

DYNASTY

EPISODE 195 (22): "COLORADO ROULETTE"

A RICHARD AND ESTHER SHAPIRO PRODUCTION
in association with
AARON SPELLING PRODUCTIONS, INC.
1041 North Formosa Avenue
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Episode 195 (22): "Colorado Roulette"

Teleplay by
Edward DeBlasio

Story by
Jeff Ryder

Executive Producers
Aaron Spelling and Douglas S. Cramer
Richard and Esther Shapiro

Executive Supervising Producer
E. Duke Vincent

Supervising Producers
Eileen and Robert Pollock
Elaine Rich

Producer
Edward DeBlasio

Executive Story Editors
Jeff Ryder
Frank V. Furino

Director
Irving Moore

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REV. FINAL DRAFT

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DYNASTY

Episode 195 (22): "Colorado Roulette"

CAST

BLAKE CARRINGTON	LIEUTENANT
KRYSTLE CARRINGTON	TV COMMENTATOR
ALEXIS COLBY	PLAINCLOTHESMAN
JEFF COLBY	GAS STATION ATTENDANT
ADAM CARRINGTON	TROOPER
STEVEN CARRINGTON	
DEX DEXTER	
SAMMY JO REECE	
FALLON CARRINGTON-COLBY	
LESLIE CARRINGTON	
SEAN ROWAN	
JEANNETTE	
BILL COCHRAN	
JESSE ATKINSON	
KAREN ATKINSON	
JUDGE LANGDON	
BAILIFF	

*

DYNASTY

Episode 195 (22): "Colorado Roulette"

SETS

EXTERIORS:

CABIN
RIVER'S EDGE & WOODS
GAS STATION
MOUNTAIN ROADS

STOCK:

MANSION
DENVER STREET ROLLS RUNBY
HARMON SPRINGS POLICE HQ
JEFF'S APARTMENT BLDG.
COURTHOUSE
CABIN *
DELTA RHO *
CARLTON HOTEL *

INTERIORS:

MANSION
Conservatory
Downstairs Corridor
Adam's Room *
Library
Solarium
Master Bedroom
CARLTON HOTEL
Leslie's Room
Alexis' Bathroom
Alexis' Bedroom
ALEXIS' ROLLS
LIEUTENANT'S OFFICE
CABIN
Main Room
Bedroom
DELTA RHO FAMILY ROOM
SEAN'S CAR
JEFF'S APARTMENT
Living Room
Bedroom
COURTHOUSE
Hearing Room Corridor
Judge's Chambers

DYNASTYEpisode 195 (22): "Colorado Roulette"ACT ONE

FADE IN:

- 1 EXT. MANSION - NIGHT (STOCK) 1
- 2 INT. CONSERVATORY - NIGHT I 2

A little after Episode 194. At this moment, COCHRAN is on the phone. BLAKE stands nearby, but looking over at KRYSTLE, who stands near the window, looking out, a strained look crossing her face. JEFF is also present, glancing through some computer readouts. (NOTE: Mid-way during this scene, he will note SAMMY JO in the corridor without approach, then stop to hand her coat to a butler.)

COCHRAN

(into receiver)

Right. Right. Keep us informed.

(hangs up, to Blake)

That was Dalton at National Press.

He says that all bets are off about who's going to come out on top -- they can't project a clear-cut winner for the governorship at this point.

BLAKE

(soberly)

It sounds as if Jim Rayford could pull ahead of both me and Alexis. *

JEFF

He's apparently on a roll, Blake -- especially in the Western counties.

Blake nods, then crosses to Krystle, who turns from the window as he says, with a gentle smile:

BLAKE

(softly)

Darling... you all right? *

KRYSTLE

There's nothing to worry about...
it's not one of those headaches;
I'm sure of it. *

(CONTINUED)

2 CONTINUED:

2

BLAKE

Darling, wouldn't it be a good
idea if I called Marshall --

*
*

KRYSTLE

(tries to smile)
No, it's just the campaign...
nothing to worry about.

*
*
*
*

2A WITH JEFF

2A

seeing Sammy Jo in the corridor and crossing into:

3 INT. DOWNSTAIRS CORRIDOR - NIGHT I - JEFF AND SAMMY JO 3

JEFF

Before you go in there -- how
about an answer? I need to know.
Sammy Jo, I need you.

*

SAMMY JO

Jeff, I just asked you for a
little time --

JEFF

Look, I know I'm normally a
cautious guy, but I want us to
grab onto the moment, Sammy Jo.
Now. Say you'll marry me.

*
*
*
*

SAMMY JO

(not ready)
Please. This is a big step, in
both our lives. Just give me a
while. Please?

*
*

Jeff sighs, nods, if reluctantly. Then both enter
into:

4 INT. CONSERVATORY - NIGHT

4

We see Cochran on the phone again.

COCHRAN

Yes, he's here. -- It's for you,
Blake. Sounds urgent.

(CONTINUED)

4 CONTINUED:

4

BLAKE
 (takes receiver)
 Yes?
 (listens; pales)
 Oh my God. Are you sure? Are you
 damned sure?!
 (listens)
 When did this happen?
 (nods)
 I'll meet them there!

*
*
*
*
*

JEFF
 (as Blake hangs up)
 Blake, what is it?

5 CLOSER ON BLAKE

5

BLAKE
 I have to find Adam. His son is
 missing from the hospital!

And on the shocked reactions --

CUT TO:

6 EXT. DENVER STREET - NIGHT I - ON ALEXIS' ROLLS
(STOCK)

6

moving along.

*
*

7 INT. REAR OF ALEXIS' ROLLS - NIGHT I - ALEXIS AND DEX 7

Silence the beat. Then ALEXIS looks over at DEX,
 reacts.

ALEXIS
 Want to let me in on it? Your
 Dexter smile and what's behind it.

DEX
 I was just wondering: if you do
 become governor --
 (deadpan)
 Will I be able to date you?

ALEXIS
 You mean like: take me to a
 drive-in on a Saturday night? Or
 out for a banana split?

(CONTINUED)

DEX

Like that.

ALEXIS

Well, I guess it'll be all right, so long as you don't wear jeans.

DEX

I'll be real "proper," on all occasions. In fact, if you ever invite me to one of your state dinners, I'll be sure to walk a foot behind you.

ALEXIS

Good. Then you'll be able to double-check the zipper on the back of my evening dress; be sure it's zipped.

DEX

(closer to her)

What if I want to steal a kiss during one of those state dinners?

ALEXIS

I'll legislate that everyone present look the other way.

DEX

And we can neck.

ALEXIS

You said steal a kiss, Dex -- not make a scene and have me impeached!

They both laugh, comfortably. Then Dex kisses Alexis, lightly, and his expression becomes more serious now as:

DEX

Let's face it. Things would be different between us, Alexis.

ALEXIS

I don't see why. Even governors are entitled to private lives.

(then)

Who knows -- this could be a new beginning for us.

*
*

(CONTINUED)

7 CONTINUED: (2)

7

DEX
(bittersweet)
Or the end.

