

DYNASTY

Episode #210 (15): "The Son Also Rises"

Teleplay by
Roberto Loiederman

Story by
David Paulsen and
Roberto Loiederman

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

Executive Supervising Producer
David Paulsen

Producer
Dennis Hammer

Executive Story Editors
Barbara Esensten
James Harmon Brown

Director
Ron Satlof

A RICHARD AND ESTHER SHAPIRO PRODUCTION
in association with
AARON SPELLING PRODUCTIONS, INC.
1041 North Formosa Avenue
West Hollywood, CA 90046

PRODUCTION. DRAFT
January 18, 1989

c 1989 The Oil Company
All Rights Reserved

DYNASTY

Episode 210 (15) "The Son Also Rises"

CAST

BLAKE CARRINGTON

RUDY RICHARDS

SABLE COLBY

ROBERT

JEFF COLBY

GERARD

ADAM CARRINGTON

ALICE

DEX DEXTER

JUANITA

SAMMY JO CARRINGTON

FALLON CARRINGTON-COLBY

MONICA COLBY

SGT. JOHNNY ZORELLI

JOANNA SILLS

TANNER McBRIDE

ROGER GRIMES

DYNASTY

Episode 210 (15): "The Son Also Rises"

SETS

EXTERIORS

LITTLE LAKE
DELTA RHO STABLES
DELTA RHO
TERRACE CAFE

STOCK

MANSION

DELTA RHO STABLES

DELTA RHO

DENVER-CARRINGTON

CARLTON HOTEL

ZORELLI'S LOFT

INTERIORS:

MANSION
Library

CARLTON HOTEL
Hunt Bar
Hallway
Joanna's Living Room
Joanna's Bedroom
Sable's Living Room
Sable's Bedroom
Sable's Bathroom
Alexis' Living Room

DELTA RHO
Stables
Bedroom
Living Room
Dining Room

DENVER-CARRINGTON
Blake's Office
Reception Area

ZORELLI'S LOFT

DYNASTY

Episode 210 (15): "The Son Also Rises"

CHRONOLOGY

DAY I

1 thru 9 - NIGHT

DAY II

10 thru 23 - DAY

24 thru 44 - NIGHT

DAY III

45 thru 66 - DAY

DYNASTY

EPISODE 15 (210): "THE SON ALSO RISES"

ACT ONE

FADE IN:

1 EXT. CARLTON HOTEL - EST. - (STOCK) - NIGHT 1

2 INT. CARLTON HOTEL HALLWAY - NIGHT I 2

CLOSE on a glass measuring cup being used to bang
on a door. WIDEN TO REVEAL that it's ADAM doing it.

JOANNA (V.O.)
Who's there?

ADAM
A neighbor...

Joanna opens the door, sees Adam standing there with
an empty measuring cup held up like an offering.

JOANNA
A neighbor...?

ADAM
I'm staying at my mother's suite
while she's away.
(then)
I was hoping I could borrow a cup
of sugar.

JOANNA
(amused)
A cup of sugar?

ADAM
You know how it is: You're standing
over a hot oven and suddenly you
discover you need something you don't
have.

JOANNA
And you thought I might have what
you need...

ADAM
(smiling sweetly)
My cookies could sure make your mouth
water...

(CONTINUED)

2 CONTINUED:

2

JOANNA
(edge of sexiness)
Why do I get the feeling we're not
talking about bakery products?

3 ANOTHER ANGLE

3

Rounding the turn at the end of the hallway is SABLE,
who stops suddenly when she sees Adam standing at
Joanna's doorway. Sable quickly backs up and uses
the bend to shield herself from being seen.

4 RETURN TO PREVIOUS SHOT

4

ADAM
Okay, forget the sugar.
(holds cup in air)
How about a Scotch?

JOANNA
Why not?

With a laugh, Joanna nods him into the apartment.
As they close the door...

JOANNA
How do you take it?

ADAM
Anyway you want to give it to me.

5 ANOTHER ANGLE

5

CLOSE on Sable, deeply bothered by what she sees.

6 INT. JOANNA'S LIVING ROOM - NIGHT I

6

Adam walks in, followed by Joanna, who closes the
door. Joanna's strategy for dealing with Adam is
to be business-like with an edge of sexiness.

JOANNA
Adam, do you realize this is the
second time you've insinuated
yourself into my life...

(CONTINUED)

6 CONTINUED:

6

ADAM
What's so strange about that? You're
a gorgeous woman and I'm intrigued
by...

JOANNA
... by the fact that I work for your
mother's arch nemesis.

INTERCUT WITH:

7 INT. HALLWAY - SAME TIME - NIGHT I

7

Sable stands for a beat, wondering what to do.
Finally, she moves to Joanna's door and KNOCKS on
it.

JOANNA
Who's there?

SABLE
It's Sable...

JOANNA
Sable...?!
(whispers to Adam)
Please, I don't want her to see you
here.

ADAM
You mean you're not allowed to have
company?

JOANNA
(to Sable)
I'll be right there.
(whispers to Adam)
Into my bedroom... Go... !

ADAM
Ashamed of me?

JOANNA
Go!

SABLE
If you're busy, Joanna...

JOANNA
No, it's fine...

(CONTINUED)

7 CONTINUED:

7

ADAM
Should I slip into something
comfortable while I'm in there?

JOANNA
(whispers and points)
Will you get into the... please!

Whispering urgently, Joanna pushes Adam toward her bedroom. Joanna closes the door, then goes to front door. She takes a breath before opening it. Joanna is nervous, Sable brimming with good humor. Joanna stands at the doorway, clearly wanting to have the conversation there, but Sable plows into the suite, makes herself quite at home. Joanna remains at the doorway.

SABLE
Did I catch you at a bad time?

JOANNA
No, no... Something wrong?

SABLE
You make it sound as if the only time
I call on you is when we have a
crisis.
(on second thought)
Of course, you are very good at
handling tight situations.

INTERCUT WITH:

8 INT. JOANNA'S BEDROOM - SAME TIME - NIGHT I

8

Adam looks around Joanna's two-walled bedroom. His interest is caught by Joanna's sexy undergarments.

SABLE
I wanted to let you know that I have
been unjust to you lately.

JOANNA
Oh...

Sable moves close to the bedroom, making sure to be heard.

(CONTINUED)

8 CONTINUED:

8

SABLE

I think so. And I think you should know that I do appreciate your work, especially the marvelously inventive ways you've helped me attack... Alexis Colby.

This catches Adam's attention. He walks to the door to listen. Joanna stands uncomfortably at the door that goes out to the hallway. Which is open. Sable gives no sign that she notices Joanna's discomfort or the open door.

SABLE

(continuing)

You came up with ideas that would never even have occurred to me.

JOANNA

They weren't all my ideas, Sable, they were yours.

SABLE

Without you I couldn't have bought this hotel from under Alexis' nose.

JOANNA

Of course I helped you, but...

SABLE

I could never have gotten those tankers of hers at such a piddling price.

JOANNA

I had nothing to do with the tankers: that was Hamilton Stone...

SABLE

Oh, he did some of the leg work, but I think its your pretty legs that opened... some doors for us.

JOANNA

Sable, I appreciate this show of confidence, but frankly I'm very tired...

Joanna stands by the door but Sable stays near the bedroom, determined to milk this. Sable looks at the bedroom door.

(CONTINUED)

8 CONTINUED: (2)

8

SABLE

Oh, Good Lord, Joanna, don't tell
me you have a guest here...

JOANNA

(reluctant)

Yes...

SABLE

And I just barged in. I am so sorry.
I had no idea.

Sable goes toward the door that leads to the hallway.

SABLE

(continuing)

Well, I'll leave you to your guest.
I... just wanted to let you know that
well, I know there's been some strain
between us lately, but your actions
have not gone unnoticed.

Sable lets this loaded line hang in the air a beat
before she's ready to leave. Joanna is icy by now.

