mine. And I don't need your * advice on how to spend it! *

(CONTINUED)

3 CONTINUED: (2) 3

ALEXIS
(on his rise)
Where are you going?

BEN
I have an appointment across town.

ALEXIS
Fine. Just fine, Ben. But just remember... don't try to cross me. Because we haven't finished Blake off yet. And you still need me for that.
(as he goes; with sarcasm)
Have a nice day.

Ben continues crossing to the elevator, not answering.

4 ON ALEXIS 4

Annoyed reaction, while in b.g. the elevator doors open. As Ben enters, another man -- whom we'll know as MARTIN GAINES -- exits. He is about 50, very well-dressed. Alexis smiles on sight of him.

ALEXIS
Martin Gaines! It's good to see you after all this time.

GAINES
(no smile back)
It's rather early in the day, isn't it, Alexis, for whatever this is all about? I don't see why we couldn't meet later, in your office.

ALEXIS
I find my apartment more comfortable -- <u>and</u> more private.
(then)
You are still on Blake's board of directors, aren't you, Martin?

GAINES
(regards her)
Yes, I am...

Alexis, in no mood for nonsense, gets right to the point.

(CONTINUED)

4 CONTINUED: 4

ALEXIS
Then why don't we have a little talk, you and I?
(lights cigarette)
You do remember the Palmieri incident your brother was involved in.

GAINES
(paling)
That was years ago. It's dead and buried.

ALEXIS
And I have the shovel to undo the grave, if I should so choose. In plain English, I'm calling in my marker. -- Now, shall we talk?

And on her sly smile:

CUT TO:

5 EXT. DENVER-CARRINGTON - DAY (STOCK) 5

6 INT. BLAKE'S OFFICE - DAY I - BLAKE 6

He is with Steven and Adam. Having coffee. Mid-scene:

BLAKE
I haven't received the latest reports yet. But where do we stand now?

ADAM
I'm sorry, Father, but we're not improving our situation any.

BLAKE
What exactly does that mean?

ADAM
That we're down another four points.

BLAKE
We're doing all we can about it, aren't we?

(CONTINUED)

6 CONTINUED: 6

STEVEN
The best we can, Dad. We've been up half the night and we're buying as much of our stock back as possible.

BLAKE
I appreciate your help. Both of you.

But he stops as his gaze shifts to the door -- and to Ben, who has just entered.

BEN
(smile)
Hello, Blake. -- Steven. Adam.

(CONTINUED)

6 CONTINUED: 6

BLAKE
Leave us alone, will you? *

Adam and Steven leave. Blake eyes Ben as he asks:

BLAKE
(continuing)
How did you get in here?

BEN
It's pandemonium in your corridors, your reception room. Neither of your two secretaries even looked up from their troubles. So I just walked in.

BLAKE
Why?

BEN
To have a brotherly little talk. Shall we? Talk?

BLAKE
Say what you have to say, and then get out of here!

BEN
(regards him, then)
The word on the street must be true -- that you're having a whole lot of trouble buying your own stock.

BLAKE
The word on the street is wrong.

BEN
(smile)
That's telling them. "Them." But you're talking to me now, big brother.
(then)
Look, as of today I just happen to have some extra pocket money, as you know. And I'll be happy to lend it to you. If... you give me a seat, maybe two, on your board of directors.

BLAKE
(edge)
For you and Alexis.

(CONTINUED)

6 CONTINUED: (2) 6

BEN
We don't have to get into that now.

BLAKE
But that is what you're talking about.
(building)
You've got the guts enough to walk in here and propose something like that! *

BEN
You need the money, don't you?

BLAKE
If I did, it wouldn't be yours! I try to deal with clean money and decent people. And that's something that you haven't been ever since the day you let our mother die! * * *

BEN
(and cool)
I'd say tell that to the judge -- except you already have, haven't you, big brother?

And as he then turns and exits, Blake watching him with grim fury:

CUT TO:

7 EXT. LA MIRAGE - DAY (STOCK) 7

8 OMITTED 8

8A INT. LA MIRAGE - DINING ROOM - DAY I 8A

We OPEN on MRS. KOVLER, with a friend, entering. They approach the MAITRE D'.

MRS. KOVLER
Hello, Paul.

MAITRE D'
Your table is ready, Mrs. Kovler. And for dessert today we have your favorite -- chocolate mousse pie.

(CONTINUED)

8A CONTINUED: 8A

MRS. KOVLER *
That's wonderful. *

They move off. Then: *

8B ANGLE ON AMANDA 8B *

She is wearing a suit -- approaching the new young hotel manager, BRADLEY. As he finishes his lunch, * Amanda reaches him. (NOTE: Seated nearby will be a young man in tennis clothes, having coffee, his back to us.)

AMANDA
Mr. Bradley --
(on his turn)
I'm Amanda Carrington.

BRADLEY
Yes, I know.

AMANDA
I'd like to congratulate you on your being made manager of La Mirage.

BRADLEY
Thank you. It's quite an undertaking. But I think I'm ready for it.

AMANDA
And... I'd like a job here.

BRADLEY
I see.

And we note his discomfort now as:

AMANDA
I hear you have an opening in guest relations and I feel I'm very well suited for it. I was hoping that we could set up an interview.

BRADLEY
I think you'll have to take that up with your father, not with me.

(CONTINUED)

8B CONTINUED: 8B *

AMANDA
(smile going)
Mr. Bradley, it's true my father owns this hotel. And that makes this very hard for me. Couldn't you please forget that and sit with me, listen to some of my ideas, what I have to say?

BRADLEY
I'm very sorry. I'd like to. But the fact is we don't have any openings in guest relations, P.R., anything like that.
(then)
Besides, I'm just starting a new job. I can't get in the middle of this. Really. I am sorry. -- *
Excuse me. *

He rises, moves off, Amanda watching him go, forlorn- *
looking. A waiter comes up to her. *

AMANDA *
Nothing, thank you. *

Then she turns as the young man in tennis clothes turns, rises. We see that it is CLAY FALLMONT.

