

# DYNASTY

Episode 157 (12): "Fear"

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FINAL DRAFT  
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DYNASTY

Episode 157 (12): "Fear"

CAST

BLAKE CARRINGTON

MAN AT LAB

KRYSTLE CARRINGTON

ALEXIS COLBY

BEN CARRINGTON

ADAM CARRINGTON

STEVEN CARRINGTON

DEX DEXTER

DOMINIQUE DEVERAUX

AMANDA CARRINGTON

SAMMY JO REECE

CLAY FALLMONT

MICHAEL CULHANE

GERARD

JEANNETTE

GORDON WALES

DANA WARING

DANNY

CLAIRE PRENTICE

LIN

DYNASTY

Episode 157 (12): "Fear"

SETS

EXTERIORS:

STOCK

MANSION

CARLTON HOTEL

DENVER MIRROR

DELTA RHO

DENVER-CARRINGTON

COLBYCO

STEVEN'S APARTMENT BUILDING

FLASHBACK (DY-86, SC. 80A)

TECHNEL LABORATORY

INTERIORS:

MANSION

Library  
Main Hallway  
Master Bedroom  
Dining Room

CARLTON HOTEL

Living Room of Carrington  
Suite  
Adam's Room  
Alexis' Suite  
Bedroom  
Bathroom

DENVER MIRROR

Alexis' Office

COLBYCO

Alexis' Office  
Limbo Phone

DELTA RHO

Study

DENVER-CARRINGTON

Blake's Old Office

STEVEN'S APARTMENT

Living Room  
Bedroom

TECHNEL LABORATORY

DYNASTY

Episode 157 (12): "Fear"

CHRONOLOGY

DAY #1

Scs. 1 thru 25 - NIGHT

DAY #2

Scs. 26 thru 49 - DAY

Scs. 50 thru 56 - NIGHT

DAY #3

Scs. 57 thru 61 - DAY

Scs. 62 thru 66 - NIGHT

DAY #4

Scs. 67 thru 77 - DAY

Scs. 78 thru 85 - NIGHT

DYNASTYEpisode 157 (12): "Fear"ACT ONE

FADE IN:

1 INT. LIBRARY - NIGHT I

1

A continuation of the last scene of Episode 156 (11).  
Same wardrobe. With BLAKE, ALEXIS, and BEN. As SOUNDS  
of the PARTY filter in:

BEN

You're bluffing, Blake!

BLAKE

Am I!? I have enough evidence  
here to have you both locked up!

BEN

Because of Emily's letter?  
You'd never use it!

ALEXIS

(to Blake)

You've protected Emily all  
through this! You'd destroy her  
reputation! You'd never do that!

BLAKE

(building anger)

Was I bluffing when I threatened  
to shut down The Crater?! And  
when I caught you cheating in our  
marriage, threatened to throw you  
out, you said I was bluffing! Was  
I? No!

With which he turns and heads for the door.

ALEXIS

(calls out)

Blake... wait!

BEN

Alexis!

ALEXIS

No -- we'll go to prison! I can't  
face that nightmare again!

(CONTINUED)

1 CONTINUED:

1

BLAKE

(to Ben)

Then you pay Dominique and me two-thirds of the money you swindled from us in court!

2 CLOSER ON BLAKE

2

He pulls documents from inside his jacket pocket, turns to Alexis. NOTE: These are legal onion-skin type-written pages.

BLAKE

Your signature, Alexis, returning the mansion, and Denver-Carrington to me.

ALEXIS

And if I sign these, what guarantee do I have you still won't use Emily's letter against us?

BLAKE

My word. And that's worth more than anything you've got. You'll get the original after the China Sea oil leases are returned.

ALEXIS

You won't "give" on anything, will you?

BLAKE

(great satisfaction)

I'll give. One more night in this house. Which is more than you gave me or my family!

Alexis glares at him, then snatches the papers, scrawls her signature, and hands them back.

ALEXIS

(tightly)

Anything else?

BLAKE

Sleep in the master bedroom tonight, Alexis. I'll have it scrubbed down tomorrow!

With which he turns and leaves.

BEN

For God's sake! You just signed  
away our lives!

ALEXIS

I just gave us a reprieve! Till  
my next move!

(then)

Now -- we have guests. Join them  
again, and make them believe this  
is the best night of your life!

Ben sighs, heads out. STAY WITH Alexis, as she looks  
about the room, finds the strength, and moves to the  
phone, dials.

ALEXIS

(continuing;  
into receiver)

This is Mrs. Colby. Hold  
tomorrow's edition of the Mirror!

CUT TO:

4 EXT. DENVER MIRROR BUILDING - NIGHT (STOCK) 4

5 INT. ALEXIS' OFFICE - NIGHT I 5

Alexis, still in her gown, is holding a meeting with  
three of her staff, including GORDON WALES. She's put-  
ting on a brave performance. Only Wales is suspicious.  
Alexis with a fur on her shoulders, Wales in shirt-  
sleeves, cuffs rolled. No ties on the men -- casual  
wear.

ALEXIS

By morning, all of Denver will  
know that Blake Carrington is back  
in control of Denver-Carrington.  
But this paper will give Denver  
the reasons behind the story.

WALES

Which are?

ALEXIS

That Denver-Carrington was a  
loser. And I don't deal with  
losing propositions, Mr. Wales.

(CONTINUED)

WALES

So you just gave it back to him?

ALEXIS

For a share in future revenues.  
And if there are none, Blake  
Carrington takes the losses,  
not I.

WALES

I see. But why sell the mansion  
back to him, Mrs. Colby?

ALEXIS

I've been negotiating to buy the  
Carlton Hotel. My residence will  
now be the hotel's west wing.

(beat)

That will be all. I want this  
ready for the late morning  
edition. Thank you.

They file out except for Wales.

6 CLOSER ON ALEXIS AND WALES

6

ALEXIS

Mr. Wales, I just told you to  
leave. Or do you have any more  
questions to ask me?

WALES

I'm a reporter. It's my job to  
ask questions, especially when  
someone's giving me a snow job.

ALEXIS

Don't press me, Mr. Wales!

WALES

(ignoring)

You're covering up, Mrs. Colby.  
Why?

ALEXIS

I don't pay you to challenge me.

WALES

You pay me to be a reporter! And  
that's just what I'm trying to be!

(CONTINUED)



6 CONTINUED:

6

ALEXIS

Actually, I'm no longer paying you  
to be anything! You're fired!