JOANNA

Good night, Sable.

SABLE

Good night, Joanna.

Sable leaves. Joanna closes the door and breathes
out. After a beat, Adam comes out of the bedroom,
falsely angry.

ADAM

I could pretend I didn't hear any
of that.

JOANNA

What she said was...

ADAM

That you were the brains behind my
mother's problems. The hotel, the
tankers, that you have an
exceptionally devious mind and...

JOANNA

Sable was exaggerating about what
I did to Colbyco.

(CONTINUED)

8 CONTINUED: (3)

8

ADAM
(pleasant)
I hope not.

JOANNA
Beg pardon....?

ADAM
I'm going to be moving over to
Colbyco when my mother gets back.
You might consider joining us.

JOANNA
In what position?

ADAM
Directly under me.

JOANNA
Cute.

ADAM
I didn't mean it that way...

Joanna opens the door, looks out into the hallway...

JOANNA
(sexily)
Why don't you go back to your suite
and think about making me a serious
offer. Then maybe we'll talk.

ADAM
(holding up cup)
Does this mean I don't get my cup
of sugar?

Joanna smiles at this. Adam leaves. HOLD on Joanna,
considering this new twist and turn. And we...

CUT TO:

9 INT. HUNT BAR - NIGHT I

9

Sable, fuming, goes into the bar, sits down at a
table. ROBERT immediately comes over.

ROBERT
Good evening.

(CONTINUED)

9 CONTINUED:

9

SABLE
(almost snapping)
Bring me a brandy.

ROBERT
Are you all right, Mrs. Colby?

SABLE
Just bring the brandy, please,
Robert.

Robert nods, leaves. HOLD on Sable, very displeased.

CUT TO:

10 EXT. ZORELLI'S LOFT BLDG. - EST. - (STOCK) - DAY

10

11 INT. ZORELLI'S LOFT - DAY II

11

Zorelli's loft is a mess of strewn food cartons,
clothes, and scattered paperwork. He's on the phone.

ZORELLI
(on phone)
What do you mean, Fallon's not there?
Where the hell is she?
(beat)
All right, never mind.

Zorelli slams the phone down in disgust. There's
a KNOCK at the door. Thinking it's Fallon, he runs
to the door, opens it...

ZORELLI
Oh, it's you.

RUDY
Who were you expecting... with this
mess. Look at this place.

ZORELLI
What do you want, Rudy?

RUDY
You gotta ask? You call in sick.
You call in late. You're not doing
your work...

ZORELLI
Oh, yeah. My work.

(CONTINUED)

11 CONTINUED:

11

RUDY

Your work is whatever they give you
to do till you get your regular job
back.

ZORELLI

Which'll be two weeks after the turn
of the century.

RUDY

I don't know. I got a feeling the
Captain's softening.

ZORELLI

(doesn't buy it)
Softening, huh? What... he's been
using hand lotion?

RUDY

Get it into your head: this ain't
Philadelphia. You know what the
problem is? You! Stop challenging
the guy all the time.

ZORELLI

What are you doing here, Rudy?

RUDY

I want the photo.

ZORELLI

What photo?

RUDY

The photo. The Carrington girl
holding the picture of the dead guy.
We spent all that money to get it
blown up. Where is it?

ZORELLI

(bingo!)
That's it! Yeah, that's what
happened!

To Rudy's puzzlement, Zorelli, talking to himself,
paces, piecing it together.

(CONTINUED)

11 CONTINUED: (2)

11

ZORELLI

(continuing)

She comes here to cook me dinner.
Everything's going fine. I go in
to take a shower. When I come out,
she's gone. No word, no note, no
nothing.

RUDY

(overriding)

Yeah, well, maybe if you cleaned the
place up a little...

ZORELLI

(overriding)

Okay. She's gone. I'm baffled.
I'm thinking, Why did she run away?
So finally I get to her... but she
doesn't want to see me again!

RUDY

(looks at watch)

Listen, I'm on pins and needles,
Zorro, but I gotta get to work, so
give me the damn photo, and...

ZORELLI

That's what I'm telling you! She
must have seen it here!

RUDY

Seen what?

ZORELLI

The photo!!

RUDY

So it's here. Let me have it.

Beat, as Zorelli, his mind shifting into another
gear, makes a decision. Then,

ZORELLI

I don't have it!!

RUDY

Yes, you do! You just said she saw
it here. Give it to me. We'll put
it in the file and bury the damn
thing where it belongs, back 25 years
ago!!

(CONTINUED)

11 CONTINUED: (3)

11

Zorelli frantically wades through the mess to get to his desk, opens a drawer, pulls out a manila envelope, during:

ZORELLI

I told you! I don't have the picture! I must have misplaced it!

RUDY

Zorelli!

Zorelli pulls the picture out, waves it at Rudy, during:

ZORELLI

It's gone! You understand me? This picture... this picture right here... It's gone!

Zorelli puts the photo back where it was and slams the drawer.

RUDY

Okay, I was wrong. I thought that picture was here, but it must be at the bottom of that hole.

ZORELLI

What hole?

RUDY

The one you're digging for yourself. The one they're going to bury you in.

Rudy shakes his head and starts out. HOLD ON Zorelli, determined.

CUT TO:

12 EXT. DENVER-CARRINGTON - EST. - (STOCK) - DAY

12

13 INT. BLAKE'S OFFICE - DENVER-CARRINGTON - DAY II

13

Blake is on the phone.

BLAKE

Yes. Yes, I don't care how much he threatened the security people. Those were my orders. If he has any problem with this...

(CONTINUED)

13 CONTINUED:

13

Blake's door slams open: Adam storms in, his face flushed.

ADAM
(seething)
There are two goons in my office
guarding my files.

BLAKE
That's right.

ADAM
They told me I needed permission to
open them! What the hell is this?!
I'm a director of this company!

BLAKE
Not any more!

ADAM
What?!

BLAKE
That's right and I've taken some
measures to limit your access to the
more sensitive files...

ADAM
I can't believe this!! You throw
me down a flight of stairs. You
almost kill me... And now you're
throwing me out of the company...

BLAKE
You've thrown yourself out. By your
actions.

Adam backs up toward the door. He sputters
furiously...

ADAM
Oh. Right. Okay... "father"...
But... you're not going to like
having me as an enemy.

BLAKE
(under his breath)
It can't be any worse than having
you as a son...

Adam turns to stalk out and practically bumps into
Jeff, who is at the doorway. Adam turns his fury
on Jeff.

(CONTINUED)

13 CONTINUED: (2)

13

ADAM

Well... you finally got what you wanted, didn't you, Jeff. I sure hope I won't miss you.

JEFF

Miss me?

ADAM

Yes, when I take aim.

Adam shoves his way past Jeff and lurches down the hall. HOLD ON Blake, who sighs deeply.

CUT TO:

14 EXT. LITTLE LAKE - DAY II

14

Sable and Dex are walking by the small lake. Dex is skipping stones from time to time.

SABLE

You know, when you asked me to go for a drive with you today, I wondered where you'd bring me.

DEX

I didn't have a particular route mapped out.

SABLE

But you brought me here - to this lake.

DEX

Yes.

SABLE

The lake my diver was searching in.

DEX

Uh-huh.

SABLE

Why?

DEX

Tell you the truth, I'm not really sure.

Sable reflects on that.

(CONTINUED)

14 CONTINUED:

14

SABLE

It's curious though, isn't it? Pretty as a post card out here. Perfect grass, perfect sky, perfect little bridge... calm, still waters.

(beat)

It's a little like you and me, isn't it.

DEX

You and me?

SABLE

Yes. If a stranger were over on that mountain,

(pointing)

spying on us through binoculars... what would he see? A man and a woman - lovers maybe, strolling by this perfect lake... on this perfect day.... and yet, beneath this perfect lake, as behind both our pretty lives, flows some very destructive currents.