CLAY
Hi, Amanda.

He smiles pleasantly. She doesn't return it as:

CLAY
(continuing)
It isn't all that easy to be rich, is it?

AMANDA
I don't appreciate your eavesdropping, Clay.

CLAY
Look, don't get the wrong idea. I'm waiting for my partner to show, and I couldn't help overhearing. And thinking that I know what it's like, too, having a father who plays ball in the big-honcho league. Just take a look at me.

(CONTINUED)

8B CONTINUED: (2) 8B *

AMANDA
(still not smiling back)
I'd rather go, thank you.

CLAY
Come on. Don't be that sensitive, Amanda. I used to be. And I got over it. Want to know how? By doing things on my own, for myself. People disapprove. Especially my father. But the important thing is that I'm doing what I <u>want</u> to do.

AMANDA
(responding for the moment)
And I can't seem to be able to find anything to do.

CLAY
Maybe it's because you're not trying hard enough.
(on her look)
I mean this isn't the only place in the world where you can get a job. Okay. So it didn't work out. What's the big deal, right?

AMANDA
(shrug)
I guess so.

CLAY
I don't believe in soft cushions. But, for starters, a little bit of nepotism isn't all that bad. Your mother --

AMANDA
(tightening)
What about her?

CLAY
She owns a huge corporation. Why not ask her to help you? *

Amanda regards him, then she turns and begins to move off.

(CONTINUED)

8B CONTINUED: (3) 8B

CLAY
(continuing;
stopping her)
Amanda -- what's the matter? She is your mother!

AMANDA
I'd rather not talk about my mother if you don't mind!

For a moment they regard one another, her vulnerability showing. Then she turns again and continues her walk off, Clay watching...

CUT TO:

9 EXT. DENVER-CARRINGTON - DAY (STOCK) 9

10 INT. BLAKE'S OFFICE - DAY I - BLAKE AND GORDON WALES 10

Pick up mid-scene. WALES, with his ubiquitous tape recorder on Blake's desk, as:

WALES
Denver-Carrington stock is plummeting. Right?

BLAKE
That's the word they're using -- today. So today we are down, Mr. Wales. *
*

WALES
You're as honest as ever, Mr. Carrington.

BLAKE
(wry)
Is that why I get my picture on the cover of World Finance so often?

WALES
It helps.
(then)
Now, let's talk a little about the trial. And public confidence in you. Could all of this sudden bad luck be the result of the trial? The things that were said about you in court?

(CONTINUED)

10 CONTINUED: 10

BLAKE
(no smile now)
The things that were said about me were untrue!

WALES
So you maintain.

BLAKE
So I insist! Just as I insist that this so-called stock plummeting is only temporary -- that I'm fighting it, and that I'm going to win the fight!

WALES
Your confidence -- self confidence -- seems rather strong right now.

BLAKE
It is.

WALES
So... you're ready for battle.

BLAKE
I'm more than ready.

WALES
Then I'd have to say that history is repeating itself.
(on the look)
I'm referring to the Ted Dinard case several years ago, when your son Steven's lover died and you were convicted of his death.

BLAKE
The court ruled that an accident -- and you know it!

WALES
What I know, what everyone knows, is that you were given the lightest of sentences -- two years' probation. And so, in a manner of speaking, you got away with murder then -- and you're getting away with murder again.

Blake explodes now. As he reaches for the tape recorder and turns it off:

(CONTINUED)

10 CONTINUED: (2) 10

BLAKE
Listen to me, Wales, and listen well. I did not murder my mother!! Take this damned machine and get out of this office!!

WALES
(unperturbed)
Tell me, off the record, Mr. Carrington, is this an uglier side of the man whose picture always appears on our cover with a smile? I'm afraid I'll have to tell our art director to do a little touching up around the lips this time.

BLAKE
You put my picture on the cover of your magazine -- you print a word of any of this conversation in your magazine -- and I'll have your head, Wales!

Wales rises, takes tape recorder.

WALES
I didn't get those last words on tape. But I have a terrific memory -- especially where threats are concerned.

BLAKE
Get out of here!!!

Wales smiles, turns and goes. PUSH IN on Blake, closing his eyes tight, the beat. Then he reacts to a VOICE on the INTERCOM:

BLAKE'S SECY. (V.O.)
Mr. Carrington, Mrs. Colby just arrived to see you.

BLAKE
What?!

BLAKE'S SECY. (V.O.)
She insisted on waiting in your board room.

SMASH CUT TO:

11 INT. DENVER-CARRINGTON BOARD ROOM - DAY I - ALEXIS 11

She sits in the chair at the head of the table, alone, gloating. Then she turns as Blake enters.

ALEXIS
Hello, Blake.

BLAKE
What the hell are you doing in here -- ?!

ALEXIS
You might say I'm mentally redesigning this board room.

BLAKE
Meaning what?

ALEXIS
The walls. Look at them. They're much too dark. And this furniture -- I think the only operative word is passe. *

BLAKE
It's fine the way it is! And it's no business of yours!

ALEXIS
(ignoring)
And this chair. I'm not sure I wouldn't be more comfortable in something that didn't swivel. I find it very disconcerting.
(then)
In case I haven't made myself clear, Blake, I intend to be shuttling between Colbyco's and Denver-Carrington's board rooms when both the companies are mine.

She regards him as he shakes his head.

BLAKE
Alexis, you apparently have a bad memory. *

ALEXIS
On the contrary, Blake, I have an incredibly good one.

BLAKE
Do you? Then you should recall that day when you sat in this room --
(MORE)

(CONTINUED)

11 CONTINUED: 11

BLAKE (CONT'D)
(points)
-- at that end of the table -- when everyone thought you were going to force a merger between Denver-Carrington and Colbyco. And you suddenly crumbled. And there was no merger.

ALEXIS
But I didn't have the business brain that I have developed today. Do you really think it's going to happen again, that I'm going to crumble?

