

Episode 1

INT: DEMERIA STUDY: AFTERNOON

Sami is standing in front of Stephano's portrait, staring up at it. Unseen by her, John walks in and goes to get a cigar.

JOHN

(Taking a cigar out of the box)

What's up Little Blondie?

SAMI

(Startled)

John? I didn't hear you come in.

John walks up beside her.

It gives me the creeps.

JOHN

It's just a picture.

SAMI

It's Stephano's picture. Just like this house.

JOHN

It's my house now.

SAMI

It's still the same creepy place.

JOHN

You think I'm creepy.

SAMI

You didn't use to be.

JOHN

But I am now?

SAMI

I didn't say that.

JOHN

But you think my house is creepy?

SAMI

It's still Stephano's house. Look around. You haven't changed anything. The portrait up of the man who stole your life is still hanging like shrine.

John looks up at the picture.

JOHN

You don't like the picture.

SAMI

Stephano isn't here. But he's still feels like he's the lord of the manor.

JOHN

It's my house now.

SAMI

Is it? Then why haven't you changed anything?

JOHN

I like it the way it is.

SAMI

You and Mom always had a home of love. It was bright and alive. It was always a safe place.

JOHN

And this isn't?

SAMI

It's a mausoleum. A monument to all the DiMera secrets.

JOHN

Does your mother feel the same way?

SAMI

How could she not?

JOHN

Do you want me to raze the place and start over? We'd all be looking for a place to live.

SAMI

You could start by taking that thing down.

JOHN
(Taking the portrait off the wall)
Now what?

SAMI
I can think of a better use of the match than lighting that cigar.

JOHN
Waste of a nice frame.

EJ walks into the room

EJ
What are you doing with my father's portrait?

JOHN
We're deciding that now. It could make fine dartboard.

EJ
Put it back.

JOHN
Little Blondie doesn't like it.

EJ
I don't care. Put it back.
(Grabbing the portrait)
He is still my father!

SAMI
He's the monster that tormented my family. Growing up I never knew from one day to the next which of my parents were going to disappear. One day, they told my dad was dead. But then no. His alive, but he looks different. Then mom's gone. Then she's back. Then my dad isn't my dad any more; he's John. My first dad is my day again, but he looks different. Why? Stephano. If it wasn't for him, I'd grown up with both my parents. If it wasn't for him, I be living happily with all my children and the love of my life!

JOHN
Isn't he the love of your life?

SAMI
Get real.

JOHN

You are staying with him why?

SAMI

I don't want my twins to grow up like I had to.

EJ

I'll be there for all of you.

SAMI

You can't replace Lucas. .

JOHN

You got me thinking.

EJ

Scary thought.

JOHN

You are right. I do need to make some changes. You are going to help me.

SAMI

What can I do?

JOHN

You know what Blondie likes? Turn this into a place she can call home. Money's no object.

SAMI

Are you serious?

EJ

This is still my father house.

JOHN

It's my house. Get use to it kid.

(Shouting)

Rolf!

ROLF

(Running in)

What is it?

JOHN

Get rid of that.

ROLF
Stephano's portrait?

EJ
I'll take care of it

JOHN
Get it out of my house.

Angrily EJ carries the painting out of the room.

Rolf, I have a new job for you. We're going to be redecorating.

ROLF
I'm not an interior designer.

JOHN
Learn how to diversify..

CUT

INT: DIMERA HOUSE HALLWAY: LATE AFTERNOON

Sami and Rolf walks down carrying a note pad and the baby monitor. She looks at the windows and makes a few notes. Turning, toward the door, she tried to open it. It's locked.

SAMI
Rolf. I can't open this door.

ROLF
(Nervous)
It stays locked.

SAMI
What's on the other side?

ROLF
(Pulling her away)
The west wing. Nobody goes there.

SAMI
Why?

ROLF
I have other duties to attend to. Excuse me.

Rolf rapidly leaves. Confused, Sami tries to open the door.

INT: DIMERA STUDY: EARLY EVENING

John is on the phone. Sami walks in.

JOHN

Right. Just take care of it. I'll expect an update tomorrow

(Hangs up the phone)

Well, what do you think?

SAMI

I couldn't get into the other wing of the house. The door was locked.

JOHN

Did you ask Rolf for the key?

SAMI

He wouldn't open it.

JOHN

Rolf!

EJ

(Walking in)

His in the kitchen.

JOHN

Where is the key to the west wing?

EJ

It's off limits.

JOHN

That's not what I asked. Rolf!

SAMI

Why?

ROLF

I'm coming.

(Entering the room)

I was getting the wine for dinner.

JOHN

Where is the key to the door to the west wing?

ROLF

No one is to go there. Stephano's orders.

SAMI

Why? What's in there?

EJ

I don't know.

JOHN

I want the key.

ROLF

I don't know where it is.

JOHN

Rolfie, why is that I don't believe you.

EJ

I'm telling you not to go there. It's not safe.

JOHN

You said you don't know what's there.

EJ

Father had his reasons.

JOHN

(Walking toward the door)

Anyone else curious?

SAMI

You don't have a key.

JOHN

I don't need no stinking key.

SAMI

(Following)

Good point.

CUT

INT: DIMERA HALLWAY OUTSIDE west WING DOOR: EARLY EVENING

John is picking the lock while Sami watches.

JOHN

Just about...got it.

EJ

(Running down the hall)

Don't do it!

JOHN

(Turning the knob)

To late junior

The door swings open to a large dark room. The last rays of the day filter between the curtains. The furniture is covered. The room is decorated more feminine than the rest of the house. It appears to have been closed off for a long time.

CUT

INT: ROOM IN WEST WING: EARLY EVENING

From the perspective of near the ceiling, John, Sami and EJ are seen in the doorway. The perspective circles around the room focusing on John and Sami as they walk in the door. EJ refuses to enter

EJ

Don't go in there.

SAMI

It's all musty.

EJ

I beg you.

JOHN

What are you afraid of Elvis?

EJ

Sami, for the sake of your children.

JOHN

What secrets did Stephano hide here?

SAMI

Maybe you should say who did he hide here?

JOHN

It wasn't me. My accommodations weren't as grand.

SAMI

(Walking to EJ)

So whom did your father lock up here?

The perspective stops and focuses on EJ

My mother? Did he keep her here? Or did he kidnap another woman?

EJ

I don't know Samantha. I just know you have to get out of there

EJ reaches for her. The perspective rush at him, knocking him backwards onto the floor. He wipes the blood from his nose. Stunned, EJ stares at her.

Why did you hit me!

SAMI

I didn't.

JOHN

(Looking from EJ to Sami)

You're stronger than you look.

CUT

INT: CARVER LIVING ROOM: EARLY EVENING

Celeste walking down the stairs after putting Theo to bed. Reaching the bottom stair, she suddenly stops and fearfully looks around.

CELESTE

Something is wrong. I can feel it.

She picks up her Tarot deck. Queen of Sword fall on the table

What does this mean?

The Tower drops beside it. The front door slams open. Celeste doubles over in pain.

Oh, my God! The seal has been broken!

Episode 2

INT: ROOM IN WEST WING: EARLY EVENING

Sami and John are standing over EJ. Furious, he looks up at them.

JOHN

You're bleeding.

EJ

No kidding.

JOHN

What are you mad me for? I didn't hit you.

SAMI

Don't look at me. I didn't.

EJ

(Standing)

You're right. I did it myself.

JOHN

(To EJ)

I heard about people like pain.

SAMI

Maybe it was the ghost of one of your father's victims.

JOHN

(To EJ)

If I had known, I'd have helped you out with it.

EJ

I saw you.

SAMI

(She marches into the room)

You saw wrong.

JOHN

It'd be no trouble.

EJ

(To John)
No thank you!

JOHN
Just thought I'd help.

EJ
Enough of this. Everybody out. We'll lock it up.

JOHN
You have a key?

Sami pulls open the drapes and looks around the room. She likes what she sees. Turning on the hallway light, she walks down the hall and looks into the rooms as she goes.

EJ
Don't you.

JOHN
I picked the lock.

EJ
Just unpick it.

JOHN
You're kidding.

EJ
(Looking for Sami, but refusing to enter)
Where did she go? Sami!

JOHN
Maybe Rod Serling took her to the Twilight Zone.

EJ
Sami!

SAMI
(Walking into sight)
I'm right here. Don't have a cow.

EJ
You can remember an old TV show, but you can't remember your family.

JOHN

Strange isn't it. Maybe I like the show better.

EJ

Sami, I demand you come out of there.

SAMI

(Walking back to the door)

You demand?

JOHN

Didn't she just bloody your nose?

EJ

Shut up John! Sami, come out of there this instant!

JOHN

Going for a matched set?

EJ glares at him. John throws up his hands and steps out of the way.

My money is on the girl.

SAMI

Woman!

JOHN

Whatever.

EJ

Just listen to me. Father said this part of the house isn't safe.

JOHN

The floor seems to be intact. No holes in the roof.

SAMI

It's beautiful. It would be great for the twins. I was afraid that when they started crawling and fall down the stairs. With the door closed, this part of the house is completely cut off. And there is room for Will, if he will ever forgive me enough to visit.

JOHN

Just how long did you plan on being here?

EJ

I forbid it.

JOHN

I'd like to double my bet.

SAMI

It's not up to you.

EJ

I'm their father.

SAMI

Johnny's father.

EJ

Like you would let me forget!

SAMI

I'm their mother.

JOHN

And it's my house. Now that we got our roles straight. Sami, are you asking use this part of the house?

SAMI

John, could we? It would take a lot of work to clean it up.

EJ

It's not safe!