DEX

(sigh)

I guess that's true enough.

Sable takes a beat, then eyeing him...

SABLE

When is she coming back? Do you know?

DEX

I haven't heard from her for a few days. And the last time I did... well, we had a pretty bad fight.

SABLE

I'm sorry... You know, despite what happened afterwards, I meant what I said to you in the bar last night. I have a great deal of respect for love - even the love of someone like Alexis Colby.

(beat)

I know what you must be going through.

Dex casts her a quick look, then skips another stone across the water.

(CONTINUED)

14 CONTINUED: (2)

14

DEX

When I was a kid, I used to take a flat one like this, and skip it seven, eight times across the water. Now I'm lucky if I can get in a couple decent hops.

SABLE

Life does move on.

DEX

(beat)

Alexis and I have been together for a long time.

Sable looks at him. MOVE INTO Dex skipping another stone.

CUT TO:

15 EXT. DENVER-CARRINGTON - EST. - (STOCK) - DAY

15

16 INT. RECEPTION AREA - DENVER-CARRINGTON - DAY II

16

ALICE, the receptionist, is sitting at her desk, Zorelli is standing angrily near her.

ZORELLI

What do you mean, she's not in the office?! Doesn't she work here?

ALICE

(strained)

Yes, of course, sir, but...

ZORELLI

(loudly)

Well, where the hell is she?

ALICE

(pissed)

Now listen here. You can't come into this office and start screaming like this...

ZORELLI

I just want to know where she is.

ALICE

I'm calling the police...
(starts to call)

(CONTINUED)

16 CONTINUED:

16

ZORELLI
I am the police...!

BLAKE (V.O.)
What the hell do you want here?

Zorelli turns, sees Blake, entering from near the elevators. He's furious.

BLAKE
(continuing)
Have you got a warrant?

ZORELLI
I'm not here on police business.

BLAKE
That means you don't.

ZORELLI
I'm here on personal business!!

BLAKE
(barks to Alice)
Call security! This man is trespassing.

Jeff comes up, even more outraged than Blake.

ZORELLI
(almost pleading)
I just want to talk to your daughter!
Is that a crime?

JEFF
Mister, you're a fool!

ZORELLI
I want to see her!! I'm not here
as a cop. I'm here as a man!!

A fierce Blake gets (nose to nose) with Zorelli.

BLAKE
No man uses a woman the way you've
used my daughter.

ZORELLI
Now hold on a second...!

BLAKE
You're using her to spy on me!

(CONTINUED)

16 CONTINUED: (2)

16

ZORELLI

No! That's not true!

This stops Zorelli. TWO SECURITY MEN arrive.

BLAKE

(continuing)

Throw this man out.

The security men go toward Zorelli, who flashes his badge and backs up.

ZORELLI

I'm a police officer...

Jeff pushes past security men...

JEFF

It's all right. I'll throw him out myself.

Jeff grabs and is close to slugging Zorelli.

ZORELLI

Take it easy. Don't do something you'll regret.

JEFF

How about stepping out from behind that badge.

But Zorelli is ready to go. He starts out.

ZORELLI

(to Blake)

Mr. Carrington... I know what you think, but I really don't hate you. Not at all.

BLAKE

If you expect me to be impressed by that...

JEFF

Go on, get out of here.

Beat. Zorelli turns, passes near Jeff.

JEFF

You don't know when to leave well enough alone, do you?

(CONTINUED)

16 CONTINUED: (3)

16

Zorelli shoots Jeff a look and then leaves. HOLD
on Blake:

CUT TO:

17 EXT. LITTLE LAKE ~ DAY II

17

Dex and Sable sit near the water.

SABLE

What do you think's going to happen
when she gets back from Europe?

DEX

Because of you and me?

SABLE

(smiles)

I was thinking of the murder case.

DEX

I'm hoping she's backed off of that.
God knows I've asked her to.

There's a beat. Sable moves away then back. Then,

SABLE

Dex... let's play a little game of
"what if".

DEX

What if...?

SABLE

(affirmative)

Now, we know that you and Blake have
some deep, dark secret you want to
keep hidden.

(Dex looks sharply)

What if Alexis wanted to get to that
secret...?

DEX

What if she has no idea it exists?

SABLE

What if she doesn't...? But what if
in her desire to avenge the death
of her lover, she gets others to dig
it up... even by accident?

(CONTINUED)

17 CONTINUED:

17

DEX

All right...

SABLE

Now... what if I had a way of stopping Alexis? With a... call it a hammer. Or if you like, a very large hatchet.

DEX

To do what with?

SABLE

Hold over Alexis' neck and chop it off if she doesn't back down.

DEX

I don't know if I want to hear this, Sable. Maybe you don't realize how much I care for Alexis.

SABLE

Oh, I do.

DEX

I wouldn't want to see her get hurt in any way.

SABLE

I understand. But what if she forces the situation? What if she pushes for an inquest into Roger's death? Wouldn't you want to do everything possible to stop her?

DEX

I guess I'd have to.

SABLE

Then, tell me. Where would you stand? By Alexis' side, under the hatchet? Or with me and Blake?

DEX

I don't think Blake is sure you two are on the same side.

SABLE

He will be. He has to.

Dex takes a long beat.

(CONTINUED)

17 CONTINUED: (2)

17

DEX

Tell me something, Sable. This hatchet of yours, it wouldn't have anything to do with Fritz Heath...?

SABLE

Now, why on earth would you think that?

DEX

Because the gun you left at my place was registered to him.

SABLE

You checked it out?

DEX

I was concerned about you... is that your hatchet? Fritz Heath? And whatever wonderful information he gave you about Colbyco?

SABLE

What if it is? What if I can use it to stop Alexis from harming Blake? Would you support me?

DEX

(painful decision)

How did I get myself into this position?

HOLD on Dex, who realizes how big a decision this would be.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

18 EXT. DELTA RHO STABLES - EST. - (STOCK) - DAY 18

19 INT. DELTA RHO STABLES - DAY II 19

Sammy Jo, Fallon, and Jeff walk through the stables.

JEFF

The kids look great. Being out here agrees with them.

FALLON

L.B. wants his own horse. I suppose we'll have to get him one.

MOTORCYCLE NOISE in b.g.. Sammy Jo looks off screen...

20 ANGLE - TOWARD BARN DOOR 20

A motorcycle pulls up, stops.

SAMMY JO (O.S.)

It's Tanner.

FALLON (O.S.)

Tanner?

SAMMY JO (O.S.)

The guy from the hospital.

JEFF (O.S.)

What the hell's he got on his back?

21 BACK TO SCENE 21

Sammy Jo goes to greet Tanner while Jeff and Fallon walk slowly in the same direction. Tanner comes into stables, removes his helmet. Tanner has paws strapped over his shoulder and a fuzzy protrusion clinging to his back. He removes from his back and shoulders... a 6-foot floppy, sewn-up rabbit. He holds it up by a trouser belt at the back. Sammy Jo goes up to him.

SAMMY JO

(delighted)

What's this?

(CONTINUED)

21 CONTINUED:

21

TANNER

A new friend. He wants to replace
the poor little bunny I disemboweled.

SAMMY JO

He's... he's fantastic.

Tanner puts the rabbit's right hand in Sammy Jo's
hand.

TANNER

Shake hands with Sammy Jo.

Sammy Jo, charmed, shakes hands with the rabbit,
which Tanner tries to hold up by a strap at the lower
back. He lets the beast flop a little giving him
wobbly legs.

SAMMY JO

Well, hello.

TANNER

(to rabbit)

Come on, stand up like a man.

(to Sammy Jo)

He's a little shy. He told me before
he's not used to shaking hands with
such a pretty lady.

Favor Jeff and Fallon as they approach. Jeff is
"sickened."

JEFF

Give me a break.

SAMMY JO

Well, what's your name?

JEFF

Don't tell me - Harvey, right?