And on his look:

7 EXT. CARLTON - NIGHT (STOCK)

7

8 INT. LIVING ROOM OF CARRINGTON SUITE - NIGHT I

8

Blake and KRYSTLE are entering, having just returned  
from the mansion, Blake carrying a top-coat -- Krystle  
with coat or fur fling. He stops, closes his eyes the  
beat. Krystle regards him.

KRYSTLE

Blake --

BLAKE

(opens eyes)

God, it's finally hitting me.

(smile)

Darling, we've won!

KRYSTLE

(shakes head)

Not we, Blake. You. You did it.

9 CLOSER ON THEM

9

BLAKE

You never lost faith, did you?

KRYSTLE

No. And by tomorrow night we'll  
be in our own home again.

BLAKE

Lying together, close to one  
another, in front of the  
fireplace.

KRYSTLE

(teasing)

There are quite a few fireplaces,  
Blake.

BLAKE

Then we'll light each one of them.

(CONTINUED)

9 CONTINUED:

9

A beat, and then Krystle asks:

KRYSTLE

Blake -- what if Alexis had called your bluff? You wouldn't have exposed Emily.

BLAKE

(shakes head)

Alexis guessed wrong on that one.

KRYSTLE

She never stood a chance, did she?

BLAKE

No, and may she stay away from us now. Very far away. God knows we deserve it.

CUT TO:

10 EXT. DELTA RHO - NIGHT (STOCK) 10

11 INT. SAMMY JO'S STUDY - NIGHT I 11

Wearing a robe, SAMMY JO is at her desk, unable to sleep, troubled. A beat, then she picks up the phone, dials information.

SAMMY JO

(into receiver)

The number for Technel Laboratory.

(waiting, then jotting down number)

Thank you.

She hangs up, then dials again, trying to reach the laboratory.

SAMMY JO

(continuing)

Somebody -- answer -- please!

On that Clay enters from the bedroom, dressed in pajama bottoms.

CLAY

Sammy Jo -- who are you calling at this time of night?

Sammy Jo, startled, hangs up quickly.

(CONTINUED)

SAMMY JO

(covering)

Clay! I thought you were asleep.  
I was calling Austria. There's a  
stallion on the market...

CLAY

(smile)

A horse? You're up at this hour  
asking about a horse?

(then, and seriously)

Sweetheart, if you were calling  
Steven --

SAMMY JO

Steven?

CLAY

Look, I understand. You shared a  
life once. You have a son  
together. And you're worried  
about him -- where he went after  
that fight at the party.

SAMMY JO

(grabbing on to  
this excuse)

Right. I was worried about that.  
The mood he was in when he ran out  
-- there might have been an  
accident. I hope he's all right.

MATCH CUT TO:

12 INT. LIVING ROOM - STEVEN'S APARTMENT - NIGHT I - 12  
ON DOOR

It opens. A very drunk Steven enters, black tie askew.  
He closes door, takes a few stumbling steps, then WIDEN  
ANGLE as he stops on sight of Claire -- dressed, put-  
ting down a magazine she's been reading, rising from  
couch. Coffee in evidence.

CLAIRE

Steven... Are you all right...?

STEVEN

Yeah. Sure. Fine... Danny...?

(CONTINUED)

12 CONTINUED: 12

CLAIRE

He's asleep. The Nanny got an emergency call and had to leave for the night. We tried to phone you at the party.

STEVEN

Left early...

On that, he begins to stagger towards and into:

13 INT. STEVEN'S BEDROOM - NIGHT I - STEVEN 13

He enters, heads for the bed, falls onto it, out. Moment, then:

14 ANGLE ON CLAIRE 14

She appears at the door, regards him.

15 HER POV - STEVEN 15

On the bed, eyes closed.

16 ON CLAIRE 16

She looks at him the moment, then begins to turn to leave.

17 WITH CLAIRE 17

As she moves slowly back to the bed, sits alongside him. First she removes his shoes. Then she loosens his tie. And then -- sensually -- she begins to unbutton his shirt. As she does:

18 CLOSER ON THEM 18

CLAIRE

(whisper)

Steven... you are going to have one huge headache in the morning. And you're going to need somebody around to give you an aspirin.

Then, the shirt unbuttoned, she begins to undo his cummerbund, then unzips his trousers, as we --

CUT TO:

19 EXT. MANSION - NIGHT (STOCK) 19

20 INT. LIBRARY - NIGHT I - GERARD 20

He is straightening up as Alexis, still in her gown, enters, having just returned from her newspaper office, removes her coat, drops it onto a chair, looks about the room sadly. Gerard starts to leave, carrying a large vase of flowers from the coffee table. A Maid is also seen leaving, carrying ashtrays and dirty glasses on a tray.

ALEXIS

Leave them, Gerard. Please. Just for tonight.

GERARD

Yes, Mrs. Colby.

ALEXIS

(fighting her emotions)

I want to look at them for awhile.

Gerard nods, sets the vase down, leaves. STAY with Alexis, lost in her thoughts, touching the flowers, as ADAM comes to the entrance. He wears tuxedo pants and shirt, his tie is off.

ADAM

Mother --

(on her turn)

I got your message to wait up for you. What's this all about?

ALEXIS

(a pensive smile)

It was a memorable party, wasn't it, Adam?

ADAM

Denver's never seen anything like it before.

ALEXIS

And I doubt it ever will again.

21 CLOSER ON THEM 21

Adam watches as Alexis turns toward the fireplace, stares into the fire, then:

(CONTINUED)

ALEXIS  
Join me in a brandy?

ADAM  
Mother --

ALEXIS  
(turns)  
Yes?

ADAM  
What is it? Something's wrong.

ALEXIS  
(slight beat)  
There's going to be a headline in  
the Mirror tomorrow about your  
father. He's taken back control  
of Denver-Carrington.

ADAM  
What?

ALEXIS  
As well as this house. I'm moving  
out tomorrow.

ADAM  
(stunned)  
Mother -- how?! What's he done to  
you!?

ALEXIS  
(hesitantly, sadly)  
It was either this, or... I'd go  
to prison.

ADAM  
He threatened you?!

ALEXIS  
The trial, darling, for Ben's  
inheritance. I testified that  
Blake and I were together when his  
mother died. That was a lie.

ADAM  
I sensed that, Mother. And  
understood. I know what it feels  
like to be cheated, to be pushed  
aside by Blake Carrington...

(MORE)

(CONTINUED)

ADAM (CONT'D)

You've had to fight him all along  
for what belongs to you.