JOHN

I could have a contractor check it out.

SAMI

Would you?

JOHN

Does this mean I'll be able to keep my manly man furniture in the rest of the house?

SAMI

Don't you want to make a few changes?

EJ

I said no.

JOHN
(To EJ)
Slow learner.

SAMI
My mom would really like it.

JOHN
(Walking into the hallway)
I think about it.

EJ
Sami, come out here. I want to talk to you.

SAMI
Come in here. I want to look around some more.

EJ
I just want to talk to you.

SAMI
Are you afraid?

EJ
(Hesitates, but slowly walks in)
I just don't want you to get hurt.

SAMI
What's going to hurt me?

EJ
I don't know. Father must have had a reason.
CUT

EXT: CARVER'S HOUSE: NIGHT
Abe and Lexie meet at the front door. Abe takes out his keys to unlock the door.

LEXIE
The house is dark. Mom must have gone to bed early.

Abe goes to insert the key and the door swings open.

ABE
(Reaching for his gun)

Something is wrong. The door's open.

LEXIE
(Trying to push past him)
Theo! Mom!

ABE
(Blocking her path)
Let me.

Abe opens the door and walks in. He turns on the light. The room has been ransacked. Celeste has collapsed beside the table. Her Tarot cards are scattered on the floor.

LEXIE
(Going to her)
Mom.

ABE
(Walking upstairs)
I'll check on Theo.

LEXIE
She has a pulse and she's breathing.
(Further examining her)
Mom. Mom, wake up.
(Calling upstairs)
Abe, is Theo--

ABE
(Running back down)
His fine. Sleeping peacefully. The damage seems to be just down here. Maybe Celeste scared whoever it was away?

LEXIE
I can't find where she's hurt. Could you get my bag? It's in my car.

ABE
(Taking out his phone)
Back seat?

Lexie nods. Abe walks toward the front door.

ABE
(On his phone)

This is Abe Carver. I need a squad car and an ambulance at my home. We had a break in.

He walks outside.

LEXIE

Mom, you have to wake up. We need you. Theo needs you. I need you.

ABE

I need you too.

(Giving Lexie her bag)

Come Celeste. Wake up. Theo is calling you.

Slowly Celeste starts to wake. For a moment, she lays there trying to focus.

CELESTE

Alexandra, what happened?

LEXIE

(Hugging her)

Mom!

ABE

Don't you remember?

CELESTE

I had just put Theo to bed and I came back downstairs. There was something wrong.

Celeste tries to sit up.

LEXIE

Wait for the ambulance.

CELESTE

(Sitting up)

I'm not hurt. I picked up my cards. The Tower--The Queen

ABE

The patrol cars are on the way

CELESTE

(fearfully)

Abraham, there is nothing they will be able to do. Nothing anybody can do. The seal has been broken. She's free.

LEXIE
Who?

CELESTE
Alexandra, you have to take you family and go. Hide some place far away.

ABE
She who?

LEXIE
I can't say her name. It would bring her back.

Sirens are heard in the distance, coming closer.

ABE
(Going to the door)
I'll meet the officers.

He exits.

CELESTE
Alexandra, you must listen to me. You aren't safe. Neither is Theo. None of Stephano's children or grandchildren are.

LEXIE
Tells us who she is.

CELESTE
You can't stop her. The angels are on her side. She'll finally get the justice Stephano deprived her of.
CUT

INT: TONY DIMERA'S BEDROOM: NIGHT
Tony is in bed asleep. The shadow of a woman's hand gently caresses his cheek. He stirs but doesn't awake.

WOMAN'S VOICE
(Whispers)
I love you Tony.

TONY
(In his sleep)
Where are you?
(A tear slips down his cheek)
I've miss you.

WOMAN'S VOICE

You won't have to for much longer.

A white rose appears on the pillow beside him.

CUT

INT: TONY'S BEDROOM: MORNING

Tony wakes with a start. Confused, he tries to focus. He sees the rose and sits straight up in bed.

TONY

(Laughing at himself)

Anna. It must have been. It's the only thing it could be. Why didn't she wake me up?

CUT

INT: ANNE'S HOTEL ROOM: MORNING

Anna is asleep in bed. The phone rings. She reaches from beneath the blanket and pulls receiver under the blanket

ANNA

This better be good.

TONY

(Off screen)

Why didn't you wake me up?

ANNA

Why should I wake you up?

TONY

(Off screen)

Last night. When you crept in to give me the rose. It was so sweet.

ANNA

Rose? I didn't give you any rose. .

TONY

(Off screen)

You could have awakened me. I could have made room for you.

ANNA

I was in my bed last night. All night. By myself.

(Angrily sitting up in bed)

Obviously, it was one of your other women who made the late night call.

(Hangs up)

I'm not going let him upset me. I'm not. I'm going back to sleep.

She flops back down and pulls the blanket back over her head.

The son of a bitch!

CUT

INT: TONY'S BEDROOM: MORNING

Tony stares at the phone.

TONY

If it wasn't Anna. Who?

He looks at the rose on the pillow.

CUT

Episode 3

INT: TONY'S BEDROOM: MORNING

Sitting up in his bed, Tony stares at the phone.

TONY

Bloody hell?

He looks at the rose on the pillow.

CUT

INT: BO AND HOPES LIVING ROOM: MORNING

Bo is drinking his morning coffee, while doing research on the computer. Hope comes downstairs carrying Ciara.

HOPE

Look there's daddy.

BO

Hey Doodlebug.

Hope sets Ciara on Bo's lap. They kiss.

Morning Fancy Face. I made coffee.

HOPE

(Sitting beside him)

You're up early. What's Skystream?

BO

It's a self-contained wind generator for individual homes. According to this, it works at lower wind speeds.

HOPE

I'd love to get off the grid. Wasn't it Al Gore who tried to set up at his house, but the zone board wouldn't approve it.

BO

It shouldn't be a problem with this system. It's only about as tall as the house. But I'm going to check it out.

There is a knock at the door. Hope answers it. Roman is standing on the other side.

ROMAN

(Walking in)

Hey, Hope. Bo.

BO

Roman. What's up?

ROMAN

Someone broke into Abe and Lexie's house last night.

HOPE

Anyone hurt?

ROMAN

Abe and Lexie found Celeste unconscious on the floor when they got home.

HOPE

What about Theo?

ROMAN

He's fine. The strange part is that they just tossed the place. They didn't take a thing.

BO

Does Celeste know who it was?

ROMAN

You know everything I know. I'm on my way over. Thought you'd want to go.

BO

Definitely.

(Giving Ciara to Hope and kissing them both)

Let's go.

HOPE

Tell Lexie that I'll call her.

BO

Will do. Love you.

HOPE

Love you too. Wave bye-bye to daddy.

Bo and Roman leave. She sits down on the couch to turn off Bo's laptop. Instead, she reads a little of the information.

This is a great idea. We'll save it for daddy.

After turning off the computer, Hope carries her toward the kitchen.

What does the most beautiful little girl want for breakfast?

CUT

INT: CELESTE'S BEDROOM: MORNING

Celeste is standing by the window, looking out and crying. There is a knock on the door. Celeste is startled.

LEXIE

(Opening the door)

Mom?

CELESTE

Over here darling.

LEXIE

(Carrying a breakfast tray)

I brought you breakfast.

CELESTE

I'm not hungry.

LEXIE

Let me take you to the hospital.

CELESTE

The doctors can't fix what is wrong. Alexandra, you must take your family away from this place. No one with Stephano's blood is safe.

LEXIE

What are you talking about? One of Stephano's enemies. Tell Abe. He'll be able to protect us.

CELESTE

Abraham can't protect us from the dead.

LEXIE

Are you talking ghost?

CELESTE

A vengeful spirit.

LEXIE

Who?

CELESTE

I darn not mention her name. She will hear and come. I've done nothing to stop her from coming back.

LEXIE

There's no such thing as ghosts.

CELESTE

How little you know my daughter.

LEXIE

I might not know about spirits, but I do know medicine. You need to checked out.

CELESTE

I will make a deal with you. I will do as you ask, if you, Theo and Abe will promise that you will wear the amulets I will make for you.

LEXIE

I don't know if Abe will agree.

CELESTE

I will also have set protection around the house.

LEXIE

With crystals, like on Charmed.

CELESTE

Talismans come in all different size and shapes. They used crystals as part of their tradition. I have another.

LEXIE

This isn't going to involve dead chickens.

CELESTE

No darling. No one will even notice that it has been done. Except for her.

LEXIE

Her who? Just tell me.

CELESTE

Don't ask me any more questions. I can't answer them.

LEXIE

At least tell me why?

CELESTE

She lied to Stephano. He made her pay for the rest of her life. He took her freedom. Her child. She cursed him and all his children. She vowed with her last breath that she would take all his children, like he took her daughter. I was able to stop her. She was locked away. Last night she was freed and none of you are safe.

CUT

INT: ROOM IN WEST WING: MORNING

Dressed for cleaning, Sami is vacuuming a couch. The curtains have been removed and the windows are open. The baby monitor sits on one of the tables. She is very focused on cleaning the room. From a perspective from above, she is being watched. She hears what sounds like a baby crying. She turns off the vacuum and picks up the monitor; the sound isn't coming from it. She hears it again from the window. She goes to it. A long haired white cat sits on the branch close to the window. No longer a kitten, but not yet an adult, it plaintively meows at her.

SAMI

How did you get there?

She takes the screen out and the cat jumps inside. Immediately, it starts rubbing around her legs. She picks her up and she purrs.

Little

(Doing a tail check)

girl, you shouldn't be up so high in the tree. You could hurt yourself.