ALEXIS
Come on now, let me see that
Dexter smile again.

He regards her back, does smile again, and then he
kisses her again -- a very romantic kiss.

8 OMITTED

8

9 EXT. POLICE HQ - HARMON SPRINGS - NIGHT (STOCK)

9

10 INT. LIEUTENANT'S OFFICE - NIGHT I - ON LIEUTENANT

10

A 50ish by-the-book type, in speech and bearing. As
he speaks, PULL BACK to include Blake, JESSE and a
stunned-looking KAREN. Immediately:

LIEUTENANT
Forgive me, folks, but I've got to
give it to you the best way I know
how -- straight: Every corner of
the hospital's been searched. The
infant's been abducted -- that's
for certain now.

*
*
*
*
*

BLAKE
But there's no ransom note.
There's been no ransom phone call.

*
*

LIEUTENANT
There will be. Mr. Carrington,
your grandson is -- to put it
pragmatically -- a very valuable
commodity.

*

JESSE
Because his father is Adam
Carrington, right?

LIEUTENANT
That's right, Mr. Atkinson.

JESSE
The man nobody can find right
now! Even his father can't tell
you where he is!

(CONTINUED)

BLAKE

If you're implying Adam is involved in this --

JESSE

Implying? I'm saying it!

LIEUTENANT

Mr. Atkinson, do me a favor and keep your theories to yourself.

(turns to Blake)

Mr. Carrington, I'm going to notify the press, the TV --

BLAKE

Not yet, Lieutenant. I don't want whoever took the baby to panic and maybe harm him. *

ADAM (O.S.)

Father! Karen!

All turn quickly as ANGLE WIDENS to show a distressed-looking ADAM entering the office.

ADAM

(continuing)

Please, tell me it's not true! *

JESSE

It's true, you bastard. You took the baby. *

ADAM

What?! *

LIEUTENANT

(steps between them)

I have to ask, Mr. Carrington. Where have you been these past couple of hours? *

ADAM

I couldn't sleep. I was out driving. Then I got home and -- *

JESSE

(shouting it)

He's lying! He did it!!

And Adam has had as much as he can take. He lunges at Jesse.

11 SHOTS - ADAM AND JESSE

11

They begin to fight, exchange blows -- with the Lieutenant and Blake moving in, fast, to break it up.

BLAKE

Stop it! Both of you! Did you
hear me? Stop this!

And finally it does stop, both the men out of breath. For a moment we see Blake regarding his son, with doubt:

*
*
*

CUT TO:

12 EXT. MANSION - NIGHT (STOCK)

12

13 INT. ADAM'S ROOM - MANSION - NIGHT I - ON DOOR

13

It opens. Blake and Adam enter. An awkward beat, then:

BLAKE

Adam --

ADAM

Yes, Father?

BLAKE

(gently, carefully)
I know it's been difficult for you to open up to me at times. But I want you to know that I love you. And will always support you. You realize that.

*
*

ADAM

Yes, I do...

BLAKE

(slight beat, then)
Son, there are times in all our lives when we do things out of love --

*

ADAM

(slowly)
What are you thinking, Father?

*
*
*

BLAKE

(going on)
Sometimes even desperate things -- without weighing the consequences.

*
*

(CONTINUED)

ADAM

You're thinking Atkinson was right, aren't you? That that's the reason I went for him -- to stop him from saying I took my child?

*
*

BLAKE

(again, slight
beat, then)

Adam, I have to know -- to hear it from you. Where were you tonight?

*
*

ADAM

(softly)

I wanted to be with my son.

BLAKE

What do you mean, Adam?

ADAM

I drove to the hospital. I stood on a street corner, where I've stood before, many times ever since the hearing began... and I looked up to the third floor -- to where my son was sleeping.

(tears beginning to
well in his eyes)

So that... he'd feel my presence, and know I was there, close to him. Know that I would always be there for him...

*

(wipes away some
of the tears)

But you don't believe me, do you, Father?

Blake, who has been deeply moved by this, nods.

BLAKE

I do, Adam. I believe you... just as I know the baby is going to be found.

*

ADAM

... How can you be so sure?

*

Blake touches Adam's shoulder with compassion. HOLD the beat, then:

*

16 INT. LESLIE'S ROOM - CARLTON - NIGHT I - LESLIE 16

She's packing, agitated, removing some items from a bureau drawer, placing them in a suitcase on the bed. Then she crosses to the closet for some other clothes. She opens the door, on which we get a SHOCK CUT of:

17 ANGLE ON SEAN 17

who's been hiding there. Leslie begins to scream but a lightning-fast SEAN covers her mouth, and leads her to a nearby couch where they sit as he says to her:

SEAN

Calm down, calm down.

(off her look)

That's right, Leslie. I'm alive and well and here in Denver.

A beat, then he moves his hand from her mouth, but placing an arm around her and never removing it, using it like a vise, as the scene progresses.

LESLIE

What do you want? What are you going to do to me?!!

SEAN

Don't worry. This time there's nothing to be afraid of. There were moments when you interfered with my plans, and I had to teach you a lesson.

(tightening grip)

Well that was then. This is now. I'm inviting you to help me now. And to help yourself. -- Interested?

We have to see that Leslie will say anything to get his arm from around her. *

LESLIE

Help myself to what? *

SEAN

(easing up)

A lot of money, for one thing. Carrington and Colby money. Can it get any better than that? *

LESLIE

What are you talking about?

(CONTINUED)

17 CONTINUED:

17

SEAN

Let's call it a business proposition they'll find hard to refuse.

Then, no pause, Sean looks over toward the bed, the suitcase. Then he turns back to Leslie.

SEAN

(continuing)

What's the matter? Can't you afford to stay at this swell hotel anymore? -- Did Alexis fire you?

*

LESLIE

Yes.

SEAN

So you have no job and no money. Good. Then you will join me.

*

*

He loosens his grip, runs a finger on her neck, sexily:

LESLIE

(long moment, then)

I don't know what you have in mind -- but hell, why should I be the only poor Carrington?

*

*

*

*

*

*

And as Leslie now closes her eyes, in apparent response to the sexuality...

17A OMITTED

17A *

CUT TO:

18 EXT. CABIN - NIGHT I (STOCK)

18 *

19 INT. MAIN ROOM OF CABIN - NIGHT I - ON DOOR

19

It opens. Sean and Leslie enter. He turns on a light, looks over at something. Leslie follows the look, reacts, shocked as ANGLE WIDENS to show the infant, lying in a wicker basket placed on the couch. Leslie crosses to the baby.

*

*

LESLIE

(confused)

A baby? Sean, what is this?

(CONTINUED)

19 CONTINUED:

19

SEAN
(standing behind
her)
Not just a baby. Adam
Carrington's baby. Blake's and
Alexis' grandson.

19A ANGLE ON LESLIE

19A

We see the shock register on her face.

19B SEAN

19B

still standing behind her, he says:

SEAN
Our future.