TANNER

Well, I figure since he's going to
be living here, Sammy Jo ought to
name him herself.

(to rabbit)

Come on, stand up. What's the matter
with you?

(to Sammy Jo)

He's so embarrassed. He's never been
in a place as nice as this before.

(CONTINUED)

21 CONTINUED: (2)

21

SAMMY JO
He can't keep flopping around like
that. We're going to have give him
a little backbone.

TANNER
(to rabbit)
You hear that?

Sammy Jo takes the rabbit from Tanner and hugs him.
Jeff's ready to throw up.

JEFF
Sweet, very sweet. I hope nobody's
got diabetes.

SAMMY JO
Jeffrey!
(then)
I don't think you ever officially
met. Tanner, this is Jeff and
Fallon. This is Tanner McBride.

Hands are shaken. Nods and hellos are exchanged.

TANNER
Good to meet you.

JEFF
What do you say?

FALLON
Hi. We sort of did meet at the
hospital... during the bunny rabbit
slaughter?

TANNER
I remember.

SAMMY JO
We're going to have to name him.

JEFF
How about Roadkill?

Fallon jabs Jeff in the ribs.

SAMMY JO
Jeff!

JEFF
Well, I've got to get going.

SAMMY JO
Aren't you staying for dinner?

(CONTINUED)

21 CONTINUED: (3)

21

JEFF

No, I'm not good at playing with dolls. Besides, I want to go see Blake. I'll call you tomorrow.

TANNER

I hope I'm not in the way or anything.

SAMMY JO

No! Fallon's staying. In fact, why don't you stay too? We'll all have dinner together.

TANNER

Well, that's very nice of you, but I'll tell you what?

(re: the rabbit)

Why don't you let the two of us make dinner?

SAMMY JO

That'd be great.

22 ANOTHER ANGLE

22

As Jeff draws Fallon away toward door. Tanner and Sammy Jo go further into stables.

JEFF

(privately)

And he cooks too. Who is he kidding? I had better lines in the fourth grade. Can you believe this guy?

FALLON

(taunting)

Sammy Jo seems to.

JEFF

Come on.

FALLON

Look at her face.

JEFF

(looking back)

Does he really think she's going to fall for that crap?

(CONTINUED)

22 CONTINUED:

22

FALLON

Her face, Jeff. Look at it... the way it's beaming, the way her eyes are glistening. You better watch her, or that hunk is going to take her away.

They walk a moment. Jeff shrugs. They approach door.

JEFF

Probably be the best thing to happen to her.

FALLON

Wait a minute, what am I hearing? You're not jealous?

JEFF

Of Sammy Jo?

FALLON

No, of Godzilla! Of course Sammy Jo.

JEFF

(beat)

Truth? Not really.

In background, we see a laughing, and smitten Sammy Jo walk with Tanner. There's a beat. Then Fallon and Jeff leave stables.

23 EXT. STABLES - CONT. ACTION - DAY II

23

Fallon and Jeff approach his car.

JEFF

Your cop came looking for you at the office today. He got into another fight with Blake.

FALLON

Oh God...

JEFF

(beat)

You want to know something? I look at Sammy Jo and that guy, and I care. But not really. But with you... When I think of you and Zorelli... it sort of hurts.

(CONTINUED)

23 CONTINUED:

23

On Jeff as he gets into his car, then HOLD ON Fallon, not knowing what to say.

CUT TO:

24 EXT. CARLTON HOTEL - EST. - (STOCK) ~ NIGHT

24

25 INT. SABLE'S LIVING ROOM - NIGHT II

25

Dex and Sable have just come into the suite, which is dimly and romantically lit. Sable is full of self-assurance and good humor: she's in the process of vanquishing her arch-enemy! Dex knows this and is somewhat hesitant.

SABLE

It's been a lovely day!

DEX

It has...

SABLE

I don't want it to be over. Let's have some champagne...

Sable moves O.S., then comes back a couple beats later, carrying some jars, a chalice, spoons.

DEX

I don't think so. I think I'll head back to my place...

SABLE

Please don't. At least not so abruptly.

DEX

Sable...

SABLE

Now get the champagne and the glasses... on the counter.

With the jars under her arms, Sable comes to the middle of floor, where she lays everything down. She spoons caviar into silver chalice during...

SABLE

(continuing)

If we're going to end this romance, let's do it in a lovely way.

(CONTINUED)

25 CONTINUED:

25

Dex brings the champagne (in ice bucket) and glasses.

SABLE

(continuing)

That's what your hesitation is all about, isn't it? About Alexis coming back...

DEX

I don't know...

SABLE

I wish I could say that I think it's lovely that you're mourning over your relationship with Alexis. But I'd be lying.

Dex uncorks the champagne bottle, while she untwists jars and then sits down on the rug. POP! goes the champagne bottle. Dex hands a glass to Sable, serves himself. They both drink.

DEX

I didn't mean to start something...

SABLE

(she means it)

Neither did I. Anyhow, listen, Dex: The truth is that I'm glad we had this time together.

(with sheer delight)

I've discovered that there's more to you than rampant libido...

Dex, with a knowing grin, sits down.

SABLE

(continuing)

You really should eat something...

Sable spoons out some caviar, feeds it to Dex. He eats it. They lock eyes for a couple of beats. Then she puts a gherkin in her mouth and moves toward Dex to feed him half. He tries to bite off the pickle, but she pulls back.

SABLE

Uh-uh... Not yet...

DEX

You're really something, aren't you?

(CONTINUED)

25 CONTINUED: (2)

25

SABLE

Me?

Sable, the gherkin still in her mouth, again leans close to Dex: he snaps at it, bites the other half of the gherkin. It's a very sexy moment. But when he leans toward her to kiss her, she pulls back.

DEX

You think I don't see through it?

SABLE

See through what?

DEX

What you're doing right now.

Sable grabs an olive, puts it in Dex's mouth as she rises.

SABLE

Suck on this while I put some music on.

Sable goes to the stereo during...

DEX

Just like Alexis...

SABLE

We're not cousins for nothing.

Sable puts on some music: a tango.

SABLE

(continuing)

Remember the first time we danced?
That time in Los Angeles when Alexis
was dallying with Hamilton Stone.
It was a tango, like this...

She looks at him. He gets up, grabs her and they dance. They do a couple of steps, when they both stop and stare hungrily at one another.

26 SERIES OF SHOTS - WHILE DANCING

26

Increasing passion. She looks at his eyes... We MOVE DOWN from Dex's head to his shoulders and pause as she unbuttons his shirt... and kisses his throat and chest...

(CONTINUED)

26 CONTINUED:

26

DEX
This time I think I am being used.

SABLE
Maybe just a little...

27 BACK TO SCENE

27

He lifts up her chin and she kisses him hungrily, passionately. We HEAR a zipper unzip. He unbuttons her blouse, wildly kisses her neck and shoulders... We take this as far as the censors will allow...

CUT TO:

28 EXT. CARRINGTON MANSION - EST. - (STOCK) - NIGHT

28

29 INT. LIBRARY - NIGHT II

29

Blake looks out the window distractedly. He goes to his desk, opens a drawer, sees something inside, pulls it out.

30 INSERT

30

Blake holding a silver rattle, with the inscription AAC.

31 BACK TO SCENE

31

GERARD comes in carrying a tray with a cup of coffee. He places the coffee on a coffee table.

GERARD
Mr. Carrington... Mr. Colby's here.

BLAKE
Oh, great. Send him in.

HOLD on Blake's pleased smile, then a beat later, Gerard opens the door for Jeff. Gerard waits at the door while Jeff and Blake greet.

BLAKE
Like some coffee, Jeff?

JEFF
That'd be fine.

(CONTINUED)

31 CONTINUED:

31

Gerard gets the message, walks out. Jeff sits down.

JEFF
(continuing)
Kind of empty here these days.