EJ
(Off screen)
Samantha!

SAMI
In here.

EJ walks just inside the door.

EJ
What are you doing?

SAMI
Cleaning. What does it look like?

EJ
(Seeing the cat)
Where did that come from?

SAMI
She was in the tree. I took the screen out and she jumped in. Growing up, I've always wanted a cat. But my dad is allergic

EJ
Get rid of it.

The cat hisses and growls at him

SAMI
(To the cat)
Don't worry about him. I like you. EJ, what do you want?

EJ
I want you to stop this foolishness. You and the children have perfectly good rooms already. As soon as I get back on my feet, I get us a place of our own.

SAMI
What makes you think I want to live with you? We're married in name only. Once the whole immigration thing is taken care of, we're ending this sham of a marriage.

EJ
That could take a very long time.

SAMI
I think I'll do some research. Maybe I can speed things up.

EJ
Don't you trust me to take care of it? After all, I am the lawyer.

SAMI
And I'm the high school drop out.

EJ
I wasn't going to say it.

SAMI
But that is what you meant. I may not have graduated, but I'm not stupid.

EJ
Darling, I never said you were.

SAMI
No. You implied it.
(To the cat)
You hungry. Let go down to the kitchen and get you something eat.
(Grabbing the monitor and walking toward the door)
We have to give you a name.

EJ
What about the twins?

SAMI
What about them?

EJ
Who is going to take care of them while you are being a scullery maid and playing with your new friend.

SAMI
What are you hiding EJ?

EJ
Nothing. I'm hiding nothing.

SAMI

(Looks at EJ then at the cat)

Are you hungry? Good.

(To EJ)

Put the screen back in the window.

Sami and the cat leave. EJ picks up the screen and starting to put it back. From above, EJ is being watched. Suddenly, the screen is ripped from his hands and flies across the room. It bounces off the wall and flies back at his head. He ducks. It gently bounces off the wall beside the window. The perspective zooms in and past EJ. An unseen force picks up the screen and inserts it back into place. Panicky EJ backs out of the room and slams the door.

CUT

INT; A BRIGHT, CHEERY STORE: AFTERNOON

Matching red valances are hung not only over the door window, but all long the large one that looks out onto the flight of steps that leads up to the street level. A variety of wind chimes hang in above a two red straight back chairs and a matching love seat. There is a low table between them with a Virgin Mary candle and two bud vases of white roses on either side. Even in the bright sunlight, the flame can seen dancing in the opaque glass. In the center of the store, religious statues from many cultures sit table, while the larger ones were placed on the floor. There are three tiered displays of candles, including one that is covered with glass pillar candles dedicated to the saints. Half of far wall is covered with shelves of books; the remaining wall has masks and wall plaques hanging from it. In the back of the store is a rounded archway that leads to other rooms. On the back wall is a glass counter, containing jewelry. On the wall behind are strings of beads, feathers, small leather pouches and other jewelry making supplies. Closer to the door are both packaged and bulk incense; Lauren Harridge, an older woman with swept up brown hair and intense hazel eyes stands behind it, weighing and packaging bulk incense. Another glass counter with jewelry and register stands in front of the door.

Through the window, Celeste and Lexie can be seen walking down the stairs to the door. They enter and the wind chimes along with window sing out in harmony. Lauren looks up from her work smile, but it quickly vanishes.

CELESTE

(As they walk in)

Please darling. Wait for me in the car.

LEXIE

I've never seen this shop before.

CELESTE

Those who need it know how to find it. I'll only be a few moments.

LEXIE

I'll look around, while you do what you have to do.

LAUREN

Celeste, it's been a long time. Does it have anything to do with the ill wind that blew through last night?

CELESTE

Only in the same way as we did so many years ago.

LAUREN

So the seal has been broken.

LEXIE

I'm Lexie Carver.

LAUREN

I know who you are. It is a shame your mother refuses to share your heritage with you.

CELESTE

Lauren. Now is not the time.

LAUREN

Will it ever be the time?

CELESTE

I need to protect my family.

LAUREN

She found you so quickly?

CELESTE

Last night.

LEXIE

Do you know who broke into my house?

CELESTE

Please, Alexandra.

LAUREN

If you taught her, she would understand.

CELESTE

I don't want her to understand. Innocence is its own protection.

LAUREN

True enough. Collin arrived this morning and found her calling card on the front window. He just finished cleaning it off.

CELESTE

What are you and the others going to do?

LAUREN

She has little interest in us.

Collin Harridge, a man whose enthusiasm and spry gait belies contrast the grayness of his hair and the age written on his face, walks through the archway in the back of the store.

COLLIN

I thought I heard guests.

(Stopping when he sees Celeste)

So it is true. She is free.

CELESTE

I need to protect my family.

LAUREN

As do we all.

COLLIN

Unkind Sweetheart. We all made the decision to interfere and prevent balancing of justice.

LAUREN

I know. Celeste, what do you need?

Collin studies Lexie.

CELESTE

St. Michael incense and candles. Florida water. Blessed salt. Three St. Michael's amulets. One is for a child.

Lauren pulls a box filled with red bandanas from beneath the counter. She takes several out and offers them to Celeste.

LAUREN

I blessed these with Florida water last night. Something told me extra would be needed.

(Walking round the counter to the candles)

Do you want the Seven

(She looks at Lexie)
Saint candles as well?

CELESTE
Yes please.

LAUREN
The rest is in the back. Come with me.

Lauren and Celeste walk down the back hallway. Collin walks to Lexie. He tilts her head up so they make direct eye contact.

COLLIN
Your father's evil has touched you.

Lexie backs away.

I see the tears you cause others around you.

LEXIE
That was along time ago.

COLLIN
(To Celeste)
She should leave.

LEXIE
I'm not leaving. This isn't real.

Collin walks behind the back jewelry counter and takes a red cross from behind the glass. He takes it back to Lexie.

COLLIN
(Offering it to Lexie)
This is for you child.

LEXIE
It's beautiful.

COLLIN
You must always wear it.

LEXIE
(Suspicious)

Why?

COLLIN

Make an old man happy and worry a little less.

CELESTE

(Reappearing with a small box in her hands)

Lexie, take it. It is a great gift that he is offering you. It just might save your life and that of your son.

LEXIE

(Accepting it)

Thank you. It is very beautiful.

COLLIN

In order for it be effective, you must put it on before we leave here.

LEXIE

(Putting it on)

Thank you.

CELESTE

Will you be closing for a while?

COLLIN

(Encircling his arm around Lauren)

Nonsense. We weather worse storms before. Besides where is everyone going to go for candles?

LAUREN

(Smiling up at him)

Batten down the hatches. Full speed ahead.

Episode 4

CELESTE

Yes please.

LAUREN

The rest is in the back. Collin, knew you would be coming. He prepared what you will need. Come with me.

Lauren and Celeste walk down the back hallway. Collin walks to Lexie. He tilts her head up so they make direct eye contact.

COLLIN

Your father's evil has touched you.

Lexie backs away.

I see the tears you cause others around you.

LEXIE

That was along time ago.

COLLIN

You should leave. Your actions have many you more vulnerable.

LEXIE

I'm not leaving. This isn't real.

Collin walks behind the back jewelry counter and takes a red cross from behind the glass. He takes it back to Lexie.

COLLIN

(Offering it to Lexie)

This is for you child.

LEXIE

It's beautiful.

COLLIN

You must always wear it.

LEXIE

(Suspicious)

Why?

COLLIN

Make an old man happy and worry a little less.

CELESTE

(Reappearing with a small box in her hands)

Lexie, take it. It is a great gift that he is offering you. It just might save your life and that of your son.

LEXIE

(Accepting it)

Thank you. It is looks very old.

COLLIN

Marie Laveau blessed it for my great grandmother. I give it to you in your mother's name. In order for it to be effective, you must put it on before we leave here.

LEXIE

(Putting it on)

Thank you. I am honored.

CELESTE

Will you be closing for a while?

COLLIN

(Encircling his arm around Lauren)

Nonsense. We weather worse storms before. Besides where is everyone going to go for candles?

LAUREN

(Smiling up at him)

Batten down the hatches. Full speed ahead.

CUT

INT: MAGGIE'S RESTAURANT: LUNCH TIME

The movers are rapidly putting the tables and chairs back into place after bringing in the new piano. Frantically Maggie and the wait staff reset the tables as the lunch crowd starts to come in. Doug and Julie slip in through the bar. They sneak up behind her.

DOUG/JULIE

Surprise!

MAGGIE

Doug. Julie. That was mean.

JULIE

Want some help?

MAGGIE

All I can get. The movers were stuck in traffic and we're late opening.

DOUG

(Going to the piano and sitting down)

What do we have here?

MAGGIE

I thought it would be a nice touch to have live music a couple times a week.

DOUG

(Playing around on the keyboard)
It has a good tune.

JULIE
We won't see him for a while. So catch me up.

MAGGIE
I don't know where to start.

Doug starts playing and singing "Always"

Oh, my. I've missed that.

JULIE
So has he. But he won't admit it.

Julie sits beside Doug and they harmonize for the rest of the song. At the end, they kiss.

MAN IN FIFTIES/EARLY SIXTIES
(Walking up to Maggie)
Excuse me. Is that's Doug Williams?

MAGGIE
(Proudly)
Yes. He is.

MAN IN FIFTIES/EARLY SIXTIES
My wife and I thought so.
(Hesitant)
We used to go to Doug's Place. It's where I asked Rachael to marry and where she told me I was going to be a father. Both times, he sang "For All We Know". Today is her birthday. It would mean so much to both of us--

MAGGIE
I'll see what I can do. What's your name? David.
(Walking to the piano)
You have a request.