ALEXIS

Yes...

ADAM

You know I can't stand Ben. But  
in a way, you were only defending  
him from Father.

Alexis gazes at him with love and gratitude, and surprise.

ALEXIS

I was so afraid you'd turn on me  
like the others.

ADAM

Never.

As she embraces him tightly, a new sense of determination.

ALEXIS

So tonight Blake won the proverbial  
battle -- but I still intend to win  
the war! Good night, darling.

On which she kisses him gently on the cheek and starts out.

As Alexis enters, tightens at finding Ben there, in  
tuxedo pants, smoking jacket and smoking a cigar.

ALEXIS

What are you doing in here?

BEN

Waiting for you.

ALEXIS

It ended for us tonight, Ben.  
Don't you realize that?

BEN

(genuinely)  
It'll never end for us.

(MORE)

(CONTINUED)

22 CONTINUED:

22

BEN (CONT'D)

(holding her)

You need me. I'm the only one you  
have left!

She meets his gaze. He thinks he's won her over, but  
then she pulls away.

ALEXIS

You're wrong, Ben. I have  
myself. And that's all I need!

23 CLOSER ON THEM

23

Ben locks eyes with her, then he says:

BEN

Before I got here tonight, I  
stopped by your newspaper. The  
morgue, specifically.

ALEXIS

What? Why... ?

BEN

I wanted to dig up some bones,  
Alexis. From another period of  
your very eventful life.

He reaches into his pocket, retrieves a few newspaper  
clippings.

BEN

(continuing)

Something tells me you didn't  
paste these clippings in your  
scrapbook.

ALEXIS

What are those?

BEN

Accounts of the murder two years  
ago of your bodyguard, Mark  
Jennings. And how you were  
accused of his murder --

(pointedly)

And locked up for awhile. Jailed.

ALEXIS

That's past! I was found innocent!

(CONTINUED)



23 CONTINUED:

23

Ben moves towards her, puts his arms around her.

BEN

Tell me, Alexis: the prospect of your spending, say, the next ten years of your life in prison for perjury -- would that "scare" you?

ALEXIS

If I went to jail, Ben, so would you!

BEN

Except I'd survive it.  
(challenging)  
Could you?

Alexis releases herself from his embrace; angrily:

ALEXIS

Of course I could!

24 FAVOR BEN

24

Still calmly, he reaches for the phone, picks it up.

BEN

(into the receiver)  
Get me the District Attorney's Office.

25 FAVOR ALEXIS

25

She breaks the connection. Ben smiles narrowly, hangs up.

ALEXIS

All right... you win -- for now.

BEN

Not "for now." No more talk about getting rid of me -- ever!

HOLD on Alexis, feeling his threat.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

26 EXT. DENVER-CARRINGTON - DAY (STOCK) 26

27 INT. BLAKE'S OLD OFFICE - DAY II 27

Ben is just finishing packing lots of papers, as Blake enters. NOTE: There is an umbrella on desk, and Ben has two briefcases -- one older -- one a relatively new attache case.

BEN

Well -- big brother is watching. .  
Arrive early to gloat, Blake?

BLAKE

(tightly)  
I came in early to get to work,  
Ben. Not to argue with you.

BEN

Of course! Blake Carrington at  
work! All's right with the world!  
(beat)  
You may have won this round,  
Blake. But my turn will come.

Ben busies himself stuffing papers in briefcase as  
Blake regards him with a look of sadness. Then:

BLAKE

Ben?  
(on the turn)  
Why does it have to be your  
turn? Or mine?

BEN

Because those are the rules you  
play by! Always have!

BLAKE

Not always! When we were young,  
we shared dreams together! We  
were going to be partners!  
Together, create an energy empire!

BEN

Empires can have only one ruler,  
Blake! All you were doing was  
inviting me along for the ride!

(CONTINUED)

BLAKE

That's not true!

BEN

Really? What about the time I came to you, an option in my hand from old man Bateman!? An option, Blake, for our first well! All it needed was your signature next to mine! The Carrington Brothers! Equal partners in a future!

BLAKE

Bateman was trying to unload an overworked well! He'd come to me earlier with the same offer! It was worthless!

BEN

Not in my opinion! And that was the problem, wasn't it? I was old enough to have my own opinions, and suddenly I was just an upstart who had to be taught his place.

BLAKE

There was always a place for you at my side, but you were never there.

As Ben snaps his briefcase shut.

BEN

That's an old argument that's been going on for years. Someday one of us is going to win it... and it's going to be me!

Ben heads for the door.

BLAKE

(final appeal)

Ben --

(on Ben's stop)

Why? Don't you realize you're going to destroy yourself trying?

BEN

We'll see.

29 SHOTS - BLAKE AND BEN

29

They lock eyes, then Ben leaves. A moment, and then Blake heads for his desk, presses the intercom, lifts phone.

BLAKE

(into receiver)

Set up a staff meeting for five this afternoon. And bring in the operations reports for the last three months. We have a lot of work to catch up on.

CUT TO:

30 EXT. STEVEN'S APARTMENT BUILDING - DAY (STOCK) 30

31 INT. STEVEN'S BEDROOM - DAY II - TIGHT ON STEVEN 31

Room in shadows -- blinds drawn. In bed, nude under the sheets. He stirs a bit.

32 INCLUDE CLAIRE 32

In evidence: glass of orange juice, aspirin. Room in shadows. Lying next to him, wearing one of his Princeton t-shirts. She watches, expectantly, as he finally opens his eyes. It's clear he has a hangover as he regards her for a long moment, then asks:

STEVEN

What? What time is it...?

CLAIRE

Nearly eleven.

STEVEN

Oh God... Where's Danny?

CLAIRE

I fed him his breakfast, got him on the bus and he's on his way to school.

(runs a finger on  
his bare chest)

But I've decided it's time for me to play hookey.

She smiles. Steven doesn't as:

(CONTINUED)

STEVEN

Claire... what happened last night?

CLAIRE

You were very drunk. I put you to bed.

STEVEN

Did -- ?

CLAIRE

(on the stop,  
shakes head)

No, we didn't. You were out of it. Completely. You never woke up.

(then)

But now...

She moves in on him, embraces him and tries to kiss him, passionately. When Steven doesn't respond:

CLAIRE

What's the matter, Steven? Do nursery school teachers turn you off?

(on his silence)

Be honest. Is it because I work with Danny and you don't want --

STEVEN

(cuts in)

It's not that. It's none of that!