He turns her around as:

19C SEAN AND LESLIE

19C

whose expression has changed to a smile as he goes on
to ask:

SEAN
So... what do you think?

And on both their smiles now we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

20 OMITTED 20
thru thru
23 23 *

A24 EXT. CABIN - DAY (STOCK) A24 *

24 INT. MAIN ROOM OF CABIN - DAY II - ANGLE ON LESLIE 24 *

She's holding the baby, finishing giving him his
bottle, then putting him back into his basket -- then
turns to Sean, at the table, drinking coffee and eating
bacon and eggs, hash brown potatoes, etc. (NOTE: We
see a phone in evidence somewhere in the room.) *

SEAN

You never told me you were a great
cook.

LESLIE

You never asked.

SEAN

I guess I was too busy whispering
other things in your ear. Not
that you ever seemed to mind.

LESLIE

I'm your basic sensual type. Sue
me.

SEAN

"Sue me." We share an obsession
not only with sex, but with money
as well, don't we, Leslie? And
why not? We've always been the
have-nots, the underdogs; you the
poor relation -- I the butler's
son.

(points to baby)

But this kid is going to change
all that. He's going to be worth
millions to the two of us. --
Happy you were invited along?

LESLIE

(mock-ponders, then)

Not unhappy, okay?

(MORE)

(CONTINUED)

24 CONTINUED:

24

LESLIE (CONT'D)

Besides, a woman's touch is usually welcomed by a newborn.

Leslie looks at the baby, then crosses to the table, sits across from Sean.

24A CLOSER ON SEAN AND LESLIE

24A

She pours herself coffee and takes a slice of his bacon, beginning to nibble on it, sensually, as she says:

LESLIE

Sean -- after you get whatever it is you're going to ask for, where do we go after we leave off the baby?

SEAN

Leave off the baby?

LESLIE

Yes.

SEAN

Are you serious?

LESLIE

What do you mean? Don't you intend to give him back?

SEAN

Why should I?

(beat)

Look, if you don't want to go along with this --

LESLIE

Of course I do. I just don't want to see the baby hurt... any baby.

SEAN

And this one won't be. But the Carringtons will.

(manic look)

I plan to stash him somewhere with a person I can trust and let him grow up not knowing who he is. Torment them for the rest of their miserable lives.

(CONTINUED)

24A CONTINUED:

24A

On that he puts down his fork, rises, crosses to Leslie, lifts her from her chair, begins to draw her close to him.

*
*
*

LESLIE
(trying to evade)
Sean -- can we at least wait until
I clear the table?

*
*
*
*

On that, Sean, with that manic look returning he -- in one motion -- sweeps everything off the table -- dishes, utensils, crashing onto the floor. Then turning back to Leslie:

*

SEAN
"Cleared!"

He smiles again. Leslie "smiles" back. Then she crosses to him and she begins to unbutton his shirt. button, by button, by button.

*

CUT TO:

25 EXT. HARMON SPRINGS POLICE HQ - DAY (STOCK) 25

26 INT. LIEUTENANT'S OFFICE - DAY II 26

The Lieutenant is winding up a phone call, Blake seated across from his desk, anxious-looking.

LIEUTENANT
I see. Right.
(listens; nods)
Yes -- he's here with me. I'll
tell him.
(hangs up; to Blake)
That was Central. They're
convinced after what you told me
that your son had nothing to do
with this.

Blake nods as if to say "that settles that."

LIEUTENANT
(continuing)
As for any progress -- they're
running as dry as we are so far.
I'm sorry, sir.

BLAKE
It's been more than twelve hours!

(CONTINUED)

26 CONTINUED:

26

LIEUTENANT
We're trying our damndest!

BLAKE
(sighs, softer)
I know you are.

LIEUTENANT
(beat; then)
Look, sir -- the papers and TV can
be the best allies possible in a
case like this. Somebody out
there could know something that'll
help. All we need is that one,
vital tip.

He stops. Blake ponders it the best. Then he decides.

BLAKE
Do it!

And as the Lieutenant nods, reaches for the phone
again...

SMASH CUT TO:

27 INT. LIBRARY - MANSION - DAY II - ANGLE ON ADAM

27

He is with two PLAINCLOTHESMEN who are setting up a
tapping device. In the b.g., near a TV set, we see
FALLON and STEVEN. mid-scene:

PLAINCLOTHESMAN
If all goes well we can trace most
calls within a few minutes.

ADAM
Good, Sergeant. Good.

Then he turns as Steven calls.

STEVEN
Adam -- come here.

FALLON
This is the first TV announcement.
There'll be lots more tonight,
tomorrow.

28 WITH ADAM

28

He crosses toward the TV, the set on, a commentator
stating:

29 SHOTS - ADAM AND TV SCREEN

29

Adam watches, intently.

*

TV COMMENTATOR (BURN-IN)

This photo of the baby was taken at the hospital shortly after his birth. For anyone with information about the kidnapping, the number to call is 555-7216. If you're phoning from outside the Denver-Harmon Springs area, then dial 303-555-7216. To repeat those numbers --

CUT TO:

30 INT. CABIN BEDROOM - DAY II - ON SEAN AND LESLIE 30

They're lying on the bed. Sean is asleep. Leslie appears to be sleeping too. But then her eyes open. Slowly she turns her head to face Sean. She regards him, expressionless. Then -- and trying hard not to make any noise -- she moves to the side of the bed, then gets off. She looks over at Sean again to make sure he is still sleeping. Then she begins to tiptoe toward the door and exits into:

31 INT. MAIN ROOM - CABIN - DAY II - ON LESLIE 31

As she appears from the bedroom, slowly and quietly, closing the door behind her. She looks over towards the basket where the baby begins to CRY softly.

31A WITH LESLIE 31A

She crosses to him quickly, pats his blanket, whispers:

LESLIE

Shh... please... shh...

A beat. Mercifully, the crying stops. On that Leslie looks over again at the bedroom door. Still closed. Then her gaze flicks to the phone on a table nearby. A beat, then she crosses to the phone, lifts the receiver, takes a deep breath and begins to dial.

*

32 INT. LIBRARY - MANSION - DAY II 32

We're CLOSE on one of the phones which has been set up. It begins to RING.

(CONTINUED)

32 CONTINUED:

32

WIDEN ANGLE to show Fallon, Adam, the Plainclothesmen watching as Steven lifts the phone.

STEVEN

Hello?

33 BACK WITH LESLIE (PHONE INTERCUTS)

33

LESLIE

(whisper, throughout)

Steven?

STEVEN

Yes?

LESLIE

It's Leslie.

As Steven signals to the Plainclothesman not to bother tracing:

STEVEN

Leslie, I'm sorry. I can't talk to you right now.

LESLIE

You've got to. I don't have much time.

STEVEN

Look, Adam's son is missing and --

LESLIE

I know that. I'm with him!

STEVEN

You're what?

LESLIE

I'm with the baby!

STEVEN

This isn't some kind of bad joke, is it?

LESLIE

No, I swear it isn't!