DOUG
All ready. Maybe I should put out a jar. Make a few bucks.

MAGGIE
They were engaged at Doug's Place. You sang "For All We Know" for them.

DOUG

That was a long time ago.

MAGGIE

It's Rachael's birthday.

JULIE

You remember the words.

DOUG

I don't know.

JULIE

I'll help.

MAGGIE

It's so romantic.

DOUG

This is emotional blackmail.

JULIE

Yes darling. But you love me anyway.

MAGGIE

(To the crowd)

Rachael, David wants you to stroll back down memory lane.

Doug sings the first part of the song and changes to Happy Birthday. The rest of the lunch crowd joins in. Rachael and David kiss.

(To Doug)

I bet you still have a lot of fans in town.

DOUG

What are you getting at?

JULIE

You miss it.

DOUG

I can't reopen Doug's Place.

MAGGIE

No. But you can move Doug's Place here. When you are in town that is.

DOUG
I don't know.

JULIE
Yes you do. He'll do it.

MAGGIE
Will you?

DOUG
Okay. I'll do it.

MAGGIE
Just to make sure
(Turns to the diner)
I'd like to announce the return of Doug Williams!

The crowd applauds.

DOUG
(To Julie)
What did you get me into?

JULIE
Exactly what you wanted.

They kiss
CUT

INT: SALEM POLICE STATION: EARLY AFTERNOON
Celeste walks into the station.

CELESTE
(To officer)
Commander Carver.

OFFICER
He's in his office. Who should I say is here to see him?

CELESTE
I know the way.

Celeste walks past the him and knocks on Abe's door

ABE
(Off screen)
Come in.

Celeste opens the door.
CUT

INT: ABE'S OFFICE: EARLY AFTERNOON
Abe is sitting behind his desk. Roman is sitting in a chair. Bo is pouring a cup of coffee.

ROMAN
We've been able to identify and exclude all the prints so far. However, I do have a question. Bo what were your prints doing on Abe's bowling trophy? Having you gotten over that yet?

BO
I was robbed.

CELESTE
(Walks in)
Abraham.

BO
Coffee anyone? Hi Celeste.

ABE
Celeste, what are you doing here? Is everything okay at home?

CELESTE
Yes. Alexandra and Theo are spending the afternoon in the park while I made the house safe.
(Taking a St Michael's metal out of her purse)
You need to wear this at all times.

ABE
(Accepting it)
What is it?

CELESTE
A St. Michael amulet. It will protect you from the evil that was released from the DiMera mansion.

ROMAN
What about the mansion?

CELESTE

A great evil was freed last night.

BO

Evil? What evil?

ABE

Celeste it was an intruder. Not an evil spirit.

CELESTE

Abraham, after all that you have seen in this town--after all the evil Stephano created, do you still doubt me.

ABE

I don't mean to. But Celeste it doesn't make sense.

ROMAN

Sami and the twin are staying there with John and Marlana.

CELESTE

Her son is a DiMera. He's not safe. She has to leave there.

BO

I bet EJ just loves living under the same roof with John. It must make for some interesting dinner conversations.

CELESTE

EJ is back at the mansion? EJ should have known better.

ABE

(Clasping the chain around his neck)

Done.

CELESTE

Promise you won't take it off. Not for any reason.

ABE

I promise.

CELESTE

Thank you Abraham. Roman, talk to Sami. She needs to get away from the mansion for her son's sake.

Celeste leaves.

ABE

She's Lexie's mother.

Bo ad Roman nod.

CUT

INT: OUTSIDE ABE'S OFFICE: EARLY AFTERNOON

Celeste dials her phone.

CELESTE

Elvis. I need to talk to you. Now. I know. I'll meet you at the mansion. I don't care. Just be there.

She hangs up the phone and walks out of the station.

CUT

INT: ANNA'S OFFICE: EARLY AFTERNOON

Anna is on the phone.

ANNA

Thursday. 2 pm. I'll be there.

Tony arrives carrying a dozen white roses. He opens the door with great flourish. Anna angrily stares at him.

You won't be sorry. I'll see you then.

(She hangs up the phone)

I'm not talking to you.

TONY

Anna my love. These are for you.

ANNA

Take your flowers and shove them where the sun doesn't shine.

TONY

I was just taking you for the one you left me last night.

From a perspective from the ceiling, they are watched.

ANNA

For the last time.

(She grabs the flower and hits him over the head)

It wasn't me.

TONY

It was good I had the forethought to have the thorns removed.
(Gently embracing her)
You should have woken me.

ANNA

(Looking him in the eyes)
It wasn't me.

TONY

It had to be you.

ANNA

What about Kate or your new intern? Maybe she needed help with a personal problem again.

TONY

Anna. Love of my life, you are the only one with a key.

ANNA

I can fix that.
(She takes the key off her ring and hands it to him)
Here.

TONY

(He takes the key and drops in her cleavage)
Anna. Sweet.

ANNA

Tony! You take it back.

TONY

Certainly. Let me help you find it.

ANNA

Touch me and pull back a bloody stump.

TONY

(Walking out the door)
I love you.

ANNA

Tony!
(He closes the door behind him)

I love you too.

Anna picks up one of the roses. She pricks her finger on a thorn.
Owe!

She carefully examines the remaining roses; they are covered with thorns.
CUT

INT: DIMERA MANSION ENTRANCE WAY: EARLY AFTERNOON
EJ walks in. He turns to close the door and Celeste walks up.

EJ
Celeste.

CELESTE
(Walking in)
Why did you let it happen?

EJ
(Closing the door)
What makes you think I didn't try?

CELESTE
Stephano told you never to open that door.

EJ
What was in there?

CELESTE
I shouldn't have listened to Stephano. If I hadn't Alexandra and my grandson would be safe. And if you had done what you were told, your son wouldn't be at risk.

EJ
Why is Johnny in danger?

CELESTE
She cursed all with DiMera blood.

EJ
What did father do to her?

CELESTE
What he does to everyone who he thinks has betrayed him.

EJ

He killed her.

CELESTE

Her broken heart killed her. But not after years of being locked away. Not until after Stephano stole her child. She died alone, knowing that her daughter was being corrupted by Stephano's evil. She swore that she would take his children like he had taken hers. I would do no less her place.

EJ

Is that why you special lock was so easily broken?

CELESTE

There was nothing easy about it. Only special person could have broken the seal. Who opened the door? You must tell me.

EJ

It was Sami and John. He picked the lock.

CELESTE

John? It couldn't been. Only someone, who had bested Stephano...

(Walking toward the stairs)

I need to talk to her.

EJ

CELESTE!

CUT

INT: ROOM IN WEST WING: EARLY AFTERNOON.

Sami is stands on a ladder, putting up the freshly washed curtains. The twins are in a playpen on the other side of the room. Their eyes track as someone only seen by them walks to the playpen. They laugh and giggle. Johnny tosses his rattle. It hits the floor

SAMI

(Hearing the rattle, Sami turns around)

Just a second Johnny. I'll get it.

Johnny points at it. An unseen hand returns it to him. He giggles. Sami finishes hanging the curtain and gets down off the ladder. She walks to the twins and looks around on the floor. She sees Johnny has it.

I though I heard you drop it. Silly mommy.

Celeste walks in the door, followed by EJ

Ever heard of knocking?

EJ

What are the children doing in here?

SAMI

Close the door.

EJ

(Closing the door)

What kind of mother are you? It's filthy.

SAMI

If you had asked--John hired a cleaning crew. The whole wing is spotless.

Celeste looks around the room as if she expects to find someone.

Hello Celeste. Long time. What are you doing here?

CELESTE

I need to talk to you Samantha. You can't stay here. It's not safe.

SAMI

Is that why EJ brought you? He couldn't convince me but he thought that you would?

The white cat walks into sight from one of the rooms down the hallway and towards the sitting room.

John said it's perfectly safe.

The cat meows. Celeste sees her.

CELESTE

(Terrified)

Moonshine?

CUT

Episode 5

INT: ROOM IN WEST WING: EARLY AFTERNOON.

Sami is stands on a ladder, putting up the freshly washed curtains. The twins are in a playpen on the other side of the room. Their eyes track as someone only seen by them walks to the playpen. They laugh and giggle. Johnny tosses his rattle. It hits the floor

SAMI

(Hearing the rattle, Sami turns around)

Just a second Johnny. I'll get it.

Johnny points at it. An unseen hand returns it to him. He giggles. Sami finishes hanging the curtain and gets down off the ladder. She walks to the twins and looks around on the floor. She sees Johnny has it.

I thought I heard you drop it. Silly mommy.

Celeste walks in the door, followed by EJ

Ever heard of knocking?

EJ

What are the children doing in here?

SAMI

Close the door.

EJ

(Closing the door)

What kind of mother are you? It's filthy.

SAMI

If you had asked--John hired a cleaning crew. The whole wing is spotless.

Celeste looks around the room as if she expects to find someone.

Hello Celeste. Long time. What are you doing here?

CELESTE

I need to talk to you Samantha. You can't stay here. It's not safe.

SAMI

Is that why EJ brought you? He couldn't convince me but he thought that you would?

The white cat walks into sight from one of the rooms down the hallway and towards the sitting room.

John said it's perfectly safe.

The cat meows. Celeste sees her.

CELESTE

(Terrified)

Moonshine?

SAMI

(Looking at the cat)

Do you know her? Does she belong to someone?

CELESTE

(Composing herself)

I'm sorry she couldn't be.

SAMI

Who is Moonshine?

CELESTE

Renee DiMera's cat.

EJ

My dead half sister.