CLAIRE

(regards him)

Then why don't you relax? You're so tight.

She rubs his shoulders.

STEVEN

You told me you'd been in Europe for a long time. Otherwise you'd have known that --

(CONTINUED)

CLAIRE

(on the pause)

Look, I don't know what you're trying to tell me. But all I want to say is: I've been here before. But only with men I wanted to be with. And I want to be with you. Is that so terrible?

STEVEN

Of course it isn't. But I don't like to play games with people.

(then)

Last night... I pushed around a guy.

He stops.

CLAIRE

Are you going to tell me why?

He is silent.

CLAIRE

(continuing)

Steven -- ?

STEVEN

... He propositioned me.

CLAIRE

I don't understand...

STEVEN

He'd seen me around a few times.

CLAIRE

I don't understand... He'd seen you where?

STEVEN

In gay bars, at gay parties.

CLAIRE

(barely)

Oh...

Moment, then:

STEVEN

God, I should have seen this coming!

(CONTINUED)

CLAIRE

That I found you very attractive?  
I still do.

(pause, then)

Steven... you've been with women.  
You were married --

STEVEN

(cutting her off,  
gently)

Claire, it didn't work!

CLAIRE

But --

STEVEN

No buts! It didn't work!

(then)

Look, maybe I'd better take Danny  
out of your school...

Claire shakes her head as she says:

CLAIRE

No, Steven, don't let it hurt  
Danny. I love that little boy. I  
couldn't stand his being hurt by  
what I've done. Please, please,  
for his sake, don't take him away!

And as Steven weighs this, troubled:

CUT TO:

34 EXT. MANSION - DAY (STOCK) 34

35 INT. MAIN HALLWAY - DAY II 35

As Gerard crosses to open the door for Krystle, holding  
Krystina by the hand -- Jeannette behind them.

GERARD

And Krystina -- what a pleasure to  
see you! And you, Jeannette.  
Welcome!

JEANNETTE

It's good to be back here, Gerard.  
So good.

(MORE)

(CONTINUED)

JEANNETTE (CONT'D)

(takes Krystina's  
hand)

I know that Mrs. Gunnerson is  
waiting to see this little  
treasure. May I?

Krystle smiles, nods. Jeannette heads towards kitchen  
area with Krystina.

GERARD

Mrs. Carrington! I can't tell you  
how glad we are that you're back.

KRYSTLE

Thank you, Gerard. Is Mrs. Colby  
upstairs?

GERARD

No. She's in the library.

Krystle sighs, glances about the hallway, then glances  
upstairs toward her bedroom.

KRYSTLE

I understand she redecorated the  
master bedroom.

On that she ascends the stairs, followed by Gerard.

36 INT. MASTER BEDROOM - DAY II

36

As Krystle enters, followed by Gerard, looks about,  
then says:

KRYSTLE

I see what Mr. Carrington meant.  
(to Gerard)

What happened to our furniture,  
Gerard?

GERARD

I placed it in storage, Mrs.  
Carrington.

Alexis walks in on Gerard's reply.

ALEXIS

I told you to burn it!

GERARD

I didn't think you meant that  
literally, Mrs. Colby.

(CONTINUED)



36 CONTINUED:

36

ALEXIS

I mean everything I say!

KRYSTLE

It's unimportant now, isn't it?  
Gerard, please arrange for  
everything to be returned today!

He nods.

37 CLOSER ON KRYSTLE AND ALEXIS

37

KRYSTLE

Where would you like your  
furniture sent, Alexis?

ALEXIS

To charity. I'm bored with it,  
and everything else in this house.

KRYSTLE

Then you won't mind leaving.

ALEXIS

I'm eager to leave, Krystle. I've  
just bought the Carlton. I'm  
moving in immediately.

KRYSTLE

I hope you'll be as happy there,  
as we are here, Alexis.

ALEXIS

You're here because I was  
blackmailed. Blake will pay for  
that, and so will those close to  
him!

(turns to Gerard)

On second thought, send the  
furniture to the Carlton!

She turns and leaves, followed by Gerard. HOLD ON  
Krystle, looking around this room she'll share again  
with Blake. Then:

38 EXT. DENVER-CARRINGTON - DAY (STOCK)

38

39 INT. BLAKE'S OLD OFFICE - DAY II - BLAKE

39

He rises from behind his desk as Dana enters.

(CONTINUED)

39 CONTINUED:

39

DANA

You wanted to see me, Mr.  
Carrington?

BLAKE

Dana -- yes, I did. Come in,  
please.

40 ON DANA

40

Eyes moist, doesn't move, continues to gaze at Blake.

41 BACK TO SCENE

41

BLAKE

Is something wrong?

DANA

It's just that... seeing you in  
this office, it's wonderful to  
have you back.

He returns her gentle smile, then gestures toward the  
sofa.

BLAKE

Thank you, Dana. Sit down,  
please.

She does, regards his expression.

DANA

Is there something I can help you  
with?

BLAKE

I can't reach Adam.

42 CLOSER ON THEM

42

DANA

He won't be in. He's setting up  
his office at Colbyco.

BLAKE

(not surprised)  
Yes -- I assumed he would.

(MORE)

(CONTINUED)

BLAKE (CONT'D)

(then)

I did want to check with him first, but I'd like you to come back to work as my assistant again, Dana.

And Dana, who hasn't expected this:

DANA

Oh. Thank you, but...

BLAKE

I know you've been working with Adam, but you've always been loyal to me, Dana. And I need that right now.

An awkward moment as Dana looks at Blake guiltily.

DANA

Mr. Carrington... you may want someone else.

BLAKE

There'll be a raise...

DANA

It's not the money. I wish it were, but...

(with difficulty)

The leak about your plans for The Crater... It came from me.

BLAKE

What!?

DANA

I knew that information was confidential! But I'm... I'm in love with him. He was under so much pressure, and... and he swore he wouldn't use it against you! I'm so sorry! It was wrong, and that's why I can't come back!

Fighting tears, she turns and starts out.

BLAKE

Dana!

(CONTINUED)

43 CONTINUED:

43

She turns back.

BLAKE

(continuing)

Thank you for being honest. I realize what it took for you to tell me. The fact is, though... I still need you. So -- ?

And as he waits for her answer:

44 EXT. LAB BUILDING - DAY (STOCK)

44

45 INT. TECHNEL LABORATORY - DAY II

45

NOTE: The set is simply a window with a MAN behind it. Sammy Jo is at the window. Pick up mid-scene.