BLAKE
I know you will!

ALEXIS
You can't face facts, can you? You can't admit that you're becoming more and more powerless to make anything "happen."
(building)
This time there's not going to be any crumbling, I assure you. This time it's go for the jugular -- and believe me, Blake -- I will!

Alexis locks eyes with Blake. Then she rises and goes, slamming the door behind her.

12 ON BLAKE 12

Alone in the cavernous room now, more alone-looking than we've ever seen him before... as we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

13 EXT. PIPELINE SITE - DAY I - ON DEX 13

He is working on a piece of machinery. Then WIDEN ANGLE to show that a helicopter has just landed and Alexis is stepping out of it. As Dex approaches her, they meet:

ALEXIS
Hello, Dex.

DEX
Alexis. Slumming?

ALEXIS
On the contrary: I've come to observe, see what you're up to.

DEX
It's called work. An honest day's work.

ALEXIS
Oh? Is that part of the male mystique? Dirty your hands, cleanse your soul? Doing penance out in the field with the boys?

DEX
I'm busy, Alexis.

ALEXIS
Not too busy to sign these. You wouldn't sell out to me, so...

She opens her large purse, retrieves papers and pen. Dex regards papers, then:

DEX
You could have sent them.

ALEXIS
But then I wouldn't have been able to visit your little purgatory, would I have?

On that, JENNIFER, the female hard-hat, comes up.

JENNIFER
Dex, I'm sorry to interrupt you. *

(CONTINUED)

13 CONTINUED: 13

ALEXIS
(cutting)
Ah, out in the field with the boys -- and the girls. Some purgatory. Have you switched from young girls like Amanda to slightly older ones?

JENNIFER
What's it your business, lady? *

ALEXIS
If it's any of your concern, I'm Alexis Colby. The "Lex" in Lex-Dex. Your absentee co-employer, you could say. *

DEX
Jennifer -- whatever you wanted to ask me, can it wait? *

JENNIFER
(going)
Sure, Dex. I could wait for you indefinitely. * *

And she goes. *

ALEXIS
"Jennifer's" rather pretty. Especially for someone who works with machines. That is what she does, I assume.

DEX
She does her job and she does it well.

ALEXIS
I'll bet.

DEX
Look -- these papers -- you know I never sign anything without reading it first.

ALEXIS
Then read them now. I want to get them to my attorneys.

DEX
I'm busy now. I'll send them back to you. By morning.

(CONTINUED)

13 CONTINUED: (2) 13

ALEXIS
(shrug)
All right. Meanwhile, have a pleasant evening. But --
(eyeing Jennifer, near b.g.)
I'm sure that's what you intended to have all along.

On that, she turns and heads back toward the chopper as Dex calls:

DEX
Alexis -- why did you really come here?

ALEXIS
To check up on what you were doing with my millions.
(addendum)
Not to see you, Dex!

And as she gets into the chopper:

CUT TO:

14 EXT. LA MIRAGE - DAY (STOCK) 14

15 INT. DOMINIQUE'S SUITE - DAY I - DOMINIQUE 15

She is anxious-looking, on the phone.

DOMINIQUE
Garrett Boydston, please. Dominique Deveraux calling.
(on the connection)
Garrett --

16 INT. CORNER OF GARRETT'S OFFICE - L.A. - DAY I 16
(PHONE INTERCUTS)

GARRETT
Hello, Dominique. It's good to hear from you. Now if you'd come back to L.A. it'd be even better --

DOMINIQUE
(cuts in)
Garrett, I'm calling about Jackie. Have you seen her?

(CONTINUED)

16 CONTINUED: 16

GARRETT
(smile going)
No. Why, where is she?

DOMINIQUE
I was praying you'd know.
(then)
She's run away, Garrett!

GARRETT
What?!

DOMINIQUE
She left -- and I was hoping she might have gone to see you. She's called three times from the road --

GARRETT
Where on the road?

DOMINIQUE
She won't say!
(tears welling)
Oh, Garrett --

GARRETT
(through his worry)
If she's calling, it's good. It means she doesn't want to lose touch. It's going to be all right, Dominique. We'll find her. You know that.

DOMINIQUE
I wish I did. Oh dear God, I wish I did!

17 EXT. ROOMING HOUSE - DAY (STOCK) 17

18 INT. HALLWAY OF ROOMING HOUSE - DAY I - JACKIE AND LANDLADY 18

Mid-scene as a LANDLADY says to a nervous JACKIE. *
(NOTE: During this, a YOUNG MAN, neatly dressed in *
jeans and sweater, comes down the stairs, overhears as: *

LANDLADY
Look, I've heard it all before. I *
run a business here. *
(MORE)

(CONTINUED)

18 CONTINUED: 18

LANDLADY (CONT'D)
If you want to keep your room, you've got to come up with the sixty bucks you owe me. How much longer do you want the room anyway?

JACKIE
I don't know. I mean I'm not sure. I don't have any more money. But --
(reaches into purse)
I've got this.

LANDLADY
What do I want with a locket?

JACKIE
It's solid gold.

LANDLADY
Is it yours?

JACKIE
Of course it's mine. I didn't steal it if that's what you're implying.

YOUNG MAN
Mrs. G.
(on the turns)
What's going on? How much does she owe you?

LANDLADY
Sixty dollars.

YOUNG MAN
Look, for once I'm flush. I just won the football pool. Here, Mrs. G.

The Young Man opens his wallet, retrieves three twenties, hands them to the Landlady. She regards the Young Man, then Jackie, then -- and silently now -- she withdraws as:

JACKIE
You shouldn't have done that...

YOUNG MAN
Hey, we all get into a bind once in a while.

(CONTINUED)

18 CONTINUED: (2) 18

JACKIE
Well, all I can say is thank you. *
And I'll pay you back as soon as I *
can. *

YOUNG MAN
There's no hurry.
(then)
What's your name?

JACKIE
Jackie.

YOUNG MAN
I'm Fred. I'm a junior at Baynes. *
You planning on enrolling?