BLAKE
I was thinking the same thing. Is that why you came to see me?

JEFF
(smiles; then)
I've been trying to reach Alexis. I thought she'd be back from Europe by now.

Blake, still holding the rattle, goes toward the coffee table. On the cross...

BLAKE
What's she doing there anyway?

JEFF
I don't really know. Could be business, could be a man. I just hope it's gotten her mind off you and that murder.

BLAKE
(sighs)
I wish I could believe that.

Gerard brings in a cup of coffee (on a tray) for Jeff, who smiles a thank you. Gerard leaves. Jeff sips his coffee. Blake sees Jeff look at the rattle.

BLAKE
I just found this... A baby rattle. I bought it for him when he was four days old. We had just brought him home from the hospital. I told him he was my baby, my first baby. And that no matter how much he'd grow, he'd always be my baby.

JEFF
(moved)
I've been having second thoughts about him too.

(CONTINUED)

31 CONTINUED: (2)

31

BLAKE

My own son. My flesh and blood.
How did he turn into such a... such
a...

JEFF

(gently)

He's gone through a lot: raised by
a poor crazed woman in Montana...

BLAKE

(heated)

You think it didn't tear me apart?
My baby was stolen from me? I didn't
know what kind of person he was
growing up to be... I didn't even
know if he was alive!

JEFF

Look, there's no love lost between
me and Adam... you know that but I
don't know. I feel for him...

BLAKE

After all he's done to you... to all
of us...

Jeff takes a long beat.

JEFF

You've always been closer to me than
my own father.

(then)

You know, in a strange way... Adam
and I are brothers...

Blake looks at Jeff with respect, considering his
words. Jeff puts a hand on Blake's shoulder. After
a beat...

BLAKE

Thank you.

JEFF

For what?

BLAKE

For being here... For being more
of a son to me than my own flesh and
blood.

ON Jeff, then HOLD on Blake and we...

CUT TO:

32 EXT. CARLTON HOTEL - EST. - (STOCK) - NIGHT 32

33 INT. SABLE'S LIVING ROOM - NIGHT II 33

OPEN ON record player (or CD or tape deck) as we hear the tango music. The suite is dimly lit. We HEAR LAUGHING from the other room. We then MOVE from the music to the door and then into the...

34 INT. SABLE'S BEDROOM - CONT. ACTION - NIGHT II 34

On the bed are two naked bodies, seen in silhouette. They both laugh. Sable straddles Dex, obviously having already made love and getting ready to do it again. They are covered by just enough sheets to pass standards. She has the caviar jar in her hand and spoons out caviar, which she then feeds to Dex. Some of the caviar falls on his chest.

SABLE
Caviar from the Black Sea.

DEX
Expensive dessert.

SABLE
Just like me.

They put the caviar aside and begin to make love... They fall into a horizontal position and then kiss again, reaching toward one another, each breath, each touch heightened to the breaking point.

Suddenly a KNOCKING at the front door.

SABLE
(continuing)
I'll send them away.

Sable takes a moment to get herself together, then discretely puts on a robe and goes to the living room.

35 INT. SABLE'S LIVING ROOM - CONT. ACTION - NIGHT II 35

Sable crosses to the door. She looks back at the bedroom, where Dex has covered himself with a towel and waits, watching. Sable opens it... to find her daughter, MONICA!!

MONICA
I was just about to give up.

(CONTINUED)

35 CONTINUED:

35

SABLE

Monica, I didn't expect...

They embrace warmly. Sable looks anxiously back at the bedroom. Monica sees the clothes scattered on the floor, realizes what's happened.

MONICA

Oh my goodness, have I interrupted something or is it the maid's day off?

SABLE

Monica!!

Sable sees that Monica is looking toward the bedroom. Sable turns, sees Dex, wrapped in a towel, framed in the bedroom doorway.

SABLE

Dex Dexter... my daughter Monica.

MONICA

(brightly)

Sorry...

Dex nods politely. And Monica looks at her mother with a mixture of guilt and admiration. And we...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

36 INT. SABLE'S LIVING ROOM - NIGHT II

36

Monica is bringing out a tray of tea and some cookies. Sable, in dressing gown, is waiting for Dex to come out of the bedroom. Monica gestures toward the bedroom.

MONICA

What'd he do? Go to sleep?

SABLE

Now, behave yourself.

On cue, the bedroom door opens, and a too casual Dex comes out. Monica is in a mood to fool around with him.

SABLE

Dex Dexter, this is my daughter, Monica.

MONICA

You mentioned that before, Mother.

SABLE

Oh, did I?

MONICA

(to Dex)

She's a little flustered.

DEX

She is, I was in there for fifteen minutes trying to get the window open.

MONICA

And you couldn't?

DEX

Oh, I did, but then I looked down and realized the ant with the cocked hind leg, was really a Saint Bernard with a bladder problem.

(then)

A hotel ledge can really mess up your perception.

(CONTINUED)

36 CONTINUED:

36

MONICA

So can walking in on your mother when she's in a state of...

SABLE

(cutting her off)

That is quite enough.

Laughter, ice is broken.

SABLE

Monica has tried to make up for her perfectly awful timing by making us some tea.

DEX

Thanks. But if you don't mind, I think I'll pass.

MONICA

(teasing)

Don't be embarrassed. I'm used to Mother's escapades.

SABLE

What?!!

MONICA

I should really have served the two of you in bed, the way I used to...

SABLE

Monica! You have never, not once...

(to Dex)

Not once has she ever...

MONICA

Remember the one who watched football in bed, and couldn't become aroused till halftime? Uncle Belcher, we used to call him. Drank so much beer you threatened to hook up an I.V..

SABLE

She's joking. You know she's joking, don't you?

DEX

(embarrassed)

I'm not really in a position to...

(CONTINUED)

36 CONTINUED: (2)

36

MONICA

(deadpan)

And of course there was that great big guy you nicknamed "Tripod."

DEX

Tripod...? As in three legs?

MONICA

I just called him Uncle Pod, for short...

(then, to Dex)

Would it be all right if I called you Uncle Dex?

SABLE

You are outrageous!

DEX

I think I ought to leave you two alone.

MONICA

(laughs)

I am kidding. Mother is so straight she once thought the IUD was a federal agency.

SABLE

If you weren't so big, I'd put you over my knee and spank you.

DEX

(warmly)

Listen, you two have a lot to catch up on...

He leans down, kisses Sable chastely on the cheek.

MONICA

And you need a drink.

DEX

Two of them.

(to Sable)

I'll call you. Good night.

SABLE

Good night.

MONICA

Night, Uncle Dex.

He leaves. A beat later, Sable and Monica look at each other, burst out laughing, then hug.

(CONTINUED)

36 CONTINUED: (3)

36

MONICA

Dex Dexter... Now that wouldn't be the one who was married to Alexis, would it?

(on her mother's look)

Well! What a wonderful way to get back at her.

SABLE

Getting back at Alexis had nothing to do with it.

(on Monica's look)

Well, it didn't have much to do with it.

They look at each other, and begin to laugh again, as we...

CUT TO:

37 EXT. DELTA RHO - EST. - (STOCK) - NIGHT

37

38 INT. DELTA RHO DINING ROOM - NIGHT II

38

CAMERA CLOSE ON beautifully set table, including candles, a bouquet of wildflowers. Somebody went to a lot of trouble. We hear WHISTLING in the b.g. as the CAMERA PULLS BACK to reveal Tanner bringing in a pot of stew.

FALLON (O.S.)

Mmmmmmm... That smells wonderful!

Tanner smiles at his appreciative audience: Fallon and Sammy Jo as they enter the dining room.

SAMMY JO

Look at this... candles... flowers...

FALLON

He's going to make somebody a wonderful wife!

TANNER

(tasting food)

Wait till you taste this!

The two women are still standing there. Tanner starts ladling a stew into bowls.