Steven pauses the moment, then signals to the Plainclothesman to get onto this. As they do, and as Adam picks up another phone to listen in:

(CONTINUED)

33 CONTINUED:

33

STEVEN

Where are you?

LESLIE

In a cabin.

STEVEN

Where is it?

LESLIE

I'm not sure. We drove here
during the night.

STEVEN

Who's we?

LESLIE

Sean and I.

STEVEN

Sean!

LESLIE

He isn't dead, Steven. He's here
with me!

(perspiration forming)

We're about thirty or forty miles
from the city in the mountains
somewhere and --Suddenly, startlingly, a hand reaches for the receiver
and takes it from Leslie's hand.

ADAM

And what, Leslie! Answer me!

34 WITH LESLIE AND SEAN

34

As he spins her away from the phone, hits her -- hard,
she covering her face as he then hits her again harder,
and she falls!

34A CLOSE ON PHONE

34A

Adam's voice comes through.

ADAM (V.O.)

(filtered)

Leslie! Leslie!

34B ON LESLIE 34B

Sean hits her once more, she falls again!

34C ON SEAN 34C

He sees the receiver dangling, hears the voice. *

ADAM (V.O.)

(filtered)

For the love of God, answer me!

Sean breaks the connection! *

35 BACK WITH STEVEN AND ADAM 35

ADAM

(again, into phone)

Leslie! Please answer me!!

PLAINCLOTHESMAN

(from across room)

I'm sorry, Mr. Carrington --
somebody just hung up.

ADAM

(desperate)

Can you get a trace?!

PLAINCLOTHESMAN

I don't know. We'll sure as hell
try!

And as Adam exchanges an even more desperate look with
a shocked Steven and Fallon, we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

A36 EXT. CABIN - DAY (STOCK)

A36 *

36 INT. MAIN ROOM - CABIN - DAY II - ON LESLIE

36

A few minutes have passed. She is cowering in a corner of the room, feeling a bruise on her face, looking frightened, trembling, as ANGLE WIDENS to include Sean. He stands pouring himself a cup of coffee, stops. His look is maniac again as, coffee cup in hand, he crosses to where Leslie cowers, bends alongside her and says to her:

SEAN

I didn't want to hit you, Leslie.
But you shouldn't have done that.

LESLIE

I'm sorry, Sean...

He takes a sip of the coffee, then goes on to say:

SEAN

Tell me: why did you do that?

LESLIE

I... I became afraid, suddenly.

SEAN

(shakes head)

No, it wasn't suddenly at all.
You'd planned to do this all the
time. Do you think I didn't know
that? Do you think I'm stupid.

*
*

LESLIE

Sean, don't you understand? It's
a baby's life at stake!

SEAN

(too calmly)

I told you: he'll live. Just not
with his rotten family. Not with
the Carringtons. You know them
for what they are, don't you?

LESLIE

Yes...

SEAN

Good. Only --

(CONTINUED)

36 CONTINUED:

36

He takes another sip of coffee. Then he begins to run a hand along her arms, then her legs as:

SEAN

(continuing)

Only I'm not so sure. You're still one of them, aren't you? It doesn't matter how much they pushed you around. It doesn't matter what they did to your father, does it?

Leslie turns away. Sean wrenches her face towards him.

SEAN

(continuing)

Do you remember what they did to your father? Ran him out of the country. Exiled him to Australia.

Leslie nods.

SEAN

(continuing)

And do you know what they did to my father? The way Carrington demeaned him? Allowing him to play billiards with the master, but always reminding him of his place!

LESLIE

(nod, big)

I know, Sean, I know.

SEAN

I want to believe you, Leslie. But I'm not so sure I can. I'm not even sure if I can ever trust you again.

And as she continues to cower, as he continues to run his hand, tauntingly, along her body -- and then up to her neck, as if possibly to strangle her --

SMASH CUT TO:

37 INT. LIEUTENANT'S OFFICE - POLICE HQ - DAY II -
ANGLE ON WALL MAP

37

A finger (the Lieutenant's) indicates as:

LIEUTENANT (O.S.)

All right. What have we got?

38 WIDER ANGLE

38

to include Lieutenant, along with Adam and Steven. *

LIEUTENANT

(going on)

The cabin is somewhere in this area.

ADAM

(anxiously)

Somewhere? Can't you be sure?!

LIEUTENANT

Mr. Carrington, if the woman had stayed on the phone longer we'd be sure. But she didn't. So it's going to take more time. *

STEVEN

How much more time, Lieutenant? *

LIEUTENANT

I wish I could tell you exactly. I can't. *

Then he watches with Steven as Adam goes to the map, points to where the Lieutenant had indicated. *

ADAM

This area's not too far from Denver. *

LIEUTENANT

Right. That's a plus.

ADAM

(turns back)

And that's where I'm heading, to bring back my son!

LIEUTENANT

Mr. Carrington, until we have any more information, heading into that area is like driving blind. Look, we have an APB out -- cars all over the area. We'll find him. *

ADAM

You don't seem to understand, Lieutenant. I have to be there! I'm going! *

(CONTINUED)

38 CONTINUED:

38

STEVEN
 (approaching his
 brother)
 I'm going with you, Adam.

He turns back to the Lieutenant.

STEVEN
 (continuing)
 We've got a phone in the car.
 (jots down number)
 Please, stay in touch -- contact
 us the minute you hear anything!

He hands the paper to the Lieutenant -- then he and
 Adam are off!

CUT TO:

A39 EXT. DELTA RHO - DAY (STOCK)

A39

39 INT. DELTA RHO FAMILY ROOM - DAY II - SAMMY JO

39

She sits looking over at the door, as if waiting for
 someone to appear. Then Fallon does appear, and enters
 as:

FALLON
 (edge)
 You sounded so urgent on the
 phone. What is it?

SAMMY JO
 Would you like a cup of coffee --
 something to drink?

FALLON
 No, I wouldn't.
 (again)
 What is it, Sammy Jo?

SAMMY JO
 I have to talk to you.

FALLON
 To tell me Jeff proposed to you?
 Steven told me already. So be it.
 Okay?

(CONTINUED)

SAMMY JO

Fallon, please, this is important to me.

FALLON

All right. What exactly do you want to talk about? *

SAMMY JO

Us. -- You don't like me and I don't like you. I wouldn't be so dumb to suggest that we'd ever become friends. But we can't be enemies. *

FALLON

(ironic) *

Oh, can't we? *

SAMMY JO

You're not making this easy for me.

FALLON

Why should I? You've been having a secret affair with Jeff and now suddenly we're all supposed to shout hallelujah because you're getting married?

SAMMY JO

I haven't said I'll marry him yet.

FALLON

But knowing you, you probably will. You wanted into the Carringtons. You got in with Steven. Now you want to be a Colby. So it's Jeff's turn. *

(shakes head) *

No, I don't think you've changed much over the years, Sammy Jo. *

SAMMY JO

I don't really care what you think. I do care that there are children involved -- yours and mine. And if I do marry Jeff -- *

FALLON

If? Why so tentative? Not sure you love him? *

(MORE) *

(CONTINUED)

39 CONTINUED: (2)

FALLON (CONT'D)
(more to the point)
Not sure he loves you? Not sure
there's enough money involved?
Trust me, there is!