JACKIE
I'm not sure yet...

YOUNG MAN
Well if you do, I'll show you
around the campus. How about a *
cup of coffee? *

JACKIE *
Sure, I'd like that. *

They exit. *

19 OMITTED 19

19A EXT. MANSION - NIGHT (STOCK) 19A

20 OMITTED 20

20A INT. LIBRARY - NIGHT I - BLAKE AND GARRETT 20A *

A butler is leaving, having brought Garrett a drink. *

BLAKE
It's good to see you, Garrett. *
What are you doing in Denver?

GARRETT
I have another appointment, Blake.
With Dominique. But...

BLAKE
Yes?

(CONTINUED)

20A CONTINUED: 20A

GARRETT
Jason asked me to stop by and touch base with you. I... hate to bring it up, but your stock dropping this way. How does it affect your commitments with Jason?

BLAKE
You know damn well that the public is out shopping for bargains in the stock market now. But Denver-Carrington's assets have not changed. We're still a multi-billion dollar company!

GARRETT
I know, Blake. I know. But --

BLAKE
Come on now, Garrett. Why don't you get to the point?
(building)
Jason Colby didn't ask you to touch base. He ordered you to come here! He sent you to find out whether that stuff that was said about me at the trial was true or not. Isn't that right?

GARRETT
In a way... yes.

BLAKE
(more angrily)
Well I don't have to answer to Jason -- or to you either! I've been unjustly accused of a terrible thing. I was not responsible for my mother's death. But no matter how much I protest, the reaction is: Yes, of course, <u>but</u>! <u>But</u>!!! There's always that lingering doubt! I know what people are thinking. And I know what you're thinking right now!

GARRETT
No, that's not true, Blake. I understand your anger. And I am not judging you.

(CONTINUED)

20A CONTINUED: (2) 20A

Blake regards him, then his anger abates as he sighs a weary sigh and he says:

BLAKE
I'm sorry, Garrett. It's not against you. This thing has just gotten to me. It's the people out there, ready to believe the worst of anybody. In this case the worst happens to be a lie. And if it takes me 'til the day I die, I'll clear my name! I will! I must!

And on this vast determination:

CUT TO:

21 EXT. ALEXIS' HOTEL - NIGHT (STOCK) 21

22 INT. PENTHOUSE LIVING ROOM - NIGHT I - ALEXIS 22

Mid-scene. As she speaks, WIDEN to include Ben. (NOTE: The fireplace is on. We see a big salmon on a platter with crackers. Alexis is dressed very sexily -- Ben is in open shirt. He has just finished preparing a pitcher of martinis.)

BEN
It's good to be back and relax.

ALEXIS
You went to see Blake this morning. I want to know why.

BEN
(pouring drink)
Did you have me followed, Alexis?

ALEXIS
I don't need to. I have contacts all over this city. We're in this together, Ben, just in case you've forgotten! So what business could you have with him that you felt you couldn't discuss with me first?

BEN
That's my business.

(CONTINUED)

22 CONTINUED: 22

ALEXIS
No, Ben, if I'm going to trust you, it had better be my business too! *

He hands Alexis a drink as:

BEN
Alexis, we've never really trusted one another. We never will. So why start now? I know you. You know me --

ALEXIS
And one of us is eventually going to double-cross the other, that it?

BEN
(sip)
It may come to that... yes.

ALEXIS
Then count me out of this partnership, Ben! Take your own little show on the road and out of my apartment! *

BEN
While you have your spies tagging along, in Rolls-Royces and Colbyco helicopters, watching my every move?

ALEXIS
I'll do whatever I think is best in my own interests.

BEN
And I in mine! And the winner will be top dog -- and the other dog will be eaten alive! Unless... *

Ben puts down his drink and begins to move in on her.

BEN
(continuing)
We do work together on this -- stay together -- pull together -- <u>be</u> together...

(CONTINUED)

22 CONTINUED: (2) 22

And by this time he has taken her in his arms and they kiss -- Alexis taken by surprise, but allowing herself to be swept up in the moment -- her hand tilting and the remainder of her drink spilling out of her glass --

CUT TO:

23 EXT. LA MIRAGE - NIGHT (STOCK) 23

24 INT. DOMINIQUE'S SUITE - NIGHT I - DOMINIQUE 24

She reacts anxiously to the SOUND OF A KNOCK on door.

DOMINIQUE
Jackie... is that you?!

GARRETT (O.S.)
It's Garrett.

Dominique opens the door to admit him and holding back the tears -- if barely -- she embraces him as she says:

DOMINIQUE
Oh, I need you so much right now. So very much.

GARRETT
Any word from her...?

DOMINIQUE
No, and I'm frightened. Every hour that passes, I become more frightened for her and for us.

GARRETT
(locking eyes)
"For us"?

Moment, long, then Dominique says:

DOMINIQUE
You <u>are</u> her father, Garrett.

GARRETT
What...?

DOMINIQUE
You knew it. I said no. I lied. I thought I was doing the right thing... and I lied.

(CONTINUED)

24 CONTINUED: 24

DOUBLE CUT his reaction to her confession -- at first a happy look on his face, then one of sudden anger as he takes her by the shoulders, blurts out:

GARRETT
My God, why -- why did you wait this long to tell me? Why did it take her running away to get you to finally admit it? What was so "right" about what you thought you were doing?

DOMINIQUE
Please... Garrett... not now. Not now! She's gone -- we have to find her -- she's out there somewhere and... I feel something terrible may be happening to her!

Moment, then, softer... and as concerned, as he removes his hands from her shoulders.

GARRETT
Has she called since we talked, Dominique?

DOMINIQUE
No.

GARRETT
But she phoned three times before that.
(on the nod)
What did she say?

DOMINIQUE
That she was all right, she didn't want me to worry. Then she'd hang up.

GARRETT
You said she was calling long-distance. Did you ever hear her deposit coins after you were connected?

DOMINIQUE
(moment, then)
No.