SAMI

I know who she is. Stephano had her killed.

CELESTE

Stephano would never let her be harmed. Of all his children, he loves her best.

SAMI

To bad for you EJ.

(Picking up the cat)

Moonshine? What you do think?

(The cat meows and purrs)

I like it too. Moonshine it is.

EJ

Keep it away from the children. You don't know what kind of diseases it has.

SAMI

According to the vet, Moonshine is perfectly healthy. EJ, I'm fed up with you giving me orders. You know nothing about the care of children.

CELESTE

Samantha, I need to talk to you.

EJ

Will is a sterling example of your mothering skills.

SAMI

That was uncalled for.

CELESTE

Elvis please let me talk to her.

EJ

Fine. I'll take Johnny down stairs.

Moonshine leaps from Sami's arms and jumps into the playpen. Celeste screams. Moonshine rubs around the twins. EJ reaches for her; she hisses and lashes out. EJ snaps back for an instant, before reaching for her again. He is bitten. Sami intervenes between him and the playpen. Immediately Moonshine calms down and lies down between the twins.

CELESTE

(Stunned)

I don't understand.

EJ

That animal is rabid. It needs to be destroyed!

SAMI

I wouldn't if I was you.

CELESTE

There is something else going on here.

SAMI

She was protecting the twins.

EJ

From me?

CELESTE

Yes. She was. Samantha, where did get her?

SAMI

She was outside the window in the tree. I took the screen out and she jumped in.

CELESTE

She wasn't in the room until you let her in.

SAMI

Yes. Why?

CELESTE

She isn't part of the curse.

SAMI

Curse?

EJ

Yes, my father and his whole blood line were cursed.

SAMI

Why am I not surprised. EJ you're bleeding on my clean floor. Do you want to go put a band-aid on that?

EJ

You compassion is overwhelming.

SAMI

If you had listened to me, you wouldn't have been scratched.

EJ

(Leaving)

That animal isn't going to stay. I'll see to it.

CELESTE

What has EJ told you about these rooms?

SAMI

Not much. John wants me to redecorate. I found the door and Rolf refused to open it. I asked John. Neither him nor Rolf would open if for him either. They said Stephano forbid it. John picked the lock.

CELESTE

There was a reason.

SAMI

What reason?

CELESTE

A long time ago, Stephano locked a woman who betrayed him in her. Everyone thought she was dead. Including her daughter. She lived out her life alone. With her last breath, she cursed Stephano and his children

SAMI

Stephano does bring out the worse in people.

CELESTE

I needed to protect Alexandra, so I sealed the room. I never thought anyone would be able to beat Stephano so I made that the key. Only someone who had bested Stephano would be able to free her spirit.

SAMI

John--

MARLENA

(Walking into the room)

Sami. EJ came downstairs bleeding. Celeste. I didn't know you were here.

CELESTE

I came to talk to Samantha. But it seems my fears were unfounded.

(Walking toward the door)

I don't understand. But I know others who will.

Celeste leaves and closes the door behind her.

MARLENA

Sami, John has been very good about helping you and EJ by letting you live here.

SAMI

Mom, I know. I'm very grateful.

Moonshine jumps out of the playpen and goes to Sami.

MARLENA

You shouldn't take advantage.

SAMI

I have been doing some thinking.

(Picks up Moonshine)

I've always been dependent on others.

MARLENA

(Seeing Moonshine)

That's the vicious beast?

SAMI

Yes. If it wasn't for you and John, I couldn't take care of my children.

MARLENA

The one that attacked EJ?
(Scratching Moonshine's head)
He made it sound like you had a puma. She's just a baby.

SAMI

The vet said she was about four months old. She just looks older because she is all fur. I've been thinking for a while that I need to make some changes. I quit school because I got pregnant. I love Will and I don't regret having him.

MARLENA

You feel like you missed a benchmark.

SAMI

It always been something that I was embarrassed about. Soon my son will be able to get a better job than I can.

MARLENA

You can always get your GED.

SAMI

No. For once I want to do it right.

MARLENA

Do you want to go back?

SAMI

I called the school. I need sixteen credits to graduate.

MARLENA

You have thought this out.

SAMI

With help, I could finish in six months.

MARLENA

Then what? College?

SAMI

(Nodding)
I'm going to need help.

MARLENA

I'll do what I can.

John walks in followed by EJ. His arm has been bandaged.

John.
(Taking Moonshine from Sami)
See the big, bad kitty.

JOHN
Junior, is that the furball that attacked you?

EJ
It's a vicious beast.

John takes Moonshine and holds it toward EJ. Moonshine hisses. EJ flinches. John moves her away and she purrs. John once again holds her toward EJ and she hisses.

JOHN
It's like a Klingon and a tribble.

SAMI
You can remember an episode of Star Trek, but you can't remember your family.

JOHN
Funny isn't it. What's its name?

SAMI
Moonshine.

MARLENA
That's funny. Renee had a cat by that name.

SAMI
Celeste gave me the idea.

EJ
So what?

MARLENA
Sami needs our help.

JOHN
Doesn't she always.

MARLENA

This is different.

SAMI

I didn't finish high school and I can't get a good job without a diploma.

JOHN

I'll give you a job.

EJ

I can take care of my family.

SAMI

We are not a family! John, I don't want you to give me anything. I want a job that I've earned.

MARLENA

She wants to go back to school.

SAMI

But we need a place to stay.

EJ

Who's going to take care of the twins?

MARLENA

That's what's family is for.

EJ

I'm family.

SAMI

EJ, you have nothing to do with this. John, you didn't even know these rooms existed. And we'll be out way.

JOHN

(Absent-mindedly scratching Moonshine)

As long as Blondie stays--you and the rugrats can.

SAMI

(Pointing at the kitten)

All of us?

JOHN

(Giving her back to Sami)

Fine. The furball stays on this side of the door.

SAMI

Thank you John.

EJ

I forbid it!

JOHN

Junior, whose house is this again?

EJ

Yours.

JOHN

Who makes the decision?

EJ

When it comes to Johnny, I do?

Moonshine hisses at EJ. Angrily, he slams out of the room. The twins start to cry. Moonshine jumps out of Sami's arms and returns to the playpen. They stop crying.

JOHN

I like the furball better already.

CUT

Episode 6

INT: ROOM IN WEST WING: EARLY AFTERNOON.

MARLENA

You feel like you missed a benchmark.

SAMI

It always been something that I was embarrassed about. Soon my son will be able to get a better job than I can.

MARLENA

You can always get your GED.

SAMI

No. For once I want to do it right. I've been thinking about since Belle started her nursing classes. I don't always want to be dependent on others.

MARLENA

I'm proud of you. When do you want to go back?

SAMI

I called the school. I need sixteen credits to graduate.

MARLENA

You have thought this out.

SAMI

With help, I could finish in six months.

MARLENA

Then what? College?

SAMI

(Nodding)

But I'm not sure what I want to be when I grow up. Working in business was only fun because of Austin. It's wasn't anything that I wanted for me. You and Belle love medicine--but that's too icky for me.

MARLENA

There are other things. If you do what you love, the rest will follow.

SAMI

I love animals--I thought about being a vet, but it would break my heart to loose one of them. I'm good with children.

MARLENA

Yes you are.

SAMI

I was thinking of teaching or working with troubled teens. I have plenty of personal experience.

MARLENA

You'd be able to help them find their way, like you have. Sami, I think you would make a wonderful councilor.

SAMI

Do you think so?

MARLENA

What can I do to help?

John walks in followed by EJ. His arm has been bandaged.

MARLENA
(Taking Moonshine from Sami)
See the big, bad kitty.

JOHN
Junior, is that the furball that attacked you?

EJ
It's a vicious beast.

John takes Moonshine and holds it toward EJ. Moonshine hisses. EJ flinches. John moves her away and she purrs. John once again holds her toward EJ and she hisses.

JOHN
It's like a Klingon and a tribble.

SAMI
You can remember an epsode of Star Trek, but you can't remember your family.

JOHN
Funny isn't it. What's its name?

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Moonshine.

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That's funny. Renee had a cat by that name.

SAMI
Celeste gave me the idea.

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So what?

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Sami needs our help.

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Doesn't she always.

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This is different.

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I didn't finish high school and I can't get a good job without a diploma.

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SAMI

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(Absent-mindedly scratching Moonshine)

As long as Blondie stays--you and the rugrats can.

SAMI

(Pointing at the kitten)

All of us?

JOHN

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Moonshine hisses at EJ. Angrily, he slams out of the room. The twins start to cry. Moonshine jumps out of Sami's arms and returns to the playpen. They stop crying.

JOHN

I like the furball better already.

CUT

EXT: TONY'S OFFICE BUILDING: AFTERNOON.

Tony is walking toward the door and he finds a white rose on the pathway. He picks it up and continues inside.

CUT

INT: TONY'S OFFICE RECEPTION AREA: AFTERNOON

Tony walk through the door and to the receptionist.

RECEPTIONIST

Mr. DiMera, here are you messages.

TONY

Thank you Marie. Did someone receive flowers?

RECEPTIONIST

Not that I know of.

TONY

(Offering her the rose)
I found it on the walk.

RECEPTIONIST
It's lovely. Thank you.
CUT

INT: TONY'S OFFICE: AFTERNOON
From above Tony is seen walking into his office. There is another white rose on his desk. He picks it up and goes back to the receptionist.

INT: TONY'S OFFICE RECEPTION AREA: AFTERNOON
Tony hold out the rose.

TONY
Can you explain this?

RECEPTIONIST
I don't understand.

TONY
I found it on my desk.

RECEPTIONIST
No one has gone into your office.