(CONTINUED)

38 CONTINUED:

38

TANNER

(continues)

Sit down...sit down...make yourselves
at home.

SAMMY JO

I am at home.

Fallon and Sammy Jo sit down and cheerfully eye the
food. They man their forks and start to dig in.
The chatter is fast, cheerful and sprightly.

FALLON

Does this have a name?

TANNER

It's called a hobo stew. Taste it.

Sammy Jo and Fallon taste it. Tanner digs in
himself.

FALLON

Mmmm

SAMMY JO

Not bad...

FALLON

(agreeing)

It tastes a little bit like... beef
bourguignon.

TANNER

My kids taught me how to make it...

SAMMY JO

What's in it...?

TANNER

(eating)

Oh, you know, a little bit of this,
a little bit of that...

They're all scarfing it down.

SAMMY JO

It's delicious.

TANNER

Yeah, I'm afraid we had to make do.

(CONTINUED)

38 CONTINUED: (2)

38

SAMMY JO

God, those kids must have such an awful life, living on the streets like that.

FALLON

I really admire you for what you're doing for them.

TANNER

I'm just trying to give them some kind of home.

(deadpan)

Oh, careful of the eggshells. I might've missed a couple.

FALLON
What?

SAMMY JO
Eggshells?

TANNER

I always try to wash them out, but they're so small.

Sammy Jo and Fallon both look at their food.

TANNER

The worst is the coffee grounds. It soaks into everything else, but it does give the stew a nice flavor.

FALLON

Coffee grounds?!

SAMMY JO

What is this?

TANNER

(again)

Hobo stew. And I have to apologize for it. We're used to more of a selection in the garbage cans we usually find.

Fallon and Sammy Jo both pale, forks in hand.

FALLON
What...?!

SAMMY JO
Are you telling us...

FALLON

... You got this out of the garbage?

(CONTINUED)

38 CONTINUED: (3)

38

TANNER

Just a few things. I'm afraid the pickings here were pretty slim.

FALLON

He's kidding... I hope he's kidding.

TANNER

What I did find was great though. You have class A garbage. I barely had to wash the lemon rinds. Most of my kids never see garbage this good.

Tanner keeps shoveling down the food, apparently oblivious to the fact that Sammy Jo and Fallon are both in the process of turning green. They both put down their forks almost in unison. They sit back a little, staring down at the concoction in their bowls.

TANNER

Good though, isn't it...?

And he looks up, chewing, and sees they're not eating.

TANNER

What's the matter? Did you find a nail or something?

There's a long pause. Neither of the girls knows what to say and they're both looking a little ill. Finally, Tanner breaks the mood. With a big grin...

TANNER

Gotcha!

SAMMY JO

(carefully)

I need you to tell us that the ingredients in this stew did not come from my garbage can.

TANNER

(big grin)

They didn't. I was only joking.

He eats heartily, but the girls just watch, now unsure whether or not to believe him.

(CONTINUED)

38 CONTINUED: (4)

38

TANNER

Really. I didn't. I got everything out of the refrigerator. I just wanted to show you though what a lot of the people I'm working with...

SAMMY JO

I believe you.

TANNER

Go on, eat, it's good.

SAMMY JO

It smells sort of... gamey.

FALLON

I'm afraid to... anybody seen the dog?

They all look at each other and laugh. We see a special spark between Sammy Jo and Tanner, who checks his watch.

TANNER

Oh God... I forgot to call the kids and let them know I wouldn't be back for dinner. Could I?

SAMMY JO

You can use the phone in the living room.

Tanner gets up and walks to door with Sammy Jo eyeing him all the way... Fallon notices the look.

SAMMY JO

He's something else, isn't he?

FALLON

Better watch out.

SAMMY JO

I know what you're thinking... and you're wrong.

FALLON

Maybe, but I've got a feeling he's the kind of guy who could really get to you.

MOVE IN to Sammy Jo... She knows Fallon's right!

CUT TO:

39 EXT. CARLTON HOTEL - EST. - (STOCK) - NIGHT 39

40 INT. SABLE'S BATHROOM - NIGHT II 40

Sable is taking a bubble bath. Monica comes out of the shower and wraps a towel around herself during...

MONICA
What are you talking about?

SABLE
I'm talking about your moving here and working with me.

MONICA
That's ridiculous.

SABLE
Why? I can't think of anyone I'd rather work with.

MONICA
And what about my life? Should I just put it on hold?

SABLE
From what you've been telling me, it is on hold.

MONICA
I come all the way to Denver for compliments like that?

SABLE
What do you have going for you in Los Angeles?

MONICA
Well, I have... a job.

SABLE
And how much do we like that job?

MONICA
Well...

SABLE
Think back, darling... ten, fifteen minutes. What did you tell me about that job? That you hated it, that they weren't paying you enough, that they weren't appreciative of your talents?

(more)

(CONTINUED)

40 CONTINUED:

40

SABLE (Cont'd)

And that your boss walks around with his tongue hanging out behind you day after day?

MONICA

Well, he's not all that bad.

SABLE

Did I make it up?

MONICA

But... move to Denver? I mean, leave home?

SABLE

Home isn't what it used to be. I mean, who is there after all? Am I there? Is Miles there, or Bliss?

MONICA

No.

SABLE

So, whom do you have?

MONICA

Well, there is Daddy.

SABLE

Really? And how many times this past year have you seen him?

MONICA

I haven't.

SABLE

You're winning my argument for me.

MONICA

I guess I do have one sibling here... Jeff.

SABLE

Jeff Colby is not an argument I would have used to try and convince you to stay here.

MONICA

Ha! Knew that would get you.

(CONTINUED)

40 CONTINUED: (2)

40

SABLE

Look, darling, I need a partner I can trust. We'll work together. It'll be wonderful. The fact that you have a background in takeovers and acquisitions...

MONICA

These takeovers and acquisitions... they wouldn't have anything to do with Alexis, would they?

SABLE

My, gossip does travel. Yes, I'm in the process of placing Alexis' head on the chopping block... and I need help with the axe.

MONICA

I can't believe you two are still at each other's throats...

SABLE

I'll be at her throat until the axe chops through it.

Sable picks up some bubbles and blows them at Monica.

CUT TO:

41 INT. DELTA RHO BEDROOM - (DREAM SEQUENCE) - NIGHT II 41

Fallon is in bed. She wakes up with a start. Fallon rubs her eyes, sees...

42 FALLON'S POV 42

There is a man in the shadows. His face is not clear.

ROGER

Hi.

43 BACK TO SCENE 43

ROGER GRIMES steps out of the shadows. Fallon is startled.

FALLON

You're back! Where've you been?

(CONTINUED)

43 CONTINUED:

43

ROGER

I told you: I don't want to be around as long as that cop is. You got rid of him, so here I am.

FALLON

What are you talking about?!

Roger moves toward the bed. The pursuit is a mixture of sexy and threatening.

ROGER

I saw what you did. You were right to do it. When you found that picture. Our picture.

Fallon tries to protect herself but can't. Roger moves in. There's no way she can escape...

FALLON

Our picture?

ROGER

Yeah, our picture. You holding the photo of me and Blake... all three of us: the whole family.

Roger puts a hand behind Fallon's neck. She's scared and excited. He leans his face close to hers, begins moving in a sexual rhythm. She pushes him away.

ROGER

(continuing)

Zorelli betrayed us. I'm the only one you can really trust, Fallon.

He presses on, starts to make love. She resists.

FALLON

Don't do that!

ROGER

I've missed you.

FALLON

(very upset)

How can you miss me?? You're dead!!

ROGER

What's that got to do with it? Haven't you missed me? Come on, you know you have.

(CONTINUED)

43 CONTINUED: (2)

43

Fallon is riveted. Roger moves his lips closer to hers, again shoves himself at her sexually. Fallon resists, pushes him away, but he persists.

ROGER

(continuing)

Even when you were with him, you must have thought about me...