GARRETT
Then she may still be here in Denver.

(CONTINUED)

24 CONTINUED: (2) 24

DOMINIQUE
Maybe, Garrett, I don't know.

GARRETT
Let's pray to God that she is!

He lifts phone, punches for operator.

GARRETT
(continuing)
Get me the police!!

CUT BACK TO:

25 INT. PENTHOUSE LIVING ROOM - NIGHT I - ALEXIS AND BEN 25

A little while has passed. She's on the couch. He's made a new pitcher of martinis, is bringing them over to her. He kisses her. Then: *

BEN
Another martini?

ALEXIS
Yes, thank you.

BEN
(pours, then)
Anything else?

ALEXIS
What else are you offering? Within limits, that is.

BEN
(another kiss, then)
Do you know what I think, Alexis?

ALEXIS
No. What?

BEN
It's time we went up to your room.

ALEXIS
I don't.

BEN
Then down to my room. I'm not going to make love to you here, Alexis.

(CONTINUED)

25 CONTINUED: 25

ALEXIS
I'm sorry to disappoint you, Ben, but we're not going to make love at all... *

BEN
Don't tell me you're still the flirt you always were?

ALEXIS
I sense a touch of male chauvinisim in that remark, Ben dear. Yes, I like flirting. It makes what might come later -- whenever -- so much more exciting. *

On that she pulls Ben on top of her and they begin to kiss again. Then they stop as in b.g. the elevator doors open and Dex appears, carrying an envelope. He stops short on what he sees.

ALEXIS
(continuing)
Hello, Dex!

Then she turns back to Ben, finishes the kiss. As it ends, back to Dex:

ALEXIS
(continuing)
What can I do for you? *

DEX
(flushed)
Those papers you wanted signed. I said "morning" -- but I finished reading them tonight.

ALEXIS
That's rather obvious. Just leave them -- and then will you please leave?

DEX
I guess we each have our own style of "penance," Alexis, don't we?

ALEXIS
So it seems, Dex. So it seems!

With which she waves him off and then looks back at Ben, smiling... with Dex throwing down the envelope, turning on his heel and storming out.

25A ANGLE ON ALEXIS 25A

Watching him go -- smiling her Alexis smile... as we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

26 EXT. MANSION - DAY (STOCK) 26

27 OMITTED 27

27A INT. CONSERVATORY - DAY II - AMANDA 27A

She is standing at piano, playing with one finger.

KRYSTLE (O.S.)
Amanda... I didn't see you at breakfast. Are you all right? *

AMANDA
("lightly")
I didn't sleep very well... but it's nothing to worry about, Krystle. I'm really fine. I mean I'm not the only person alive who's feeling miserable. What can I say?

KRYSTLE
(wry smile)
You can say "why."

AMANDA
You know why. It's Dex. I realize now I made a serious mistake with him. I loved him. But it was wrong. Worst of all, I...

KRYSTLE
(on the pause)
Go on, Amanda.

AMANDA
I hurt my mother. Hurt her deeply. She won't talk to me.
(holding back tears, barely)
It's such a terrible feeling, Krystle!

KRYSTLE
(gently)
I know, Amanda. Believe me -- I know.

(CONTINUED)

27A CONTINUED: 27A

AMANDA
How? How could you?

KRYSTLE
(moment, then)
Because I made a mistake once. Before Blake and I married, there was a man. His wife was ill. She was away in a sanitarium. We were both lonely, and drawn to one another. We had an affair. It wasn't right. But it happened -- and eventually we both realized our mistake. The affair ended.

She stops as Amanda looks at her, even gratefully. Then she asks:

AMANDA
Did my father know about it?

KRYSTLE
I told him about it, later, yes.

AMANDA
I'm sure he was glad you were so truthful.
(then)
But he isn't Alexis. And she'll never forgive me. Never!

On that the tears begin to flow openly now as Amanda turns and looks at the window, a helpless figure. PUSH IN on Krystle, moved by this. And with a determined look in her eyes as we HOLD the beat. Then:

28 INT. UPSTAIRS CORRIDOR - MANSION - DAY II - SAMMY JO AND DANNY 28

They are exiting Danny's room, hand in hand -- stop as STEVEN -- in running clothes -- comes up the stairs and into corridor. Danny runs to him.

DANNY
Daddy! I'm going on a picnic!

STEVEN
(pats Danny's head)
Where are you taking him, Sammy Jo?

(CONTINUED)

28 CONTINUED: 28

SAMMY JO
Like Danny said: for a picnic. Here. In the playroom.

DANNY
Mommy says it's getting too cold outside.

28A CLOSER ON SAMMY JO AND STEVEN 28A

SAMMY JO
Steven -- I'm really sorry about the way that lawyer twisted everything you said about Blake in court.

STEVEN
Thanks, Sammy Jo. Now what do you really want?

SAMMY JO
Nothing. I meant it.
(on his look)
Okay, I think it's terrific you brought your father down. Nice touch!
(sigh, then)
I am sorry, Steven. Lighten up. Stop taking yourself so seriously all the time.

STEVEN
Danny, I have to get dressed, go to the office. *

DANNY
'Bye, Daddy.

STEVEN
(bends, hugs)
Have fun. *

PUSH IN on Steven as he watches them move off.

29 OMITTED 29

29A INT. PLAYROOM - DAY II - SAMMY JO AND DANNY 29A

We see that a wonderful "junk-food" picnic has been set up on the floor of this toy-filled room -- pizza, hot dogs, and -- among other items -- corn dogs, one of which Danny is biting into as he smiles:

(CONTINUED)

29A CONTINUED: 29A

DANNY
This is good, Mommy!

SAMMY JO
I knew you'd like it.
(turns to someone)
And what do you think of my Samantha Josephine Reece very special picnic lunch?