TONY
Are you sure?

RECEPTIONIST
I haven't left my desk

TONY
I don't understand.

He turns and walks back into his office.

INT: TONY'S OFFICE: AFTERNOON
Again, from above Tony is seen walking into his office. He sits behind his desk. There is another white rose on top.

TONY
Bloody hell!
CUT

INT: CARVER LIVING ROOM: LATE AFTERNOON

Lexie is playing with Theo in the living room. Celeste walks in and closes the door. She reaches out and touches the wall behind it.

CELESTE

Where is St Michael's picture?

LEXIE

What Mom?

CELESTE

St Michael's picture? It keeps evil from entering.

THEO

I know where it is.

LEXIE

You do.

Theo nods and pulls it from beneath the couch.

Where was it?

THEO

In the trash.

CELESTE

What was it doing in the trash?

THEO

The lady told me to put it there.

LEXIE

What lady?

THEO

The wind blew the door open. She was just standing there. Then the picture blew off the wall and landed under there. She came inside.

LEXIE

Why didn't you call me?

THEO

She asked me not to.

CELETE
Did she hurt you?

THEO
She told me I was a good boy. Then she went away.

CELESTE
(Stunned)
I don't understand.

LEXIE
Mom, what's wrong?

CELESTE
She attacked EJ, but not his son.

LEXIE
Someone attacked EJ? Are you sure he didn't deserve it?

CELESTE
Alexandra, I don't understand.

LEXIE
What don't you understand?

CELESTE
She said she would make Stephano pay for what he did to her and her daughter.

LEXIE
Her who?

CELESTE
I can't protect you!

LEXIE
Mom calm down. She didn't hurt Theo. She didn't try.

CELESTE
She wanted me to know that I couldn't stop her.

LEXIE
Who?

CELESTE

I deserve her vengence. I helped Stephano. But you and Theo don't. Please Lexie. Leave this place and don't look back.

THEO

(Pulling on Lexie's sleeve)

She said she was looking forward to meeting you.

LEXIE

What else did she say?

THEO

That you are your father's daughter. Mommy, what does that mean?

LEXIE

I don't know honey. Go clean up for dinner.

THEO

Okay.

He walks up the stairs

CELESTE

Alexandra.

CUT

INT: BO AND HOPE'S KITCHEN: LATE AFTERNOON

Hope is making dinner. Ciara is playing with her toys on the floor. Off camera the front door is heard opening and closing.

HOPE

(To Ciara)

Daddy's home.

BO

(Off camera)

Hope?

HOPE

We're in here. I'm making dinner.

BO

(Walking in)

Hey, there pretty ladies.
(Kissing Ciara then Hope)
How was your day?

HOPE
Frustrating? How about yours?

BO
About the same.

HOPE
Any idea who broke into to Abe and Lexie's?

BO
None. I am beginning to believe Celeste--that it was an evil spirit.

HOPE
Celeste thinks an evil spirit broke in. Why?

BO
It has something to do with Stephano.

HOPE
Why don't that surprise me. After everything he has done there is probably more than one spirit who would like to get even. How are Lexie and Theo?

BO
Their fine. Why was your day frustrating?

HOPE
I read that website about the wind generator.

BO
It's good stuff. And it'll work for our area.

HOPE
Not according to the zoning commmissioner.

BO
What?

HOPE
I called. He said that it was against the city codes.

BO

What codes?

HOPE

He wouldn't be specific. He just kept repeating that it was against "the codes."

BO

That's stupid. It's practical, effecient and self-contained. It won't be much higher than the house.

HOPE

I know Brady.

BO

Did you explain all that?

HOPE

I explained all that.

BO

It didn't make a difference.

HOPE

None.

BO

I'll go talk to him tomorrow.

HOPE

Good luck with that. I'll buy extra asprin.

BO

Very funny. I can be very charming when I want to be.

HOPE

Really. When do I get to see that side of you?

BO

Any time you want. How about now?

HOPE

Remember your daughter. You know the one you claimed who would remain a virgin until she was 50 or until after your death? You wouldn't want to give her ideas?

BO

Rain check until Doodlebug goes night-night.

HOPE

Deal.

CUT:

EXT: PARK: EARLY EVENING

The sun is just setting and the streetlights around the park have just come on. There is a three-tiered round fountain in the center of the clearing. Lights shine around the bottom and up into the falling water. John and Marlena are walking past on their way to dinner.

JOHN

I don't remember this being here.

MARLENA

There are a lot of things you don't remember.

She shows him the memorial plate: it reads "In Memory to John Black".

JOHN

You build a fountain in my memory. Why? To collect the change?

MARLENA

A fountain like this one was very special to us.

JOHN

Is that why you brought me here? To bring back the old John.

MARLENA

You've been remembering.

JOHN

If it's a memorial, I couldn't remember it.

MARLENA

Not this one. But another one. On our honeymoon?

JOHN

Which one?

MARLENA

The last one.

JOHN

Just thought I'd ask. Let me guess. We made a wish and tossed in a coin.

MARLENA

Yes we did. I was a very special coin and a very special fountain. A very special wish--Trust. Honest. That we would always believe in each other no matter what.

JOHN

We should do it again. Maybe this time it'll stick.
(He pulls out a quarter)
What should we wish for?

MARLENA

That's not it.

JOHN

What's not it?

MARLENA

The coin.

JOHN

It's the largest denomination of coin I have. Do you want me to throw in a buck?

MARLENA

It has to be a lira.

JOHN

Why?

MARLENA

That's what we used before.

JOHN

And look how that turned out.

MARLENA

John.

JOHN

(Reaching into his pocket)
I have one.

MARLENA

You remembered?

JOHN

I found it Stephano's desk and thought it would be a good luck charm. What should we wish for?

MARLENA

I still believe in you.

JOHN

That's not a wish.

MARLENA

Yes. It is.

They kiss. John puts the coin in Marlena's hand and they drop it into the water together. Again, they kiss, but has the same passion as their wedding day in Italy.

CUT

INT: TONY'S BEDROOM: NIGHT

Tony is asleep in bed. He is restless. In his dream, he awakes to see the shadow of a woman standing at the foot of his bed.

TONY

I know you.

Although her features are hide by shadows, she is petite and seemly fragile. Her dark hair is piled high on her head.

WOMAN

(With a southern accent)

Yes. You do Tony. Where is Stephano?

TONY

I thought you were dead.

WOMAN

I am now. But I lived for a long time after everyone gave up on me. Is he still alive?

TONY

Yes and no. Why did you do it?

WOMAN

I didn't. Stephano took my life from me.

TONY

I thought you--

WOMAN

He locked me alone in a room and left me to wither until death freed me. He took my life and everything I held dear to my heart.

TONY

If you a looking for justice, you're too late. He's locked a coma. He might have locked you in a room, but he is locked in his body. He knows nothing. Sees nothing.

WOMAN

Where?

TONY

In a hospital, not far from here.

The woman turns to leave.

Wait! I don't understand. If you didn't die, does that mean--

WOMAN

Good bye Tony. Love never dies when you don't stop looking.

TONY

Don't leave. You have to tell me.

The woman fades into the shadows. Tony suddenly awakes; tear stream down his cheeks.

CUT

Episode 7

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WOMAN

Where?

TONY

In a hospital, not far from here.

The woman turns to leave.

Wait! I don't understand. If you didn't die, does that mean--

WOMAN

Good bye Tony. True love never dies when you don't stop looking.

TONY

Don't leave. You have to tell me.

The woman fades into the shadows. Tony suddenly awakes; tear stream down his cheeks.

INT: EJ BEDROOM: NIGHT

The bedroom is dark except for the moonlight filtering in through the curtains. It casts a beam across the bed and onto the Stephano's portrait on the opposite wall. EJ is peacefully asleep in bed. The woman's shadowy figure walks out of the darkness. She steps into the moonlight, yet only the knife in

her hand casts a shadow.
CUT

INT: DIMERA STUDY: NIGHT

Sami has fallen asleep on the couch while reading college information booklets. The baby monitor is beside her.

CUT

INT: DIMERA ENTRANCE WAY: NIGHT

Marlena and John walk in the front door. John nuzzles her neck from behind and closes the door. She spins around and lightly brushes her lips against his cheek.

MARLENA

I had a good time tonight.

JOHN

(Pulling her closer)

It doesn't have to be over.

MARLENA

(She doesn't pull away)

I have an early day tomorrow.

JOHN

Wanna neck?

MARLENA

Neck? At our age? That's for teenagers.

JOHN

You're a teenager to me.

MARLENA

As tempting as that is...

He kisses her and she responds.

JOHN

You were saying.

MARLENA

I can't remember--Right. I have to go to bed.

JOHN

Wonderful idea.

MARLENA

No.

JOHN

If it's not a wonderful idea, why do it?

MARLENA

It is a good idea. To sleep.

JOHN

I have a better idea.

MARLENA

I bet you do.

JOHN

My couch.

MARLENA

Your couch.

JOHN

It's very comfortable. I could fix you a drink. Massage your--

MARLENA

A drink? That's the best you can do?

JOHN

(Leading her to the study)

You haven't seen the best that I can do--yet.

MARLENA

(Seeing Sami)

We seem to have company.

CUT

INT: EJ'S BEDROOM: NIGHT

The woman stands at the foot of EJ bed, torn between staring at EJ and Stephano's portrait. She walks to stand in front of it. Angrily, she lashed out out with the knife, slashing the portrait and knocking it off the wall. The noise wakes EJ. He sits up in bed.

EJ

Sami?

The woman retreats into the shadows and disappears. EJ turns on the light and jumps out of bed to examine the damaged portrait. The knife lies on the floor. Angrily, he picks it up and walks toward the door.