FALLON

No!!

ROGER

I bet you were in bed with Zorelli and you closed your eyes and you saw my face.

He pushes her nightgown aside and starts raping her.

FALLON

No...! No! No!!

He kisses her roughly: sexy but full of potential violence. They begin making love. As he kisses her neck, MOVE IN to Fallon's face: scared and excited, her eyes closed, she MOANS LOUDLY.

SAMMY JO (O.S.)

Fallon... Fallon...

CUT TO:

44 INT. DELTA RHO BEDROOM - NIGHT II

44

CLOSE ON Fallon, sitting up in bed, eyes closed, moaning loudly. WIDEN to Sammy Jo, trying to wake her.

SAMMY JO

Fallon...

Fallon opens her eyes, sees Sammy Jo. They embrace.

FALLON

Oh, God! Oh, God! It was so intense.

SAMMY JO

What?!

FALLON

He was right here.

(CONTINUED)

44 CONTINUED:

44

SAMMY JO
Who? Who were you dreaming about?

FALLON
Roger Grimes.

SAMMY JO
The dead guy...

FALLON
All the time... I dream about him
all the time. It's scary. And
exciting...

SAMMY JO
(defusing tension)
Just the kind of guy I like. Too
bad he's been dead for 25 years.

FALLON
I thought he'd disappeared... It'd
been a while... but now he's back.
(beat)
He said he came back because I'm
staying away from Zorelli.

SAMMY JO
(laughing)
He talks to you about Zorelli?

FALLON
(serious)
He said... he said that Zorelli
betrayed me.

SAMMY JO
The dead guy said that?

FALLON
(exploding)
But he's right! Zorelli has betrayed
me! He used me.

Sammy Jo realizes that there's much more to this than
meets the eye. She takes a beat, then...

SAMMY JO
Why don't you start from the
beginning?

Fallon takes a deep breath, plunges onward.

(CONTINUED)

44 CONTINUED: (2)

44

FALLON

A few weeks ago... I went to the police station... I had a photo with me... of daddy and Roger Grimes -- together...! Then... a few days ago... I was in Zorelli's loft. I found a blown-up photo: of me holding that picture!

SAMMY JO

Oh, God...!

FALLON

(crying)

All this time, daddy warned me that I was betraying him... and I kept telling him that I was a big girl. And all the time I was wrong. Dead wrong.

SAMMY JO

Did you tell Blake about this?

FALLON

I tried...! I couldn't.

SAMMY JO

Maybe you should.

FALLON

I can't!

Crying, Fallon collapses into Sammy Jo's arms. After a couple of beats...

SAMMY JO

It's unbelievable. There's a live guy you can't stay with... And a dead guy you can't stay away from.

HOLD ON Fallon, realizing how true this is. And we...

FADE OUT

END ACT THREE

ACT FOUR

FADE IN:

45 EXT. CARLTON HOTEL - EST. - (STOCK) - DAY 45

46 EXT. TERRACE CAFE - DAY III 46

Sable and Monica are enjoying a coffee-and-toast breakfast together.

MONICA

Let me see if I understand this correctly. Agnew Holdings was about to buy Beloit Limited. Then Colbyco interfered and ruined the deal.

SABLE

Yes. So, legally Colbyco is liable right?

MONICA

Well, if the Texaco/Pennzoil case is any precedent, I would say so. You own some Agnew stock...

SABLE

Yes, but only about 100,000 shares. What what I want you to do is go buy me another four million shares because when we sue, the stock is bound to shoot up. I can destroy Alexis and make some money at the same time.

MONICA

(savvy)

Kill two birds with one stone...

SABLE

Absolutely.

MONICA

(then)

Mom, you're crazy. You'd be killing three birds with that stone and you'd be the third. Do the words, "insider trading" mean anything to you?

Sable looks O.S. and signals Monica to be quiet. Monica turns and sees... Joanna heading toward them. Joanna comes to the table, all business.

(CONTINUED)

46 CONTINUED:

46

MONICA
Joanna... how are you?

JOANNA
Hello, Monica. Here to replace me,
are you?

Monica is taken aback.

MONICA
Maybe one of us should go out and
come in again.

JOANNA
Actually, I'd like to talk with your
mother for a few minutes.

Monica gets up, signals for Joanna to sit down.

MONICA
No problem. I'm meeting someone at
the Hunt Bar anyway. Mom, you're
taking me to the airport in a half
an hour. Don't forget.

SABLE
I won't. Thank you, darling.

Joanna sits down. We stay on Monica as she walks
out. Just before she leaves the cafe, she turns and
looks back.

47 HER POV

47

Joanna and Sable begin an angry exchange.

48 ON MONICA

48

She looks for a moment, then exits into the hotel.

CUT TO:

49 EXT. DELTA RHO - EST. - (STOCK) - DAY

49

50 INT. LIVING ROOM - DELTA RHO - DAY III

50

SAMMY JO'S POV. Sammy Jo, from another room, watches
as Zorelli tries to navigate around a rather large
MAID.

(CONTINUED)

50 CONTINUED:

50

ZORELLI
I'm Sergeant Zorelli, Harmon Springs
Police... I'd like to talk with
Fallon Colby.

JUANITA
I'm sorry, sir...

Zorelli tries to get around - unsuccessfully.

ZORELLI
(screams)
Fallon!! FALLON!! Are you in here?

JUANITA
Please, sergeant. I don't want any
trouble.

ZORELLI
I've got to talk with her!

JUANITA
I can't let you...

ZORELLI
FALLON!!! Fallon, I've got to talk
to you!

51 BACK TO SCENE

51

Sammy Jo comes out of shadows.

SAMMY JO
It's all right, Juanita.

Juanita still blocks Zorelli's way.

JUANITA
You sure, Mrs. Carrington, 'cause...

SAMMY JO
It's okay.

Juanita shrugs, goes O.S., leaving Sammy Jo and
Zorelli by themselves.

ZORELLI
Thanks, Mrs. Carrington... How are
you feeling?

SAMMY JO
Much better. What can I do for you?

52 ANOTHER ANGLE - FROM WHERE SAMMY JO WAS

52

Fallon looks out, sees Zorelli, listens to the conversation.

ZORELLI
Where's Fallon?

SAMMY JO
I don't think she wants to see you.

ZORELLI
She's got to see me. Look, I just want to talk to her.

SAMMY JO
Sergeant, please.

ANGLE ON Fallon as she makes her decision and starts out.

53 BACK TO SCENE

53

Fallon comes into room. Zorelli stares at her. HOLD on Fallon who coldly and furiously stares at him.

FALLON
It's okay, Sammy Jo.
(to Zorelli)
What do you want?

ZORELLI
(beat)
It's good to see you.

CUT TO:

54 EXT. CARLTON HOTEL - EST. - (STOCK) - DAY

54

55 INT. HUNT BAR - DAY III

55

Jeff walks in, acknowledges Robert as he sits down.

JEFF
Morning, Robert. An expresso, please. And a newspaper.

ROBERT
Sure thing, Mr. Colby.

56 ANOTHER ANGLE

56

CLOSE on Monica's hand, stretching a rubber band into firing position. PULL BACK to reveal Monica, aiming. ANGLE now includes Jeff in b.g., the obvious target. A mischievous smile crosses Monica's face.

57 BACK TO SCENE

57

WHAAAAPPP!!! The rubber band smacks Jeff upside the head. He nearly jumps out of his chair.

JEFF

Yeow...!!

(rubbing his head;
without turning)

That could only be my dumb sister
Monica...

MONICA

(joining him)

Dumb? It'd take three of your IQ's
to match mine and there'd still be
change.

JEFF

(stands; smiles)

Hey...

MONICA

Hi...

They hug. Robert brings Jeff's expresso and the newspaper, which Jeff folds up and puts on a chair.

MONICA

(to Robert re:
expresso)

Bring me one of those also, please.