30 INCLUDE CLAY FALLMONT 30

who smiles his open smile as he says:

CLAY
It all looks interesting, to say the least. -- Especially these "corn dogs." *

SAMMY JO
Right. And the best way to eat them is "so." You take a dog, and you dip it in mustard -- then maybe a dab of catsup -- and you take a big healthy bite, like this -- and have you ever tasted anything so fabulous?

CLAY
(bite; wry)
Sammy Jo, I haven't had anything this exotic since I picnicked in Mongolia a couple of months ago -- on bear claw, pate of slug and marinated rattlesnake.

SAMMY JO
You're pulling my leg.

CLAY
Scout's honor.

DANNY
Can I be a scout?

CLAY
In about five years, okay?

Danny nods, runs off to play with a walking robot nearby as:

(CONTINUED)

30 CONTINUED: 30

CLAY
(continuing)
He's a great kid, Sammy Jo. But I can't believe that someone as young and pretty as you, who slides down bannisters "on impulse" -- has a child.

SAMMY JO
Shh, don't tell anybody: I'm over twenty-one. But I do thank you for the compliment, Clay.
(bite, then)
What's Clay short for? Clayton?

CLAY
Huh-uh. Clayburn. That was my grandfather's name. Is my father's middle name. Buckley Clayburn Fallmont.
(mock bravura)
Ex-Senator of these United States.

SAMMY JO
I'm impressed.

CLAY
Are you really?

SAMMY JO
I am. I bet you could be a Senator if you wanted to.
(building)
You've got so much going for you, Clay. Great looks. Class. And that smile of yours!

Suddenly she stops, embarrassed.

CLAY
(nicely)
Thanks, Sammy Jo. But I have no real interest in politics. As for my smile, hey, I've got a good life and I'm enjoying it. *

Sammy Jo smiles back at that. But still somewhat embarrassed. She turns to Danny, calls:

SAMMY JO
Want to play now, Danny?

(CONTINUED)

30 CONTINUED: (2) 30

DANNY
Yes, Mommy!

SAMMY JO
Here! Catch this!

31 SHOTS - SAMMY JO, CLAY AND DANNY 31

Playing with a football she tosses -- having fun -- laughing -- with Clay swinging Danny up into the air from time to time. Then we're on:

32 ANGLE ON STEVEN 32

He stands in the open door -- dressed now -- unseen by the happy trio, but watching them... and we see that he is not happy by what is going on. Then he moves off as:

CUT TO:

33 EXT. DENVER-CARRINGTON - DAY (STOCK) 33

34 INT. BLAKE'S OFFICE - DAY II - ON CARESS 34

As she speaks, PULL BACK to include Blake.

CARESS
(timbre serious)
Thank you for letting me barge in on you, Blake. But I know it'll be worth your time. It's urgent.

BLAKE
What is, Cassie?

CARESS
Alexis. My dear, selfish, vindictive sister.

BLAKE
What about her?

CARESS
I know she lied in court, Blake.
(on his look)
She perjured herself on that witness stand when she swore she'd been in bed with you on the night of the fire.

(CONTINUED)

34 CONTINUED: 34

BLAKE
How do you know this...?

CARESS
She was with me. We weren't even in Denver until later that night.

BLAKE
Where were you?

CARESS
We'd flown to Chicago, on a shopping trip together.

BLAKE
You're sure about this!

CARESS
I'm very sure.

BLAKE
(moment, thinking back, then)
Chicago! -- My God, yes -- now I remember. I didn't see her until the next day at the mortuary.

CARESS
(hoping)
This can help, can't it?

BLAKE
(sigh)
How, Cassie? We're talking about more than twenty years ago. You just can't prove that easily someone was in Chicago on a certain day that long ago. * *

CARESS
(undeterred)
I want to help you, Blake. Oh I want so much to help you. And I'm going to. Somehow!

BLAKE
(regards her)
You mean that, don't you?

CARESS
With everything in me. Including all the hatred I have for Alexis!
(MORE)

(CONTINUED)

34 CONTINUED: (2) 34

CARESS (CONT'D)
(then)
It's not over, Blake. Not as far as I'm concerned.

On which Blake warmly takes her hand in his and he says:

BLAKE
Cassie, I appreciate what you're saying. But if we ever go back to court, we're going to have to move cautiously. And we're going to need hard evidence.

CARESS
(nod)
Then I'll find it! Anything to get back at my dear sister!

She presses herself against him, kisses him on the cheek, then exits... Blake watching her, admiring her, but not so sure that her drive isn't misguided...

CUT TO:

35 EXT. COLBYCO - DAY (STOCK) 35

36 INT. ALEXIS' OFFICE - DAY II - ALEXIS AND KRYSTLE 36

Pick up mid-scene as:

ALEXIS
What exactly do you want here, Krystle? A handout? See one of my people in petty cash and tell them Mrs. Colby sent you.

KRYSTLE
(head of steam)
Alexis, your put-downs are as empty as you are! Don't you ever get tired of trying?

ALEXIS
As a matter of fact... no. I find putting you down so simple, it's one of life's pleasures. * *

KRYSTLE
I came here to talk about Amanda!

(CONTINUED)

36 CONTINUED: 36

ALEXIS
Really? Well I don't talk about any of my children -- including Amanda -- with you, Krystle. Especially not with you. You're wasting your time here. *
*

KRYSTLE
I'll leave when I'm finished. Alexis, Amanda's in a lot of pain. And I'm very worried about her. *

ALEXIS
Why? Amanda is an adult. She's proved that by her actions, hasn't she? So let her take care of herself. I have nothing to say to her -- nor to you.

KRYSTLE
(not budging)
Dear God, when are you going to stop being so selfish? Alexis, she's your daughter and she's suffering. The one thing she needs above all is --

ALEXIS
My maternal forgiveness.

KRYSTLE
Yes! She feels terribly guilty about what happened with Dex and she's searching, desperately, for a direction. Nobody can give her what she needs, but you!

ALEXIS
I have other things on my mind right now, Krystle -- more pressing things than a cheating daughter.