SAMMY JO
A wild shot, Fallon; way off the
mark.

(then)
I wonder: who do you hate more?
Me because I got him... or
yourself because you threw him
away?

On that they lock eyes, then Fallon rises and without
another word, she crosses to exit -- Sammy Jo watching.

CUT TO:

A40 EXT. MANSION - DAY (STOCK)

A40

40 INT. LIBRARY - MANSION - DAY II - ALEXIS AND BLAKE

40

She is pacing. He looks into the fire. Then she stops
as she turns to him and she says:

ALEXIS
I wish I could believe that call
from our beloved Leslie
Carrington. Isn't it just a
little bit too convenient that she
should be with the baby -- and
bring Sean back from the grave to
boot?

BLAKE
Alexis, she may have done some
wrong-headed things, but she
wouldn't do something like this
out of spite: not to either of
us.

ALEXIS
Maybe I don't share your
generosity of spirit.

On that the door opens and Cochran enters.

(CONTINUED)

40 CONTINUED:

40

COCHRAN

Blake, I --
(stops, sees Alexis)
Alexis, I didn't know you were here.

ALEXIS

(wan look)
Where else would I be now, Bill?

COCHRAN

(nods, under-
standing; then)
Well, it's official. Jim Rayford's won, by a small margin. You came in second, Blake.
(turns)
Alexis -- a close third.

41 SHOTS - BLAKE AND ALEXIS

41

reacting to this news silently, both in private thought. Then:

42 BACK TO SCENE

42

COCHRAN

I... well, I just wish I had better news.

BLAKE

I know that, Bill.

COCHRAN

I didn't want you to learn about it on TV.

*
*

BLAKE

I appreciate it.

*

COCHRAN

(a beat)
It's going to break in the media in about five minutes. But, Blake --

*
*
*
*

BLAKE

Yes?

*
*

(CONTINUED)

42 CONTINUED:

42

COCHRAN

I have inside information that some of the returns from the Southeast look, well, suspicious and I'd suggest a recount.

BLAKE

(shakes head)

I can't deal with that now, Bill.

Cochran nods, exits. PUSH IN on Blake and Alexis as:

ALEXIS

"Some of the returns... suspicious." What do you make of that, Blake?

BLAKE

Do you really care right now, Alexis?

ALEXIS

No, I don't.

HOLD on them the moment. Then --

CUT TO:

43 INT. SOLARIUM - MANSION - DAY II - ON KRYSTLE

43

A little while later. She's on the phone, winding up a call. As she does, Fallon appears at the door.

KRYSTLE

(into receiver)

All right. Yes. Yes.

(sees Fallon)

I'll talk to you later.

She hangs up.

FALLON

How's Daddy taking it?

KRYSTLE

All he cares about right now is the baby.

Fallon nods, understanding. Then Krystle goes on:

(CONTINUED)

43 CONTINUED:

43

KRYSTLE

(continuing)

That was Sammy Jo on the phone just now. She said she'd seen you. About Jeff.

FALLON

And I turned on her. I'm not very proud of that. So if she was hurt...

KRYSTLE

(nods; gently)

She was.

A43 CLOSER ON THEM

A43

FALLON

(wry smile)

How'd she like to know she sliced me up a lot better than I did her.

KRYSTLE

Jeff?

FALLON

(nods)

Jeff.

She slides into a chair and goes on to say:

FALLON

(continuing)

When we were divorced I thought he'd be out of my life. That I wouldn't care what he did, who he fell in love with.

KRYSTLE

Doesn't always turn out that way, does it?

FALLON

How long will I have to live with this feeling that...

Her voice trails off. She shakes her head, as if denying the thought.

KRYSTLE

That you made a mistake?

(CONTINUED)

A43 CONTINUED:

A43

FALLON
 (plaintive)
 What if I have?

Before Krystle can answer, Fallon takes an abrupt turn.

FALLON
 (continuing;
 purposeful)
 But I haven't. I know I haven't.
 The marriage was over. Jeff was
 behaving abysmally; he was never
 going to change...
 (falters)
 Oh God, was I wrong? Please tell
 me, Krystle -- was I wrong?

A long, sad beat.

FALLON
 (continuing)
 You can't tell me, can you?

Krystle shakes her head. Fallon knew it all along.

FALLON
 (continuing)
 No one can tell me.

KRYSTLE
 Only you, Fallon... you're the
 only one who knows.

And we HOLD on them this moment, and then --

CUT TO:

43A EXT. GAS STATION - DAY - ON GAS STATION ATTENDANT 43A
 He's a grizzled old-timer.

ATTENDANT
 Cabins in this area?

43B WIDER ANGLE 43B

to include Adam and Steven. (NOTE: In the very near
 b.g., front door open, we see Adam's car, parked.)

(CONTINUED)

43B CONTINUED:

43B

ATTENDANT

(going on)

Gentlemen, that's like asking a person if there are fish in the sea, stars in the sky.

On that Steven holds up a photo he holds.

STEVEN

Have you ever seen this man?

43C INSERT - POV - PHOTO

43C

of Sean.

43D SCENE

43D

ATTENDANT

(nod)

Sure, I have.

ADAM

When?!

ATTENDANT

Oh, not all that long ago.

(on the looks)

In the newspapers. After that explosion on a tanker over in Africa, wasn't it?

43E SHOTS - ADAM AND STEVEN

43E

The disappointed looks.

43F WIDER

43F *

At that moment the phone in Adam's car BUZZES. Adam and Steven race to the car. Adam lifts the receiver, anxiously.

*
*
*

ADAM

*
*

Yes?

43G INT. LIEUTENANT'S OFFICE - DAY II - ON LIEUTENANT - 43G
PHONE INTERCUTS

LIEUTENANT

It's Lieutenant Beening. We just got a lead on where they're holed up with your son.

ADAM

Where, Lieutenant?

LIEUTENANT

A cabin -- off Route 9, near a road marked Emery. It's the only cabin in a mile-and-a-half radius.

ADAM

(more excited)

That's great. Great!!

LIEUTENANT

Hold on. And listen to me. We've got men heading there. So don't go near the place until the backup arrives. Wait, Mr. Carrington -- understand? Repeat: wait!

43H ON ADAM AND STEVEN 43H

as Adam does not respond to what the Lieutenant's just said -- instead hangs up, REVS the motor and turns to Steven:

ADAM

(elated)

We have a location!

And as he then zooms off --

CUT TO:

44 EXT. CABIN - DAY II 44

Bucolic silence the beat. Then we hear the SOUND of a car approaching. We see, of course, that it's Adam's.

44A CLOSER ON THE CAR 44A

as it comes to a stop near the cabin. Adam and Steven get out. Adam begins to head for the front door.