SAMMY JO

What do you mean you can't show me my lab test results?!

MAN

I told you -- they're sent to your physician.

SAMMY JO

But it's my body! My life!

MAN

I'm sorry, you'll have to get that information from your doctor.

SAMMY JO

I already have! She said I wasn't pregnant! But I don't believe it! There could have been a mistake. It could have been somebody else's test!

MAN

We've been in business for thirty-two years. And we've had very few mixups. So, if your test says you're not pregnant... you're probably not!

With which he closes the window. PUSH IN on Sammy Jo, shattered. Then:

CUT TO:

46 EXT. MANSION - DAY 68

47 INT. MAIN HALLWAY - DAY II 47

As Gerard opens the front door to DOMINIQUE. Following her, a chauffeur with suitcases, a few Revillon bags.

GERARD

Welcome, Miss Deveraux. Mrs. Carrington's waiting for you in the suite you'll be occupying.

DOMINIQUE

Thank you, Gerard.

On that:

48 ANGLE ON ALEXIS 48

Carrying her attache case, she enters from the library on her way to the front door.

ALEXIS

Dominique! Moving in?

DOMINIQUE:

No, Alexis. I'm moving in until my house is finished..

ALEXIS:

Oh? Are you settling down in Denver?

DOMINIQUE

Yes, to be near my business. I just bought a recording studio here.

ALEXIS

I've heard. And I just bought the Carlton Hotel.

DOMINIQUE

I know. That's why I was in such a hurry to move out.

ALEXIS

(biting)

It was never meant to be a "transient" hotel, anyway.

(CONTINUED)

48 CONTINUED:

48

DOMINIQUE

(coolly)

I loved the party last night, Alexis. Especially your performance when you came out of the library after meeting with Blake. I almost felt sorry for you.

ALEXIS

Don't waste your pity, Dominique. You'll need it for yourself after I'm through with you.

She turns and leaves.

49 CLOSE ON DOMINIQUE

49

Wondering, then:

50 EXT. MANSION - NIGHT (STOCK)

50

51 INT. LIBRARY - NIGHT II

51

The family together for a casual celebration -- Blake, Krystle, Adam, and Amanda. Simple drinks, beer, soda, etc.

BLAKE

I can't tell you what it means to me -- being home again; having my children here.

ADAM

Through this whole schism, I've never wanted to lose contact with you, Father. Thank you for including me.

BLAKE

(reserved)

Whatever's happened, Adam, you're still part of this family.

AMANDA

I just wish Michael could be here, too.

(CONTINUED)

51 CONTINUED:

51

BLAKE

(stiffly)

This is a "family" celebration,  
Amanda.

DANNY (O.S.)

Grandpa!

Blake turns to see:

52 ANGLE ON DANNY

52

rushing through the door, followed by Steven, in  
windbreaker, with Jeannette standing near door. As  
Danny rushes into Blake's arms. Danny and Steven are  
in matching Princeton sweatshirts and jeans.

BLAKE

And here's the guest of honor!

KRYSTLE

(kissing him)

Welcome home, Danny.

DANNY

Daddy? Are we really home?

Steven glances at Blake and Krystle, then to Danny.

STEVEN

Hey, champ. Remember a certain  
room upstairs, loaded with toys?

DANNY

Mr. Sammy Slugger!

STEVEN

He's been up there waiting for  
you! Says he's got a rematch  
coming. Jeannette...?

JEANNETTE

(smile)

It'll be a pleasure to watch Danny  
take on Mr. Slugger.

Laughter all around as Steven leads Danny to Jeannette.  
As they go:

53 CLOSER ANGLE

53

BLAKE

(warmly)

This is Danny's home, Steven.

KRYSTLE

Where the family belongs. All of us... together again.

STEVEN

Dad, there are things that...

He lets it hang.

BLAKE

You don't have to answer now. But each one of you... whatever problems we've got... they can be worked out under this roof. Our love is in this house... and you're all part of it.

As he lifts his glass in a silent toast to his children, CAMERA PANS their faces. Then:

DISSOLVE TO:

54 INT. MASTER BEDROOM - NIGHT II - KRYSTLE

54

It's later that night. Krystle is alone in the room, in peignoir, seated at the vanity -- brushing her hair. Very pensive.

55 ANGLE ON BLAKE

55

He comes out of the bathroom in robe, pajamas. He regards Krystle, the pensiveness. Then we MOVE with him as he crosses to her, reaches her. They exchange a warm, loving look. Then as Blake takes the brush from her hand -- and begins to brush her hair, gently. The fireplace is on.

BLAKE

What are you thinking about?

KRYSTLE

Aside from how happy I am tonight...? I never realized how much this house meant to me until the night Alexis ordered us out.

(CONTINUED)



BLAKE

That's over with, past --

KRYSTLE

(wanting to  
continue)

There's a part of it I'll never be able to forget. The terrible sadness I felt when I came upstairs to get Krystina. I wondered if I'd ever see this room again.

(crooked smile)

I should have known the man I love would bring us home again.

Blake puts down the brush, lifts her, turns her towards him as we PUSH IN on them:

BLAKE

That man's the luckiest man in the world. If it weren't for you, and your love, and your support, I couldn't have pulled it off. I couldn't have gotten past those rough times.

(remembering)

There were some awful dreams. I'd wake up in a panic. But then I'd see you lying there, asleep, next to me. And I'd whisper "I'm going to make it work, darling. Somehow I am. For both of us!"

He stops. He takes her hand in his.

BLAKE

(continuing)

It's late.

KRYSTLE

Yes...

BLAKE

I think it's time we went to bed.

KRYSTLE

Yes...

Suddenly he puts his arms around her in a warm embrace.

BLAKE

I love you so much, Krystle. I love you so very much.

(CONTINUED)

55 CONTINUED: (2)

55

KRYSTLE

And I love you... for always.

On that, he leads her to the bed. They lie on it together.

56 CLOSER ON THEM

56

As they kiss. The kiss ending for a moment as Krystle says, softly, very softly:

KRYSTLE

Blake... we're home together.  
We're home...

And he nods. And then he kisses her again -- the kiss growing more and more passionate as we then:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

57 EXT. DENVER-CARRINGTON - DAY (STOCK) 57

58 INT. BLAKE'S OLD OFFICE - DAY III 58

Pick up mid-scene with Blake, Alexis and Ben.

BLAKE

I've already been in touch with Minister Han. He'll call me when he's ready to see us. Be ready to leave for China on a moment's notice.