(CONTINUED)

36 CONTINUED: (2) 36

KRYSTLE
You're not really so heartless, are you, Alexis? It's me you're reacting to -- my being here -- and not the fact that your daughter's in terrible pain right now. Isn't that true? *

ALEXIS
Krystle, the day I answer to you is the day I'll let up on Blake. Which is never! *
(then, points)
Now, do you see that door? It was made to be opened and closed. You opened it. Now close it behind you!

And as the two women lock eyes, then Krystle perforce turns and crosses to exit, we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

37 EXT. DENVER-CARRINGTON - DAY (STOCK) 37

38 INT. BLAKE'S OFFICE - DAY II - STEVEN 38

He is reading a wire. As he speaks PULL BACK to include a grim-looking Blake.

STEVEN
"An emergency meeting of the Denver-Carrington Board of Directors will be held at three p.m. today. Your attendance is mandatory."
(looks up)
Dominique just phoned me -- got the same wire. What's this all about, Dad?

BLAKE
Martin Gaines is demanding my resignation as Chairman of the Board.

STEVEN
What?!

BLAKE
He's lining up some of the other members to vote with him.
(sigh, deep)
This sick plot of Alexis and Ben to drag me through the dirt gets worse and worse, darker and darker. It's turning into an unbelievable nightmare, Steven.

STEVEN
(beat, then)
What are you going to do?

BLAKE
I don't know. I've got until the meeting to figure it out. But I'm not going to let this break me. Alexis is out for blood.
(MORE)

(CONTINUED)

38 CONTINUED: 38

BLAKE (CONT'D)
Well that's what she's going to get -- blood! Hers and my brother's! *

Then he rises, turns to the window, looks out, thinking hard... as Steven watches him, knowing that what Blake has just said may, just may, be wishful thinking...

39 *INT. RECEPTION AREA - DENVER-CARRINGTON - DAY II* 39

A RECEPTIONIST is making some notes, then looks up as ANGLE WIDENS to include CLAUDIA, who appears.

CLAUDIA
Is my husband in?

RECEPTIONIST
I'm afraid he's stepped out for a while, Mrs. Carrington.

CLAUDIA
No problem. I'll wait in his office.

And, no pause, she sweeps past the Receptionist and into:

40 INT. ADAM'S OFFICE - DAY II - CLAUDIA 40

She enters, closes the door behind her. She stands the beat, then MOVE WITH HER as she crosses to Adam's desk and begins to rifle through his drawers. Lifts some papers. One of them especially catches her interest. She reads it, then sottos the last few words:

CLAUDIA
"... and I hereby sign over power of attorney to my son, Adam Carrington. Signed: Blake Carrington."

She smiles a gloating smile. And has just closed the drawer and is putting the paper in her purse when the door suddenly opens. Steven enters, surprised on seeing her.

STEVEN
Claudia -- where's Adam?

(CONTINUED)

40 CONTINUED: 40

CLAUDIA
I don't know, Steven.

STEVEN
(regards her)
What are you doing in here?

CLAUDIA
Isn't it pretty obvious? I'm here to see him, and not you.

STEVEN
What's been obvious to me, Claudia, is that you're working on some plan against Adam. Is that what you're doing here? Looking for something?
(on her silence)
Did you find it?

CLAUDIA
(finally, icily)
I find this terribly interesting, Steven. Your interest in me! Well whatever it is, it's none of your affair! And that, I believe, is a word you're more than familiar with!

On that, she exits. Steven follows into:

41 INT. RECEPTION AREA - DAY II 41

where Steven continues to walk off, Claudia watching him go -- then stopping -- and crossing back to the Receptionist.

CLAUDIA
I'd like to have a copy made of something.

RECEPTIONIST
I'll do it for you.

CLAUDIA
That's all right. I'm an old hand at this.

RECEPTIONIST
(smiles back)
The copier's right there.

She points to a Xerox machine. Claudia heads towards it, with a thanks.

41A ANGLE 41A

As Claudia finishes Xeroxing, and turns, Adam enters. *

41B ANOTHER ANGLE 41B

CLAUDIA
We need to talk, Adam! *

ADAM
I'm sorry, Claudia. There's a board meeting in a few minutes and I have to be there. I don't have time to see you right now.

Adam exits into his office. Claudia follows. *

42 INT. ADAM'S OFFICE - DAY II 42

CLAUDIA
You're going to have to make time!
(holds up paper)
Read this, Adam!

He looks down at the paper, then up, his face paling as he asks:

ADAM
How did you get this?

CLAUDIA
(shakes head)
That's not important. What is is that we're partners now -- equal partners! And unless you do things my way, I'll show this to your father. I don't think he'll be pleased. In fact, I can see the blood in his eyes as we speak!

ADAM
Claudia... why are you doing this? *

The BUZZER RINGS. Adam presses a button. We hear: *

ADAM *
(continuing) *
Yes? *

BLAKE (V.O.) *
The Board's waiting for us, Adam. We'd better go.

(CONTINUED)

42 CONTINUED: 42

ADAM *
Be right there, Father. *
*

CLAUDIA
(smile)
That's a good boy. Listen to your *
father. You'd better go!

Adam exits, Claudia's smile builds...

CUT TO:

43 EXT. COLBYCO - DAY (STOCK) 43

44 INT. ALEXIS' OFFICE - DAY II - ON ALEXIS 44

As she speaks, PULL BACK to include Gordon Wales, his tape recorder on her desk as:

ALEXIS
(immediately)
The last time we talked, you twisted everything I said. In fact, Mr. Wales, you helped to wreck my marriage!

WALES
That's yesterday's news, when you were Mrs. Dexter. I'm here for tomorrow's, Mrs. Colby. The story behind the story about you, Blake Carrington and his brother, Ben.

ALEXIS
(moment, then)
What I did -- said -- in court was to rectify a terrible wrong, to see to it that an injustice to Ben Carrington was finally corrected.

WALES
You're a fighter, Mrs. Colby. But this is one round you're probably going to lose in the long run.