(CONTINUED)

44A CONTINUED:

44A

STEVEN

Adam --

ADAM

No, I'm not waiting, Steven. I'm
going in there!! Now!

No pause, he continues to head for the door -- with
Steven right along with him.

45 INT. MAIN ROOM - CABIN - DAY II - ON DOOR

45

It swings open. Adam enters -- followed by Steven.
WIDEN ANGLE to show Leslie. She lies on the floor,
bruised, weak-looking.

ADAM

Leslie, where's my son?!

LESLIE

Sean left with him...

ADAM

Left for where? When?!

LESLIE

A few minutes ago. He phoned
someone, said something about
meeting in Boulder --

Adam turns, begins to run out.

LESLIE

(continuing)

Steven... go with him... I'll be
all right.

STEVEN

You're sure?

LESLIE

Yes... go...

Steven nods, then turns and exits.

46 OMITTED

&
47

46
&
47

33.

48 EXT. MOUNTAIN ROAD - DAY II - SEAN'S CAR 48
driving along. Sean behind the wheel. *

49 INT. SEAN'S CAR - ANGLE - SEAN 49
The manic look compounded -- then, in the basket on the
seat alongside him, the baby begins to CRY.

SEAN
Shut up, dammit! Shut up!!

50 EXT. MOUNTAIN ROAD - ADAM'S CAR 50 *
Adam at the wheel, Steven alongside him -- doing at
least 80.

51 SHOTS - BOTH CARS 51
as they move along -- faster, faster. Then at one
point:

52 INT. SEAN'S CAR - ON SEAN 52
He looks through the rearview mirror, sees a car
following in far b.g. -- steps on the gas, hard. *

53 EXT. SEAN'S CAR 53
It moves on -- even faster. We get the feeling that
he's going to lose Adam and Steven when suddenly:

54 ANGLE ON LEFT FRONT WHEEL - SEAN'S CAR 54
It hits a rock in the road.

55 SHOTS 55
as the impact splits the crankcase and we see oil
spilling and trailing, causing:

56 SEAN'S CAR 56
to stop on the side of the road. We see woods and a
river, b.g. Quickly, no wasted motion, a perspiring
Sean jumps out of the car, carrying the baby in the
basket with him, and races through the trees (or
shrubbery) and disappears.

57 ON ADAM'S CAR

57 *

It skids to a stop behind Sean's car. Adam and Steven jump out, look around, desperately.

STEVEN

(points towards
river)

You go that way -- I'll look for
them here!!

With that he rushes into the wooded area as Adam takes off towards the river.

58 ON ADAM

58

searching with his eyes, more desperately. Then:

59 ANGLE NEAR RIVER'S EDGE

59

where Adam sees Sean, facing him, wild-eyed -- carrying the basket with baby.

SEAN

Go back! Back!

ADAM

Give me my son, Rowan!

SEAN

No chance! Oh no! You
Carringtons have had all the
chances you're going to get!

ADAM

(approaching, closer)
Didn't you hear me? You have my
son and I want him!!

SEAN

Try to get him!

On that he places the basket down, dangerously close to the river's edge -- then leaps towards Adam. They begin to struggle, furiously. As they do, Sean pushes the baby's basket into the river, with Adam not realizing it for the moment.

60 ON THE BASKET

60

as it moves from the shore, with the current.

61 BACK WITH ADAM AND SEAN

61

Adam pins Sean to the ground -- then realizes the baby is gone! He jumps up, frantic -- as Sean races back to Adam's car -- Adam, seeing the basket -- cries out from his soul:

*

ADAM

No! Nooooo!!

And he dives into the river.

62 ANGLE ON ADAM'S CAR

62

*

Sean behind the wheel, it takes off.

63 ANGLE ON ADAM

63

swimming towards the basket in a frantic attempt to reach and save his infant son -- but the basket seems to be more and more out of reach.

64 ON STEVEN

64

who appears from the wooded area, sees what's happening, and as he too dives into the water, swims towards Adam and the ever-moving basket... we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

- 65 EXT. RIVER - DAY II - ADAM AND STEVEN 65
 Only moments have passed. Adam is frantically trying to reach the basket -- Steven, as frantically, swims to catch up with him. Finally:
- 66 CLOSER ON ADAM AND STEVEN 66
 We play the rescue as they both reach the basket at the same time and:
- 66A SHOTS 66A
 as they swim it to the shore, Adam carries it out, Steven alongside him. Then they react to the SOUND of vehicles pulling up to a stop.
- 66B WIDER ANGLE 66B
 to show that two State Trooper cars have just arrived. Several Troopers jump out. One rushes towards Adam and Steven.
- TROOPER
 Where's Rowan?
- ADAM
 He took off in my car. It's a
 (description).
- TROOPER
 Your son looks fine. But just to
 make sure let's get him to a
 doctor.
 (then)
 Why don't you both head for one of
 the cars. Meanwhile I'll radio in
 about Rowan.
- He moves off towards one of the cars.
- 66C WITH STEVEN AND ADAM 66C
 as they head to another car.

(CONTINUED)

66C CONTINUED:

ADAM
(heartfelt)
Someday my son is going to thank
you, Steven. I thank you now.

STEVEN
Adam - we found the baby and...
after all our differences, I
finally feel I've found my
brother, too.

ADAM
(smiles back)
I feel the same way. It's a good
feeling.

Beat, then:

ADAM
(continuing)
Steven -- if I get custody of my
son at the hearing tomorrow, I'd
like you to be his Godfather.

STEVEN
That's an honor. I can't tell you
how much I appreciate it. And it
really does square everything
between us...

ADAM
(on the stop)
But...?

STEVEN
I think that honor should be
Dad's.
(then)
Let's talk about it later, okay?

66D FAVOR ADAM

He notes that something isn't right, but he doesn't
pursue it. Instead he nods: sure... and together the
two brothers reach the car with the baby.

CUT TO:

67

EXT. JEFF'S APARTMENT BUILDING - NIGHT (STOCK)

67

68

INT. JEFF'S LIVING ROOM - NIGHT II

He is crossing to the door, opens it to admit Fallon.

FALLON

(small smile)

I got your phone message, Jeff.
It was very cryptic, to say the
least.

JEFF

(no smile)

Maybe that's because I didn't want
the whole staff to know how I was
feeling right now.

FALLON

You're angry. It's Sammy Jo,
isn't it? She told you about our
talk.

JEFF

Of course she did!

FALLON

(hollow laugh)

She's probably phoning the
Chronicle and Rocky Mountain News
as we speak and giving them a
blow-by-blow account.

JEFF

This isn't funny. She tried to
make peace with you and you put
her away!

FALLON

Look, I'm sorry about some of the
things I said to her. But do you
want to know something? I'm not
so sure you really are in love
with Sammy Jo!

69

CLOSER ON THEM

69

JEFF

What the hell is it with you?
We're divorced, Fallon, remember?!

FALLON

And so that gives you every right,
I suppose, to humiliate me and my
family!

(CONTINUED)

JEFF

Meaning what?