CUT

INT: DIMERA STUDY: NIGHT

John and Marlena lean over the back of the couch, watching Sami sleep.

MARLENA

Best laid plans--

JOHN

That was the plan.

MARLENA

John!

JOHN

Didn't she say something about staying on the other side of the house?

(Taping Sami's shoulder)

Hey. Little Blondie. Wake up.

MARLENA

Careful. You don't want to scare her.

JOHN

Yes. I do. Hey!

Startled, Sami suddenly wakes. Grabbing for the monitor, she slips and awkwardly rolls on to the floor.

I though you were going to stay on the other side of the house.

SAMI

Huh? The twins.

MARLENA

They're fine.

SAMI

What planet is this?

JOHN

Mars in Venus.

MARLENA
John!

JOHN
Okay. Venus in Mars.

SAMI
I fell asleep.

JOHN
Obviously.

SAMI
I don't have an internet connection yet. So I used your to download some college information.

EJ
(Off screen screaming)
Samantha!

JOHN
Don't you have to finish high school first?

SAMI
Now what does he want?
(Going to the door)
EJ, I'm in here. I have to apply early if I want to get in.

EJ comes running downstairs, carrying the knife.

What are you doing with that?

EJ
Like you don't know!

MARLENA
EJ, what are you doing with that knife?

EJ
Ask Samanatha. She brought it to my room.

SAMI
I did not!

EJ
I saw you. You destroyed my father's portrait.

SAMI
I didn't.

EJ
I saw you!

SAMI
But I didn't!

EJ
Just now.
(Throwing the knife at Sami's feet)
If it hadn't fallen and woke me up, were you going use it on me next?

JOHN
Just now?

EJ
Yes. I followed her out of my room.

MARLENA
It couldn't have been Sami. She was asleep on the couch when we got home.

EJ
She must have ran down before you came in.

JOHN
No. We watched her sleep on my couch.

SAMI
You watched me sleep. How creepy is that?

JOHN
You drool.

SAMI
I do not!

MARLENA
Sami, yes you do.

JOHN

(Picking up the knife)

Maybe it was the evil spirit.

SAMI

More like EJ making up something else to blame on me.

JOHN

As entertaining as your drama is, say good night and go away. Marlana and I have plans for this couch.

SAMI

Eww. I really don't need that image in my head.

MARLENA

How do you think you got here?

SAMI

I know. But it's not something anyone wants to think about.

MARLENA

That's childish.

SAMI

Oh, yea. Just image your parents doing what you were just thinking about.

JOHN

I never knew my father.

MARLENA

That wasn't very nice. I'm going to bed.

JOHN

Marlena?

MARLENA

Night John.

Marlena goes upstairs.

JOHN

Thanks a lot.

SAMI

I'd better check on the twins.

JOHN
You couldn't have had thought of it sooner?

EJ
(Grabbing Sami's arm)
I know it was you.

JOHN
Let her go Junior.

Sami pulls away and follows Marlena up the stairs.

I don't know what you think you saw. But it couldn't have been Sami. Marlena and I had been home a few minutes before we found her sleeping on the couch.

EJ
I saw her.

JOHN
Sleep walk much.

EJ
(Walking out)
I thought you were the house zombie.

JOHN
Not any more.
CUT

INT: BO AND HOPE'S LIVING ROOM: EARLY MORNING
Bo runs downstairs, buttoning his shirt and carrying his socks.

BO
I can't believe we forgot to set the alarm.

HOPE
(Off screen)
We are so late. Did you call the sitter? Maybe she can pick up Ciara at the station.

BO
Not yet.
(Flips open his phone. The doorbell rings)
Now what?

He opens the door. Doug and Julie stand outside

DOUG AND JULIE

Surprise!

BO

Doug? Julie?

HOPE

(Coming downstairs carrying Ciara)

Is that the door?

DOUG

Where's my little princess?

HOPE

Daddy? Julie? What a wonderful surprise!

JULIE

We couldn't wait to bring over the gifts and share our news.

HOPE

News. What news?

BO

I'll call the sitter on the way in. It's good to see you. But I'm real late. We over slept.

DOUG

Wait. This will just take a second.

JULIE

Maggie asked Doug-

DOUG

With a little arm twisting from you.

JULIE

You loved it.

HOPE

What?

JULIE

Maggie asked Doug to sing at Chez Rouge.

DOUG

When we're in town.

BO

That's great! I hate to run.

(Kisses Ciara and Hope)

I'll see you at the station.

(To Doug and Julie)

Let have dinner tonight.

DOUG

Tonight at Chez Rouge for my premiere performance.

BO

Deal. See you later Fancy Face. I'll let Abe know you'll be late.

Bo leaves.

HOPE

That's great Daddy. I look forward to it. But now this little one has to go to the sitter and I have to get to work.

JULIE

We'll take care of her. That way she can open her presents.

HOPE

You're spoiling her.

DOUG

Spoil brings up such nasty images. I prefer overly indulged.

HOPE

Keep it up and you'll take all the fun out of exploring the world herself. She has something from almost every corner of the world.

DOUG

Not yet. But we're working on it.

HOPE

Only one for now.

JULIE

Party pooper.

DOUG

I understand. We'll save the rest for later.

JULIE

Aren't you running late?

HOPE

Are you sure? She's been fussy.

JULIE

(Taking Ciara)

Sure. Of course. Love you. Now go away so we can start the over indulging.

HOPE

Julie.

DOUG

(Leading Hope to the door)

I love you.

HOPE

I love you too. Bye-bye sweetie. I love you.

JULIE

Have a good day at work.

HOPE

Call me if you change your mind.

DOUG

(Opening the door)

Be safe. See you later.

(He kisses her cheek and gentle pushes her out)

Better hurry. But be safe.

HOPE

Daddy?

Doug closes the door.

DOUG

On to the gifts.

HOPE

(From the other side of the door)

I heard that.

CUT

INT: KIRIAKIS DINING ROOM: MORNING

Philip is the first one to enter the room. He pours himself a cup of coffee. Henderson brings in the morning paper.

PHILIP

Good morning. I just want coffee.

HENDERSON

(Offering him the paper)

There is something you might find interesting on the front page.

PHILIP

I'll read it later.

HENDERSON

I think you knew him.

Henderson Open the paper to the front page and holding it out to Philip. The headline reads, "Iraq Vet Dies in Suspicious Car Accident"

PHILIP

(Taking the paper)

Jamie. Jamie Merkle. We graduated high school together.

VICTOR

(Walking in)

Henderson. Coffee please. Who?

PHILIP

Jamie Merkle.

VICTOR

His father and I kept in touch after the two of you finished basic. He contacted his parents more often. Isn't he back?

PHILIP

He was killed in a car accident yesterday.

VICTOR

That's too bad. He was a good kid.

PHILIP

The accident is listed as suspicious. It doesn't give many details.

VICTOR

I'll have to call his father. It got to be hard on him. To just get him back only to loose him so quickly.

PHILIP

(Giving the paper to Victor)

There has to more to it.

VICTOR

Let me know what you find out.

PHILIP

Who said I was going to investiage?

VICTOR

You're my son. And I wouldn't let questions go unanswered.

PHILIP

I'll stop in at the police station on the way in. See if they know more.

CUT

INT: PRISON CONFERENCE ROOM: MID MORNING

Mickey is pulling legal briefs out of his brief case, while he waits for Lucas. He also pulls out a ziplock baggie of Alice's donuts. The door on the opposite room opens. Lucas walks in followed by a guard.

LUCAS

Mickey, I didn't expect to see you. Is there something wrong?

MICKEY

No. There is something right.

LUCAS

Is Sami and the twins okay?

GUARD

You've got 15 minutes.

MICKEY

I'm this man's lawyer. We'll take as long as we need. If you have a problem with that check with the warden.

The guard stands his ground.

This is a private conversation between client and his attorney. If you don't want me to make an official compliant, you close the door behind you.

The guard leaves.

LUCAS

Mickey, don't piss him off. He's not exactly the forgiving kind.

MICKEY

It no longer matter what he likes or doesn't like.

LUCAS

I have to live here.

MICKEY

Not after noon today. I talked to the Govenor. Your sentence has been commuted.

LUCAS

What?

MICKEY

You've been pardoned.

LUCAS

What about Sami and the twins. Stephano will--

MICKEY

Stephano isn't in the position to hurt anyone.

LUCAS

But that doesn't mean that his goons won't take revenge.

MICKEY

That's not going to happen.

LUCAS

You don't understand. I plead guilty to protect my family.

MICKEY

I know. I talked to Will.

LUCAS

You keep him out of this.

MICKEY

He will be. Only the three of us know.

LUCAS

If EJ ever found out.

MICKEY

He won't. Trust me. That's why I fought for the pardon.

LUCAS

Does Sami know?

MICKEY

Roman is going to tell her this morning. She's living with John and Marlana at the DiMera mansion.

LUCAS

John's dead.

MICKEY

You have a little catching up to do.

CUT

INT: DIMERA STUDY: MID MORNING

John is working at his computer. The doorbell rings.

JOHN

Rolf!

ROLF

(Off camera)

I'll get it

CUT

INT: DIMERA ENTRANCE WAY: MID MORNING

Rolf opens the door. Roman is on the other side.

ROMAN

Shouldn't you be in jail?

JOHN

(Walking in)

I needed a butler. What's up?

ROMAN

I have some good news for Sami.

JOHN

Rolf, go get her.

ROLF

She's in those rooms.

JOHN

Suck it up and go tell her she has a guest.

ROLF

Very well.