ALEXIS

I have other business to attend to, Blake. I won't be at your beck and call!

BLAKE

That's exactly where you'll be!

BEN

Aren't you rushing this a bit? What are we going to tell Han when we get there?!

BLAKE

The truth, Ben! You and Alexis made false accusations against me, which the Chinese believed! You're going to inform Minister Han you were mistaken! And that you've now transferred the leases to me!

ALEXIS

We haven't even worked out a deal on the transfer of those leases!

BLAKE

The deal's made. I get everything.

ALEXIS

Wait a minute! I held one-fourth of those leases right from the beginning!

BLAKE

Before you swindled me out of the rest! There's a price to pay for that, Alexis! And you're paying it!

(CONTINUED)

ALEXIS

I won't forget this, Blake!

As she heads for the door with Ben, turns as Blake calls out:

BLAKE

Good! I don't want you ever to forget!

On which:

CUT TO:

59 INT. ALEXIS' COLBYCO OFFICE - DAY III

59

Alexis is on the phone ONE-WAY.

ALEXIS

(into receiver)

I've always enjoyed your music reviews, Mr. Adams. You know what I want in this one, so have your column messengered over as soon as it's ready.

As she hangs up, her INTERCOM BUZZES. She lifts receiver.

ALEXIS

(continuing)

Yes? -- Send him in.

She hangs up, sits back in her chair, a slight smile, as Michael enters, carrying his attache case.

MICHAEL

Am I interrupting you? I usually don't drop in unannounced.

ALEXIS

"Surprise" visits are often the most rewarding. The truth is, I was expecting you.

She gestures to bottle of champagne on ice, two flutes.

NOTE: Cold Duck.

ALEXIS

(continuing)

Champagne. I always celebrate when I get what I want.

(CONTINUED)

MICHAEL

(returning her gaze)

And do you always get what you want?

ALEXIS

Often enough to run up a heavy tab for champagne.

MICHAEL

This time you're saving money.

(on her look)

I'm turning down your offer to buy my share in The Crater. I won't sell out and give Blake Carrington the satisfaction.

ALEXIS

Then pour anyway. We'll drink to our mutual dislike of Blake.

MICHAEL

(as he pours)

I do have a proposition for you. Oil prices have fallen, and there's a chance to move in on some very attractive energy properties in Colorado. People are selling out... cheap, we can take advantage of that.

ALEXIS

We?

MICHAEL

My capital is tied up in The Crater. I need a partner. You.

He removes a computerized paper from his attache case. Alexis takes the paper, scans it.

MICHAEL

(continuing)

Projected income, tax benefits, investment credits. When oil prices go up again, so will our profits.

She looks up at him... smiles back.

(CONTINUED)

ALEXIS

All right, I'll go into partnership with you... on one condition. You sue Blake for your fifty million dollars, plus a hundred million in damages.

MICHAEL

Sue?

ALEXIS

He had no right shutting down The Crater! He willfully jeopardized your investments, and you're going to make him pay for it!

MICHAEL

You shoot to kill, don't you?

ALEXIS

Sooner or later, I always hit the bull's-eye!

They hold their glasses in a toast, eyes locked.

60 EXT. CARLTON HOTEL - DAY (STOCK)

60

61 INT. ALEXIS' BEDROOM - DAY III

61

Moving cartons are still about. Also crated furniture, paintings on the floor against the wall, etc. Alexis is carrying a Ming vase, setting it first on the mantel, then on a table by the entrance. Then MR. LIN enters, followed by a pair of bellhops carrying flowers.

LIN

These just arrived for you, Mrs. Colby. Where would you like them?

ALEXIS

Put them anywhere for now, Lin.

On that DEX appears.

DEX

(smile)  
They're from me.

ALEXIS

Thank you, Dex.

(CONTINUED)

DEX

Without a smile. They're supposed to cheer you up, Alexis.

ALEXIS

(too brightly)

Who needs cheering? Do I look sad?

DEX

Yes. This isn't the mansion, of course, but it's impressive. I think you'll do just fine here.

ALEXIS

Doing fine has never been my ambition! You never wanted me in the mansion to begin with, Dex. So if you've come here to show how pleased you are...

DEX

I came because I thought you might need someone right now. I want you to be happy, Alexis. That's all I've ever wanted for you.

(gently)

Whenever you want to talk about what happened with Blake --

ALEXIS

(covering)

Losing the mansion? Denver-Carrington? It was in the newspaper this morning. You can read it all there.

DEX

Your paper, printing what you wanted it to. I'm not buying it.

ALEXIS

(dropping the bravura)

Please, Dex, whatever the reasons -- they're mine!

DEX

All right. Like I said, when you want to talk...

ALEXIS

(her vulnerability)

And if I just need to be held...?

(CONTINUED)

61 CONTINUED: (2)

61

DEX

Then there's no one better.

He brings her into a tight embrace. Her arms go around him.

ALEXIS

Love me, Dex. More than you ever have... please.. love me...

She closes her eyes as he gently kisses her cheek, her eyes. Then as the kiss becomes passionate, they fall back onto the bed.

CUT TO:

62 EXT. CARLTON HOTEL - NIGHT (STOCK)

62

63 INT. ADAM'S ROOM.- NIGHT III

63

Pick up mid-scene. A serving table has been set up. Adam and Dana sitting at the table, over coffee and dessert. He releases her hand as he pulls back with shock:

ADAM

What are you talking about?!

DANA

I know this isn't easy for you, but...

ADAM

I don't care about "easy." I'll settle for honesty!

DANA

I am being honest!

ADAM

By telling me you're staying with my father at Denver-Carrington when we'd agreed you'd come with me to Colbyco!?

DANA

I said I'd think about it!

ADAM

Dana -- this was to be a celebration!

(CONTINUED)



DANA

Then maybe you should have checked with me first!

ADAM

I thought we knew what the other was feeling!

DANA

This has nothing to do with the way I feel about you!

ADAM

Then why?

DANA

For a number of reasons! The most important being I like and admire your father a great deal!

ADAM

And another?

DANA

Because you're working for your mother, and frankly, she doesn't like me, and I'm not particularly fond of her!

ADAM

So I get dumped by the wayside!

DANA

We could both work at Denver-Carrington. You know your father would welcome you back if...

ADAM

(tightening)

If what? I return on bended knee? Alexis needs me more than my father does. And I've committed myself to her.

DANA

Fine! But you've got to accept my decision, as well. If you really love me, my working at Denver-Carrington shouldn't make any difference, should it?