FALLON

The ink is hardly dry on those divorce papers and you're ready to announce the next Mrs. Jeffrey Colby to Denver and the world at large!

JEFF

Worried about your image, Fallon? Is that what's really eating at you? That what you're really here to talk about?

FALLON

No, I guess I'm really here to say good riddance to what was! I tried to make our marriage work --

JEFF

You tried?

FALLON

Yes! Yes! But you always made sure you kept us apart, somehow!

JEFF

What are you talking about?

FALLON

(going on)

You always made sure you kept me down! Even before I had the children -- when I worked -- you never really supported me! You tolerated me! Just like you tolerated --

JEFF

(cuts in)

If you're going to talk about your experience in the desert --

FALLON

(nod; big)

I am! I'll never forget how you helped me through that one! I needed you desperately, but where were you? Not at my side! That's for sure!

(MORE)

(CONTINUED)

69 CONTINUED: (2)

FALLON (CONT'D)

(then)

Well we're rid of each other
now. And I'm glad!

*
*
*

JEFF

So am I! Because one thing's for
sure, too, Fallon -- has always
been: I never was a good
substitute for your father, was I?

*
*
*
*

FALLON

Damn you!!!

*

70 CLOSER ANGLE

70

as Fallon suddenly raises her right hand and slaps Jeff
on the face -- hard! And she's about to hit him again
when:

71 THE TWO

71

Jeff suddenly grabs her arm, stops her -- and then, no
pause, they suddenly go into a kiss. PUSH IN TIGHT as
we see the kiss building -- as violent as it is
passionate. Building more, more, more -- a sexual
explosion the likes of which neither of them has ever
known... not from one another... not from anyone else.
HOLD on it the highly-charged beat, and then --

CUT TO:

72 INT. MASTER BEDROOM - NIGHT II - ON BLAKE

72

He's in bed, asleep. A moment. He stirs. As if
instinctively his eyes open. ANGLE WIDENS enough to
show that Krystle is not alongside him. His eyes shift
again, stop on sight of:

73 KRYSTLE

73

standing near the window so that we see her silhouette
against the shafts of moonlight. Her back is,
strangely, against the wall. Her eyes are closed --
her expression one of pain.

74 WITH BLAKE

74

He gets out of the bed, crosses to:

75 KRYSTLE

as Blake reaches her, hearing his footsteps, she opens her eyes.

BLAKE
(very concerned)
Krystle... are you all right?

KRYSTLE
It's not what you think it is,
Blake. It's not...

BLAKE
(beat)
I really think I should phone the
doctor and make an appointment for
you.

KRYSTLE
(shakes head)
No. Please. I don't want to...

Krystle tries to smile through her pain. Then as they take one another's hand and head back to the bed... slowly... as the moonlight continues to stream into the room...

CUT TO:

76 INT. ALEXIS' BEDROOM - DAY III - ON ALEXIS

76

The next morning. She's in bed, on the phone, breakfast in front of her on a tray.

ALEXIS
Adam -- you and Steven, I'm so
very proud of you both.

77 INT. ADAM'S ROOM - MANSION - DAY III - ADAM
(PHONE INTERCUTS)

77

ADAM
About Steven -- is there anything
you know that's bothering him?

ALEXIS
No, darling. Why?

ADAM
I don't know. Something just
seems to be wrong.
(MORE)

(CONTINUED)

77 CONTINUED:

ADAM (CONT'D)

(then)

So, will I see you at the hearing today?

ALEXIS

You know I wouldn't miss that. Especially not now. You saved your child's life. I don't see how Judge Langdon could possibly deny you custody.

(listens; smiles)

Yes, see you then, darling.

And she hangs up, takes a sip of coffee as we --

CUT TO:

78

INT. LIBRARY - MANSION - DAY III - ON BLAKE

78

As he speaks, WIDEN ANGLE to include Steven. Mid-scene.

BLAKE

Thank you for being with Adam yesterday. He'll never forget it. None of us will.

STEVEN

I'm glad I was there to help him.

Moment as Steven's smile goes and he says now:

STEVEN

(continuing)

Dad --

BLAKE

Yes, son?

STEVEN

I want... I want you to take care of Adam.

BLAKE

(somewhat confused)

I've been trying, Steven. I hope I haven't failed.

He smiles a bit wryly; Steven shakes his head and says:

(CONTINUED)

78 CONTINUED:

STEVEN

That's not what I mean, Dad. I'm not talking about the past. I'm talking about the years to come.

BLAKE

(on the serious
look; timbre)

Go on.

STEVEN

Adam's smart. Very smart. He has so much potential. And, well, I feel that somehow none of us has given him a chance to show his stuff -- that he could run Denver-Carrington for you someday, and run it well.

He stops. A moment, then Blake asks:

BLAKE

Steven -- I know that you and your brother have finally gotten together, as brothers -- but is there something else you're trying to tell me?

STEVEN

(shakes head again)
No. It's just that... it's been such an unusual couple of days. And... Adam's lucky to have you for a father. And so am I.

BLAKE

(warm smile)

That's good to hear, son. I've tried my best with all my children.

STEVEN

And we love you for it.

On that he embraces his father, Blake returning it as warmly, then he checks his watch, looks up.

BLAKE

I'll see you later.

STEVEN

Right.

(CONTINUED)

78 CONTINUED: (2)

78

Blake turns, begins to exit. *

STEVEN
(continuing; calls)
Dad --
(on the turn back)
Goodbye... for now.

BLAKE
Goodbye, Steven.

He goes. PUSH IN on Steven. A beat. Then he reaches into his inside jacket pocket and retrieves a sealed envelope. He regards it, then crosses with it to Blake's desk. He places it down onto the desk.

STEVEN
(again; a whisper
now)
Goodbye, Dad.

HOLD the beat, then --

CUT TO:

79 EXT. CARLTON - DAY (STOCK)

79

80 INT. ALEXIS' BATHROOM - CARLTON - DAY III - ALEXIS

80

She's in the tub, ending a bubble bath, about to reach for her kimono when she reacts to something -- gasps, horrified.

81 ANGLE TO INCLUDE SEAN

81

who's just entered, standing there, holding a pistol with a silencer, the manic look of earlier compounded now. *

ALEXIS
What do you want...?

Sean is silent. *

ALEXIS
(continuing)
Sean... the police -- They know
about you and Adam's child. *

(MORE) *

(CONTINUED)

81 CONTINUED:

81

ALEXIS (CONT'D)

They're looking for you. This is
one of the places where they'll
come for you?

Sean glares at her, then he aims the pistol, FIRES. A
bottle of toilet water shatters.

SEAN

For Kirby.

He FIRES again, the bullet smashing into a bottle with
powder. It SHATTERS, frighteningly.

SEAN

(continuing)

For my father.

ALEXIS

Sean... please! Please!!!

And on this moment of vast terror:

82 EXT. COURTHOUSE - DAY (STOCK)

82

83 INT. HEARING ROOM CORRIDOR - DAY III - BLAKE

83

He's on a pay phone as Adam approaches.