ROBERT

Yes, ma'am...

Robert nods, goes. Jeff and Monica sit.

MONICA

(continuing)

Miss me?

JEFF

About as much as I miss acne. In
town to see Mommy?

(CONTINUED)

57 CONTINUED:

57

MONICA

Uh-huh. And to wish you condolences.
(on his look)
I heard Fallon left you for an alien.

JEFF

No, he's Italian but he has papers.
How about you? Find anyone who can
tolerate you?

MONICA

Is that any way for a brother to
talk?

JEFF

Half-brother...

MONICA

I'll drink to that.

Robert brings Monica her espresso. She smiles a
thank you and Robert leaves.

JEFF

So what's the story, toots? Moving
back to Denver?

MONICA

I'm going to try it for a while It's
what Mom wants.

JEFF

(confidentially)
Careful, kiddo, you're walking into
a minefield. Your Mom and Alexis
aren't taking prisoners.

MONICA

And whose side are you on?

SABLE (V.O.)

Whose indeed?

58 ANOTHER ANGLE

58

Sable comes into view, giving Jeff his usual dig.

SABLE

(continuing)
But then, Jeff Colby and loyalty
aren't words one normally puts in
the same sentence.

(CONTINUED)

58 CONTINUED:

58

JEFF
(digging back)
Look up "loyalty" in the dictionary
and there's a picture of Sable Colby.

Sable pointedly ignores Jeff. She turns to Monica.

SABLE
Darling, you'll miss your plane.

Monica rises, kisses her fingers, then smacks Jeff's head.

MONICA
Thanks for coming over. I'll call
you when I get back.

JEFF
(deadpan)
Yeah, it's hard to have a good fight
in a minute and a half.

SABLE
I certainly hope not.
(to Monica)
Let's go.

And after a beat, he unfolds the newspaper and begins to read. Spotting something, his face goes ashen.

CUT TO:

59 EXT. CARLTON HOTEL - EST. - (STOCK) - DAY

59

60 INT. ALEXIS' LIVING ROOM - DAY III

60

Adam is in the middle of a one-way phone conversation.

ADAM
Yes. Alexis Colby. Her plane is
scheduled to arrive in Denver at what
time? Could it have landed already?

There is a KNOCK at the door.

ADAM
(continuing)
Thank you. Good-bye.

(CONTINUED)

60 CONTINUED:

60

Adam hangs up and goes to the door, opens it. He sees Joanna standing there, her hands behind her back, a vengeful, willful look on her face.

ADAM

(continuing)

Joanna! What a pleasant surprise.

JOANNA

You know what that woman told me? She as much as said I could be charged with industrial espionage, extortion and blackmail...

ADAM

That's quite a resume. Sounds like you're someone we really could use at ColbyCo.

JOANNA

You still need that sugar?

ADAM

Always.

JOANNA

Then get your cup.

Adam holds out his hands in a cup gesture. Joanna pulls her hand out from behind her back: she's holding an open 5-lb. of sugar. While staring sexily at his eyes, she pours the sugar into his hands and onto the carpet.

ADAM

My cup runneth over...

Joanna drops the empty bag on top of the spilled sugar and walks into Alexis' suite. And we...

CUT TO:

61 EXT. DELTA RHO - EST. - (STOCK) - DAY

61

62 INT. LIVING ROOM - DELTA RHO - DAY III

62

Fallon paces, holds her arms wrapped around herself, not looking at Zorelli, who is desperate to break through to her. Zorelli paces alongside her.

(CONTINUED)

62 CONTINUED:

62

ZORELLI

Just tell me why you left my place
the other day. I come out of the
shower and you're gone.

(no response)

It was the picture, wasn't it? You
saw the picture...

FALLON

(cold)

What picture?

ZORELLI

The picture. The one we took of you
at the station. Okay, okay... let's
say you didn't see it. So I'll tell
you about it.

He grabs her by the arms, forces her to face him.
Zorelli talks quickly, desperately.

ZORELLI

(continuing)

When you were at the station one time
we videotaped you.

(on her look)

That's right, we taped you! That's
my job. I'm a cop. And we saw you
pull out that photo you were carrying
and compare it with the ones of Roger
Grimes.

FALLON

You know his name...

ZORELLI

We're not morons, you know... So we
took the tape and enlarged it. I
saw your father and Grimes together.
Meaning he knew him all along.

(on lack of reaction)

You're not surprised, are you? So
it was the photo. Okay, okay...

Fallon gives him a hard, sharp look, keeps her arms
wrapped around herself, walks away. Zorelli blocks
her.

ZORELLI

Look, I never felt this way about
a woman before! You're driving me
nuts! Is that what you want?

(more)

(CONTINUED)

62 CONTINUED: (2)

62

ZORELLI (Cont'd)
(she looks straight
ahead, walks)
What do you want me to do, Fallon?
You want me to quit my job for you?

FALLON
No!!

ZORELLI
(going nuts)
You want me to get another job? I
got a Ph.D. Maybe I can teach.

FALLON
I don't want you to do anything!

ZORELLI
I'll dye my hair... I'll change my
name? What do you want from me,
Fallon?

FALLON
How could you betray me like that??!!

ZORELLI
Betray you...?

FALLON
And then make me betray my father!!

ZORELLI
I didn't!!

FALLON
You used me, you manipulated me!
What kind of a man are you??

ZORELLI
I never gave that damn photo to my
superiors, that's what kind of man
I am! I kept it at my loft. They
asked me for it and I told them I
didn't have it. You know what that
means? You know what I'm risking?
My career. Even jail. And why?
All because I was dumb enough to...
to... to fall in love with you.

Fallon SLAPS him hard and explodes even more...

FALLON
Don't say that to me!

(CONTINUED)

62 CONTINUED: (3)

62

ZORELLI

You know something? At least one
of us has a screw loose.

FALLON

Get out of here, Zorelli. Just get
out of my life!

ZORELLI

All right. Okay!

He starts away, then turns suddenly, pulls a manila
envelope out of his jacket pocket and hands it to
her.

ZORELLI

Here. Why don't you take this!

FALLON

What is it?

And yanking open the manila envelope, he pulls out
the famous picture.

ZORELLI

(exploding)

It's that picture you were so damned
worried about! It's yours. Okay?
You can keep it!

And with that, he turns his back and stalks out.
MOVE IN to Fallon, holding the picture. Her eyes
begin to mist.

CUT TO:

63 EXT. DENVER-CARRINGTON - EST. - (STOCK) - DAY

63

64 INT. - BLAKE'S OFFICE - DENVER-CARRINGTON - DAY III

64

Blake is on the phone.

BLAKE

... Of course we'll cooperate fully
with the sub-committee hearings.
It's in our interest.

Jeff comes in without knocking, carrying a newspaper.
Jeff goes urgently to Blake's desk and throws the
paper on top of it, pointing to a box on the front
page.

(CONTINUED)

64 CONTINUED:

64

BLAKE
(on phone)
Could I call you later? Something
has come up. Thanks. Good-bye.
(hangs up)

JEFF
Look at this! In the newspaper
Alexis owns.

65 INSERT - THE NEWSPAPER

65

A boxed ad on the front page reads in bold: REWARD
GIVEN TO ANYONE WHO HAS INFORMATION ABOUT
CONSTRUCTION AT CARRINGTON PROPERTY 25 YEARS AGO OR
ABOUT ROGER GRIMES. CALL 555-4317.

BLAKE (O.S.)
Oh my God...

66 RETURN TO PREVIOUS SHOT

66

BLAKE
(continuing)
I guess Alexis is going ahead with
it.

This ominous note hangs in the air for a beat,
then...

JEFF
What are we going to do?

BLAKE
(beat)
Whatever it takes to protect us.

ON Jeff... deadly serious. Then HOLD on Blake:
determined to deal with the evil once and for all.

FADE OUT

END OF EPISODE 15