ADAM

It's not as simple as that.

(CONTINUED)

63 CONTINUED: (2)

63

DANA

It is. And when you're ready to  
accept it... call me.

With which she turns and leaves. HOLD on Adam, torn.

64 INT. ALEXIS' BATHROOM - NIGHT III

64

FEATURING a bathtub big enough for two. Alexis and Dex  
are luxuriating, post-sex, champagne in an ice bucket  
beside them. Both in a romantic and playful mood.

DEX

Didn't I tell you? Each room has  
great possibilities.

ALEXIS

One of your most endearing  
qualities is your unlimited  
imagination.

DEX

With the right inspiration,  
anything's possible.

As he pulls her into a kiss, the PHONE beside the tub  
RINGS.

DEX

(continuing)

I'll get rid of them.

(into receiver)

Sorry. You have the wrong number.

65 INT. - COLBYCO - NIGHT III (PHONE INTERCUTS)

65

Ben at limbo phone, taken aback by Dex's voice.

BEN

Dex? What the... never mind. I  
want to speak to Alexis.

DEX

(stiffening)

Get lost, Ben.

Dex starts to hang up, but Alexis, tightening at the  
sound of Ben's name, takes the receiver.

ALEXIS

(quietly to Dex)

I have to, Dex.

(CONTINUED)

65 CONTINUED:

65

DEX  
 (taken aback)  
 "Have to"? Why?

ALEXIS  
 Please.  
 (as Dex hands  
 her the receiver)  
 Yes... what is it?

Dex, annoyed, starts to climb out of the tub.

BEN  
 I've just received a copy of the  
 deal between Colbyco and Michael  
 Culhane. Why wasn't I consulted  
 on this!?

ALEXIS  
 I'm not in the habit of getting  
 anyone's permission for my  
 business deals, Ben!

BEN  
 Then from now on, get in the  
 habit, Alexis!

He hangs up.

66 ON ALEXIS

66

As she slowly hangs up, deeply disturbed. Dex, now in  
 trousers, no shirt.

DEX  
 What's he calling for? I thought,  
 out of all this, you'd at least  
 have gotten rid of him.

ALEXIS  
 You don't understand.

DEX  
 Then make me understand. You're  
 scared about something.

ALEXIS  
 Dex -- please, just leave it  
 alone...

(CONTINUED)

DEX

No! I don't like it and I won't accept it. I love you too much for that.

ALEXIS

Look. Let's call it a night, all right?

DEX

(studying her)

I've never seen you this frightened before. One way or another, I'll find out what this is about... and I promise, I'll find a way to help you.

He kisses her cheek, turns and leaves. PUSH IN on Alexis, alone in the tub now, in a half whisper that recognizes the futility of his resolve:

ALEXIS

If only you could, Dex.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

67 EXT. MANSION - DAY (STOCK) 67

68 INT. DINING ROOM - DAY IV 68

Blake, Krystle, and Dominique at the breakfast table. Gerard is serving toast and coffee. The New York Times, Wall St. Journal are in evidence -- but Blake is scanning a copy of that morning's Denver Mirror.

DOMINIQUE

I promise not to overstay my welcome. Once I approve the plans for the new house...

KRYSTLE

You're welcome to stay as long as you like, you know that.

DOMINIQUE

Thank you, Krystle.

As Gerard pours coffee for Blake.

BLAKE

Thank you.

Then he wryly holds up the Mirror.

BLAKE

(continuing)

I think I've had enough of the Mirror this early in the day.

As he starts to put it aside, Dominique has noticed a picture of herself on the back page (the "Entertainment" section). Taking the paper:

DOMINIQUE

Blake -- let me see that, please.

KRYSTLE

What is it?

DOMINIQUE

(gritting her teeth)

Vaughn Adams' music column. Listen to this... "Having failed in New York and Los Angeles, the vastly overrated Dominique Deveraux, who never was more than a glorified saloon singer..."

(CONTINUED)

KRYSTLE

What!?

DOMINIQUE

(continuing)

"... has decided to spend her waning years in our town. Well, Denver is not a town for has-beens or those who never were." This man calls himself a critic!?

BLAKE

I don't care whose by-line that is, that's Alexis talking.

DOMINIQUE

She's going to get my critique in person!

With which she storms out. Blake and Krystle exchange wearily resigned glances.

69 EXT. COLBYCO - DAY (STOCK)

69

70 INT. ALEXIS' OFFICE - DAY IV

70

Adam is placing papers on Alexis' desk as Ben enters, holding a memo.

BEN

They told me I'd find you here. This order you signed to fund the Michael Culhane loan. I've canceled it. It wasn't counter-signed by me.

ADAM

By you!? It's an order from Alexis!

BEN

Which must now have my approval!

As he tears up the order:

ADAM

You don't run Colbyco!

BEN

Someone's got to!

(MORE)

(CONTINUED)

70 CONTINUED:

70

BEN (CONT'D)

(sincerely)

Adam -- this company shouldn't be  
disbursing funds, we should be  
accumulating them by selling off  
properties...

ADAM

So you can get your dirty hands on  
the cash, is that right?

BEN

(stung)

If you don't like it -- quit!

ADAM

And make life easy for you? No  
way!

71 EXT. CARLTON HOTEL - DAY (STOCK)

71

72 INT. ALEXIS' BEDROOM - DAY IV

72

As an irate Dominique pushes past Mr. Lin.

DOMINIQUE

Alexis!

73 ANOTHER ANGLE

73

Alexis turns. Note: We see Alexis' dog lying on the  
bed.

ALEXIS

What are you doing here?

DOMINIQUE

I gather you don't like my  
singing, Alexis?

ALEXIS

Poor Dominique. Nothing hurts  
like the truth.

DOMINIQUE

Truth!? Say that in court when I  
sue you for libel!

(CONTINUED)

73 CONTINUED:

73

ALEXIS

And make a fool of yourself? Can you actually deny you're nothing more than a has-been saloon singer?

DOMINIQUE

I don't care what you say to my face. But...

(advancing, brand-  
ishing the paper)

You retract this or I'll cram it down your throat!

Alexis slaps the paper out of Dominique's hand. An angry beat, and then Dominique slaps Alexis across the face.

ALEXIS

Why, you mediocre lounge act!

74 SHOTS - ALEXIS AND DOMINIQUE

74

Alexis goes after Dominique and the fight is on. The dog yaps throughout. Finally, both women have torn clothes, are covered with powder, and exhausted. But still fighting.