BLAKE

(into receiver)

Dr. Marshall, about Krystle --
it's starting again.

(listens)

Yes. If you could come to the
house this afternoon -

(listens)

I appreciate that, Doctor.

He hangs up, turns to Adam as:

ADAM

Father -- isn't Krystle with you?

BLAKE

No... she's at home with a
headache...

(CONTINUED)

83 CONTINUED:

83

ADAM
 (eyeing him)
 You're really worried about her.
 Is it serious?

BLAKE
 (covers)
 No. I'm just being cautious.

Adam nods. Then they both turn as a BAILIFF approaches and reaches them.

BAILIFF
 (to Adam)
 Mr. Carrington --

ADAM
 Yes?

BAILIFF
 Judge Langdon would like to see
 you in his chambers before the
 hearing.

ADAM
 His chambers... All right.

The Bailiff moves off. Adam turns back to Blake.

ADAM
 (continuing)
 I wonder what this is all about.

BLAKE
 Good news, I hope. I'll be
 waiting for you, son.

Adam moves off. HOLD on Blake the moment. Then he turns as Dex appears from the other direction.

DEX
 Blake --

BLAKE
 Hello, Dex.

DEX
 Have you seen Alexis? I was
 supposed to meet her in the
 hearing room.

(CONTINUED)

83 CONTINUED: (2)

83

BLAKE

She should be here soon.

(then)

You didn't happen to hear anything about Rowan on your way over, did you?

DEX

(surprised)

Sean Rowan. No. Why?

BLAKE

He's the man who kidnapped Adam's son. Didn't you know that?

DEX

(shakes head;
darkly)

No... I didn't. Where's he now?

BLAKE

He got away. But the police have put out alerts throughout the Southwest. We should be getting some news soon.

Beat. Dex ponders that. Then he moves off:

DEX

I'll see you in a while!

CUT TO:

84 INT. JUDGE'S CHAMBERS - DAY III - ADAM, KAREN, JESSE 84

They sit, silent, rigid, the beat. Then Karen says:

KAREN

Adam --

(on his turn)

I want you to know how grateful I am... what you did... rescuing the baby.

ADAM

I'm just sorry that an old vendetta against my family had to put him in any danger.

JESSE

Well if Karen and I get custody of him you can be sure of one thing.

(MORE)

(CONTINUED)

84 CONTINUED:

84

JESSE (CONT'D)

He won't be a target for rich
people's revenge.

Rather than get into an argument, Adam looks away. Then the door from the adjacent room opens and the JUDGE, wearing robe, enters, crosses to his desk. His look is very sober as:

JUDGE

Mr. Carrington -- where's Mrs.
Carrington?

ADAM

I'm sorry, Your Honor. She
couldn't make it.

JUDGE

I see.

(then)

I'll make this official during the
hearing, but for now: we've all
been through a very complicated
case, and normally I wouldn't have
called the three of you in here.
But --

(pointedly)

-- because I want to prevent any
further outbursts in the hearing
room, I've decided to inform you --
in front: I'm going to award
custody to you, Mrs. Atkinson. I'm
basing my decision on the fact that
I feel, in this case, the child
should be with his natural mother.

(rises)

The hearing will convene in exactly
half an hour at which time we'll
discuss visitation rights, Mr.
Carrington.

On that he exits. Again a moment of vast silence as Karen and Jesse stand and embrace one another, happily ... Adam regarding them, fury in his eyes. Then he breaks the silence.

ADAM

(shaking his head)

No... no... you will not take my
son from me!

And on this moment of quiet but huge anger, and pain he
rushes out:

84A INT. HEARING ROOM CORRIDOR - DAY - ON BLAKE 84A

He watches as Adam appears, storming past him.

BLAKE

Adlam -- what is it? What's
wrong, son?

But Adam doesn't stop. He continues on his move as
we --

CUT BACK TO:

85 INT. ALEXIS' BATHROOM - DAY III - ALEXIS AND SEAN 85

Same positions -- she in the tub, he standing nearby
with the silencer. Then:

86 ANGLE ON DOOR 86

Not far from them. It flies open and Dex appears.

ALEXIS

(call, desperate)

Dex!!

On the name, Sean makes a quick half-turn, as Dex
lunges at him, grabs him.

87 OMITTED 87
thru thru
89 89

90 CLOSER ON DEX AND SEAN 90

They begin to fight. The fight building -- more, more
as Dex tries to get the revolver from Sean.

91 ON ALEXIS 91

Quickly, she reaches for her kimono, gets out of the
tub, moves towards the two men. There's the SOUND of a
pop -- the silencer being fired. Alexis screams -- as
the next few moments will be staged so that we don't
know which of the three has been shot!

CUT TO:

92 INT. MASTER BEDROOM - MANSION - DAY III - BLAKE 92

He enters, has just stepped into the room asking:

BLAKE
Krystle... are you feeling any
better? I phoned --

He stops when he realizes she's not in the room, looks
around, shocked.

92A INSERT HIS POV 92A

the room a mess -- drawers open -- clothes strewn
about!

92B BACK TO SCENE 92B

BLAKE
(towards bathroom)
Krystle -- !

At that moment JEANNETTE appears from the corridor.

JEANNETTE
(distressed looking)
Mrs. Carrington left a little
while ago, Mr. Carrington.

BLAKE
Left to go where, Jeannette?

JEANNETTE
She didn't say. She packed a
suitcase --

BLAKE
A suitcase?!

JEANNETTE
(nods)
I asked her where she was going.
But she didn't answer. She walked
past me without a word.

She gives Blake a more upset look, then turns and
leaves. PUSH IN on Blake -- a look of huge worry and
anguish crossing his face. HOLD, then --

CUT TO:

93 INT. JEFF'S BEDROOM - DAY III - JEFF AND FALLON 93

They're in bed, asleep in one another's arms. A beat, then suddenly the phone on the night table nearby begins to RING. The phone continues to RING. AGAIN. AGAIN. AGAIN. Until they both open their eyes. Jeff kisses Fallon, lovingly, then he reaches over and he lifts the receiver.

*
*
*
*
*

JEFF

Hello?

94 INT. FAMILY ROOM - DELTA RHO - DAY III - SAMMY JO 94

SAMMY JO

Jeff -- don't say anything until I finish what I have to say.

95 ANGLE ON JEFF 95

Surprised by the voice, he tightens as:

96 WITH SAMMY JO 96

SAMMY JO

I don't know why it's taken me this long to give you an answer. Because I love you, Jeff, so very much, and I need you and want you -- and I will be your wife. I will!

*
*
*

97 BACK TO JEFF 97

He says nothing now, but continues to hold the receiver to his ear -- as he turns his gaze back to Fallon, who smiles at him, waiting for him to come back to her -- but Jeff simply regards her... caught between her sensuous and loving look, and the as-loving voice he's just heard on the other end of the line. On which we FREEZE FRAME and then:

FADE OUT.

END OF SEASON