ALEXIS
(shifts in chair)
Meaning <u>what</u>?

(CONTINUED)

44 CONTINUED: 44

WALES
I interviewed Blake Carrington yesterday.

ALEXIS
I heard. And what did dear Blake have to say?

WALES
(lying; goading)
He spent all of his time talking about you, Mrs. Colby.
(on her look)
In fact, he said some very inflammatory things about you -- just on this side of slander.

ALEXIS
(angering)
Did he now? -- I'd like to hear what he said. You do have it on tape?

WALES
I have it with our lawyers to make certain it isn't slanderous.
(then, lie compounding)
I don't often say this. It would be rotten for my alleged killer reputation. But I feel deeply sorry for you and how you're going to react when you read that interview.

ALEXIS
(and fuming now)
Really? All right, Mr. Wales. Turn on your tape recorder. Here's your interview.

And as Wales pushes the tape recorder closer to her:

ALEXIS
(continuing)
Blake Carrington is a tarnished man. Cruel, mercenary and unforgiving. His public image of a benevolent father figure is a complete sham.
(MORE)

(CONTINUED)

44 CONTINUED: (2) 44

ALEXIS (CONT'D)
He is responsible for his mother's death, for the death of Ted Dinard, and for banishing me from Denver and from my babies with his evil blackmail. When the world learns this man's true colors, he will be hated as few men in our time have been hated! *

45 EXT. DENVER-CARRINGTON - DAY (STOCK) 45

46 INT. BOARD ROOM - DAY II 46

Blake sits at the head of the table, with Adam seated on a chair near him. The eleven board members -- including Steven, Dominique and a somewhat nervous-looking Martin Gaines -- are all in position as Blake says:

BLAKE
I move that we dispense with procedure and get to the business at hand without any delay.

DOMINIQUE
I second that.

BLAKE
Those in favor?

All of the members either raise their hands or say "aye."

BLAKE
(continuing)
Those opposed?
(on the silence)
Passed.
(then, to Gaines)
Martin, you called this meeting. Any particular reason? *

GAINES
We all know why, Blake. I propose that you resign as Chairman of this Board. Effective immediately. Or else that we take a vote on it.

DOMINIQUE
Your reason being, Mr. Gaines -- ?

(CONTINUED)

46 CONTINUED: 46

GAINES
You were on trial recently. The publicity was bad.

BLAKE
You're referring to something other than the personal publicity I received. *

GAINES
That's right, Blake. I'm referring to how that personal publicity rubbed off on this company -- how the value of Denver-Carrington stock has plunged ever since the decision was read! *

BLAKE
So that now -- because of this temporary setback -- you feel that I'm incapable of running this company which I founded. Is that it? *

GAINES
(shifts in chair)
Of course not, Blake. it's the company's image that I --
(corrects self)
-- that we're talking about. As far as you're concerned, we know you -- and we know that you're innocent. That you couldn't have been responsible for your mother's death --

ADAM
(cuts in)
Mr. Gaines, I am not a member of this Board. I'm only the legal counsel. Therefore I cannot vote on this issue, if indeed it comes to a vote. But I can charge you and whoever else here supports your stand -- <u>and</u> your double-talk -- of inexcusable cowardice! * *

GAINES
I resent the accusation, young man.
(MORE)

(CONTINUED)

46 CONTINUED: (2) 46

GAINES (CONT'D)
And you're right -- you are not a member of the Board, so you'll kindly keep your opinions to yourself!

FIRST BOARD MEMBER
I agree with Gaines, Adam. Your personal feelings are your own. We're talking business here!

DOMINIQUE
You don't seem to understand. Adam is talking about "loyalty"!

ADAM
That's right. And loyalty means that we all carry on through a difficult period so that my father can have time to get Denver-Carrington back on its feet again! *

SECOND BOARD MEMBER
Would you care to give us a timetable on that loyalty? I doubt that very much! *

THIRD BOARD MEMBER
Well, I think young Carrington's made a point there! *

SECOND BOARD MEMBER
And I don't!

And the discussion is about to become more heated when Blake halts it as he says:

BLAKE
All of you -- listen to me! I'm still the owner of Denver-Carrington. I still have fifty-one percent of the shares and it's my image and my reputation that are at stake! As for this stock plunge, not only will I turn it around but Denver-Carrington stock is going to be more valuable than it's ever been -- and we'll come out of this stronger than ever before! *

(CONTINUED)

46 CONTINUED: (3) 46

GAINES
Nice speech, Blake. But how in hell are you going to accomplish this miracle? And that's what it would be -- a total miracle!

BLAKE
I'll tell you how. I'll tell all of you how! I plan to take over Colbyco!
(pointedly)
A hostile takeover! Because there will be nothing "friendly" about it!

Silence. Vast. Then Steven breaks it.

STEVEN
Father, Colbyco is bigger than we are. A takeover is risky. Are you sure this is the best way to go?

ADAM
(to Steven)
And just where do your loyalties lie, Steven?! You work with Mother and with Father now. Whose side are you really on?!

BLAKE
Adam! That's enough! The issue here at the moment is Denver-Carrington and only Denver-Carrington. *
(then)
I propose that we take a vote on this. Now! Will those opposed to the takeover raise their hands.

47 SHOTS - AROUND THE TABLE 47

as Gaines and four other members raise their hands.

48 BACK TO BLAKE 48

BLAKE
Will those in favor of the takeover raise their hands.

49 SHOTS - AROUND THE TABLE 49

as five members of the Board -- including Dominique -- raise hands.

50 FAVOR STEVEN 50

Hesitant. Then -- as Blake and Adam wait, watch, he finally raises his hand, casts the deciding vote.

51 ANGLE ON BLAKE 51

BLAKE
The motion is passed! Now -- let's get them!
(MORE)

(CONTINUED)

51 CONTINUED: 51

BLAKE (CONT'D)
(grim smile)
Let's get Colbyco -- for once and for all!

On which we FREEZE FRAME and then:

FADE OUT.

THE END