75 ANGLE ON ADAM

75

He rushes in with Mr. Lin, who helps Adam pull them apart.

ADAM

Mother! Dominique! Stop it!  
Stop!!

They do, finally. As Mr. Lin withdraws discreetly:

DOMINIQUE

Any time you want more of the same, Alexis -- I'll be waiting for you!

ALEXIS

Well, I'm not waiting for you! I'll keep on exposing you for the fraud you are!

A beat, and then Dominique storms out.

(CONTINUED)



75 CONTINUED:

75

ADAM

What were you doing?

ALEXIS

Defending the truth! Now, what do you want?

ADAM

I came here to talk to you about Ben! He's impossible, Mother!

ALEXIS

All right. All right. Just... give me a few minutes.

As he looks around at the mess:

ADAM

Do I have a choice?

76 EXT. COLBYCO - DAY (STOCK)

76

77 INT. ALEXIS' OFFICE - DAY IV

77

Ben at his desk, as Alexis storms in.

BEN

I was trying to reach you.  
Marching orders from Blake.  
Minister Han's ready to see us.  
We're leaving for Hong Kong on the  
morning plane.

ALEXIS

Forget Blake and Hong Kong! I  
want to talk about you and me! I  
run Colbyco, and I won't have you  
using my office, canceling my  
orders, or threatening my son!  
I'm the Chief Executive of this  
company!

BEN

A chief executive who is also  
trying to run a newspaper, become  
Santa Claus to every charity in  
Denver, and play ring-around-the-  
rosy with her ex-husband! Do  
everything, in fact, except run  
this company!

(CONTINUED)

77 CONTINUED:

77

ALEXIS

I run Colbyco and my life the way  
I see fit!

BEN

My livelihood depends on this  
company! We need cash, and  
reorganization. We don't need  
Michael Culhane, and we don't need  
your son trying to obstruct  
everything I do!

ALEXIS

What we don't need is you, Ben!

BEN

Well, you've got me! I gave you a  
chance, Alexis! Now we'll do  
things my way!

And as they lock eyes, hard:

78 EXT. MANSION - NIGHT (STOCK)

78

79 INT. MASTER BEDROOM - NIGHT IV

79

They're both in casual clothes. Table with demi-  
tasse. Fireplace. They're on the rug, candles lit.  
They lean against settees.

KRYSTLE

There were nights at the hotel,  
Blake, when I'd wake up and watch  
you sleep... watch the shadows on  
your face, and remember nights  
like this.

BLAKE

Now it seems we never left here.

KRYSTLE

In a way, we never did. This room  
has always been part of us.

BLAKE

Darling -- I wish you'd reconsider  
and come to China with me.

(CONTINUED)

79 CONTINUED:

79

KRYSTLE

There's so much to do here, not only with the house, but I've got to deal with the press and their questions about what's happened.

BLAKE

I know. But I'll miss you.

KRYSTLE

Close your eyes. There's something I want you to remember while you're gone.

80 CLOSER ON THEM

80

He does so, and she leans into him, kissing him on the lips. Then, as his arms go around her --

SMASH CUT TO:

81 INT. ALEXIS' BEDROOM - CARLTON HOTEL - NIGHT IV

81

CLOSE on Alexis, a nightmare, tossing.

82 INSERT: FLASHBACK - EPISODE 86, SCENE 80A (STOCK)  
INT. HOLDING CELL

82

Within, a few hookers, a bag lady. As the Matron pushes Alexis in, then locks door -- Alexis shouts:

ALEXIS

This is a mistake! This is all a horrible mistake!!

MATRON

Sure. It's always a mistake, honey. Now you just make yourself comfortable till the judge sets your bail.

She slams the cell door shut, moves off. PUSH IN TIGHT on Alexis as she grabs the bars, in fury, tries to shake them -- shrieking:

ALEXIS

Don't you dare walk away from me!  
Let me out of here, dammit!! Let  
me out of here!!!!

(CONTINUED)

82 CONTINUED: 82

And as the implication of what's happening hits her, as the huge and angry tears begin to fill her eyes, we END FLASHBACK.

83 INT. ALEXIS' BEDROOM - CARLTON HOTEL - NIGHT IV 83

As Alexis wakes with a start, anxiously switches on her bedside lamp. Then reaches for her phone, dials:

ALEXIS  
(anxiously)  
Adam! Adam, please answer!

84 INT. ADAM'S ROOM - NIGHT IV (PHONE INTERCUTS) 84

With Adam, still in street clothes, lifts RINGING PHONE.

ADAM  
Mother -- what is it?

ALEXIS  
Darling -- please! I need to see you.. Now.

SMASH CUT TO:

85 INT. ALEXIS' BEDROOM - NIGHT IV 85

Alexis, in dressing gown, dog on bed, paces, deeply shaken, Adam present as:

ALEXIS  
It was so real. I could smell the dreadful stench of that cell. Me -- locked up for Mark Jennings' murder!

ADAM  
Mother, get hold of yourself. Sit down and --

ALEXIS  
(cuts in: ignoring)  
Ben's making me live that nightmare all over again. We've got to find a way to get rid of him!

(CONTINUED)

ADAM

How? Try to pay him off and he'll bleed you for the rest of your life.

ALEXIS

Adam -- you've worked closely with him all those weeks at Denver-Carrington. Did you hear anything, witness anything? Something we can use against him?

ADAM

Nothing I can think of.  
(beat, then)  
Except those calls from Australia.

ALEXIS

What calls?

ADAM

First at the mansion. And the next day he had all the numbers changed. And then at the office. He wouldn't take the call. Both times he broke out in a cold sweat.

ALEXIS

Did he say anything to you?

ADAM

He didn't have to. He knew what those calls were about, and he was terrified.

ALEXIS

Terrified?  
(slowly, realizing)  
Yarraloola.

ADAM

What?

ALEXIS

Some godforsaken place in the outback. I found Ben there.  
(suddenly)  
He'll be with me in Hong Kong tomorrow, Adam. I want you to fly to Sydney.

(CONTINUED)

ADAM  
Australia? Why?

ALEXIS  
Ben claimed he was working in the  
outback. But was he? Or was he  
hiding? And if he was, you'll dig  
up the reason, darling.

ADAM  
That sounds like an order, Mother.

ALEXIS  
No, Adam. In this case it could  
be a matter of life or death!

We FREEZE FRAME on her determination, and then:

FADE OUT.

THE END