Rolf reluctantly walks up the stairs

JOHN

Coffee/

ROMAN

Sure.

They walk toward the study.

CUT

INT: DIMERA STUDY: MID MORNING

Roman pours himself a cup of coffee.

ROMAN

I'm having a hard time getting use to you living here.

JOHN

I'm not have any problems. I like it.

ROMAN

I can see that. John, about the docks.

JOHN

Oh goody. Another person giving me unwelcome business advice.

ROMAN

Just be careful. You still mean a whole lot too many people. Including me. We don't want to see you get

hurt.

JOHN

Now is that the old me or the new me?

ROMAN

I just see the one man.

JOHN

Little Blondie has been sharing some of my past with me. If I was in your place, I wouldn't have been so forgiving.

ROMAN

I don't know why she did that, but that was a long time ago.

JOHN

I can be very persuasive.

SAMI

(Walking into the room)

Dad, what a surprise.

ROMAN

I have a better one. Lucas is being released at noon today.

SAMI

He is? How?

ROMAN

The governor pardened him. You don't look happy.

SAMI

I am. I'm just surprised.

ROMAN

Mickey drove out to pick him up. You should see him in a few hours.

SAMI

I had to give up our apartment.

ROMAN

We'll work something out.

SAMI

John said the twins and I could stay here.

JOHN

Don't look at me. I let you keep the cat.

SAMI

John, Ali needs to be with her father.

JOHN

What am I running here a Christian Charity?

ROMAN

Well, you were a priest.

JOHN

(With sexual undertones)

Thank God I forgot that.

SAMI

John, I still don't need that image in my head.

ROMAN

Have you changed the way you feel about Lucas?

SAMI

I love him with my whole heart.

ROMAN

Then what is it? Haven't you forgiven him?

SAMI

I want to. He lied to me.

ROMAN

After all the times to you, lied--

JOHN

Maybe she is having a hard time forgiving, because everyone keeps throwing her past into her face. It's hard to forgive others if you never have been forgiven.

ROMAN

Are you saying that Marlana and I were bad parents?

SAMI

They were terrific parents.

ROMAN

John, are you saying that was a bad father.

SAMI

It was me. I was bad seed.

ROMAN

Is that how you really feel?

SAMI

I'll never be able to make up for what I did.

JOHN

Let's make this simple. I forgive you. And since you brought up the priest thing--I also absolve you.

ROMAN

Your mother and I have always loved you.

SAMI

You just didn't like me much.

JOHN

So which husband do you want to live with?

SAMI

I never stopped loving Lucas.

JOHN

What about EJ?

SAMI

What about him? Once the immigration thing is over, so is the marriage. The only reason I haven't divorced him already is that I didn't want to keep him away from Johnny like I did to Will and Lucas.

EJ

(Walking down the stairs)

Technically darling, I still have legal custody of Johnny.

SAMI

What are you saying?

EJ

He's my son.

SAMI

I'm his mother.

EJ

I don't want Lucas living under the same roof as us.

ROMAN

You have nothing to say about it.

EJ

On the contrary. It is you who has nothing to say.

JOHN

Remember me. The homeowner. On whose good graces, you have food and shelter.

EJ

Like you would let me forget.

JOHN

Good. Now that we have an understanding. John's House of vagabonds and stragglers can find room for one more.

SAMI

John, thank you.

ROMAN

To answer your question. The old and the new are more alike than you think.

JOHN

No reason to be rude.

EJ

I have to go to work.

EJ leaves, slamming the door behind him.

JOHN

I'm going to have to talk to my nephew about his manors.

CUT

Episode 8

INT: DIMERA STUDY: MID MORNING

SAMI

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JOHN

Don't look at me. I let you keep the cat.

SAMI

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JOHN

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Good. Now that we have an understanding. John's House of vagabonds and stragglers can find room for one more.

SAMI
John, thank you.

She kisses his cheek and goes back upstairs.

EJ
I have to go to work.

EJ leaves, slamming the door behind him.

JOHN
At this rate, I'll need a longer dinner table. We can be like the Waltons. One big happy family.

ROMAN
The Waltons?

JOHN
Strange isn't it.

ROMAN
To answer your question. The old and the new are more a like than you think.

JOHN
No reason to be rude.

CUT

INT: ROOM IN WEST WING: MID MORNING

Sami is looking the twins in the playpen. Her phone is in her hand. She stands up and walks around the room. They are being watched from above. Moonshine watches her from the back of a chair. He meows at her and Sami walks to him.

SAMI
I don't know what I'm supposed to do. I love Lucas. But EJ is Johnny's father. I won't do that again. It hurt Will so much. But how can EJ be a part of my life after everything he has done to me and my family. If it wasn't for him and Stephano--

(She looks at Johnny)

But I wouldn't have Johnny. How can someone so beautiful come out of something so ugly? If EJ would just go away, no. That would hurt my son. Is it wrong to pray for things to be different? If EJ wasn't his father, life would be simpler--but EJ would stop trying to be a better person.

I want Lucas with me. Sleeping beside me every night. Waking up with him every morning. Not to mention all the dirty diaper duty he needs to catch up on--but if I show the world how much I love Lucas--Johnny will lose his father.

The perspective from above glides closer. A gentle breeze blows through Sami's hair brushing it from her face. It scatters the immigration papers to the floor. Sami picks them up and puts them back on the table. A single sheet slides off the table onto the floor. It is the print out of the immigration information she took off the net, including the INS phone number.

WOMAN'S VOICE
(Whispers)
Call.

Confused, Sami looks around.

Call.

The pages again are blown off the table, leaving only Johnny's birth certificate.

Remember.

SAMI

I think your mommy is loosing it.

(Dialing the phone)

I don't know why I'm doing this. Mickey would have asked.

The phone rings. Sami listens. Every few minutes she taps one of the buttons.

I should just hang up.

IMMIGRATION PERSON

US Immigration and Naturalization. How may I help you?

SAMI

(Nervious)

Hi. I have a weird question for you.

IMMIGRATION PERSON

I'll do my best to answer it.

SAMI

A friend of mine was born in the here. But there was a mix up with his birth certificate. His mother took him out of the country when he was an infant. Would he still be considered a native?

IMMIGRATION PERSON

Yes.

SAMI

His father was a terrible person so his mother tried to hide him.

IMMIGRATION PERSON

It sounds like a soap opera.

SAMI

There are court documents proving the mix up and people are willing to testify that he was born here.

IMMIGRATION PERSON

So what's the problem?

SAMI

The government is trying to deport him.

IMMIGRATION PERSON

If there is legal documentation that he was born here, he can't be deported.

SAMI

Mr. Burke has been investigating for several months.

IMMIGRATION PERSON

Is that the agent in charge?

SAMI

Yes.

IMMIGRATION PERSON

First name?

SAMI

I don't know.

IMMIGRATION PERSON

One minute. There is only one Burke in the INS. Angie Burke in the DC office.

SAMI

No. This is man. His office number is 1-202-555-3425.

IMMIGRATION PERSON

(After a moment)

That isn't an INS number. National Service Center's number is 1-800-375-5283. Angie Burke's extension is 882. Do you have the case number?

SAMI

Yes. What is it? LND2561279310.

IMMIGRATION PERSON

One moment. There is no such case number.

SAMI

Are you sure?

IMMIGRATION PERSON

LND2561279310.?

SAMI

It doesn't exist?

IMMIGRATION PERSON

No. What is his name?

SAMI

Elvis Wells DiMera.

IMMIGRATION PERSON

One moment. There is no one by that name in our system. Why do you think Mr. DiMera was being investigated?

SAMI

Mr. Burke has been investigating us for months.

IMMIGRATION PERSON

I see. How do you reach Mr. Burke?

SAMI

He usually calls us. I got the phone number off his card.

IMMIGRATION PERSON

What's his badge number?

SAMI

I don't know. He showed it to EJ.

IMMIGRATION PERSON

What's the phone number?

SAMI

1-202-555-3425. And you are sure that there isn't a way a person born in this country can be deported?

IMMIGRATION PERSON

Any person born on US soil is a citizen for life. Could you send us a copy of his business card?

SAMI

Do you want copies of the rest of the paperwork he gave us to fill out?

IMMIGRATION PERSON

Yes. Please. Send it to our DC office the investigative division. I'm going to give them the heads up to

look for it. Is there anything else I can help you with?

SAMI

Do you have a cure for stupidity? I need one.

IMMIGRATION OFFICER

Sorry.

SAMI

Thanks anyway.

Sami hands up the phone.

I can't believe I fell for it. It was so real.

She thinks about throwing her phone, but stops.

I'm going to need this.

CUT

INT: SALEM INN: MID MORNING

EJ walks into the lobby and looks around. He goes to the front desk.

EJ

Eva Vitali. She's expecting me.

DESK CLERK

Name

EJ

EJ Wells.

DESK CLERK

Room 214.

EJ

Thanks.

EJ walks toward the elevator.

CUT

INT: HALLWAY OF SALEM INN: MID MORNING

EJ walks down the hallway and knocks on the door of room 214. After a few moments, Eva, opens the door.

EVA

It's been a long time.

EJ

Yes, it has. Are you going to invite me in? Or do you want to talk about your legal issues in the hallway?

EVA

(Motioning for him to come in)

I'm sorry EJ. I didn't mean to hurt you.

EJ

It's all water under the bridge.

EVA

I am sorry.

EJ

I thought--it doesn't matter what I thought. Your father called. He wants me to represent you.

EVA

I hear you are married and have a little boy. It worked out for you.

EJ

I hear you kidnapped part of the Brady family. Another thing the Vitali and DiMera families have in common.

EVA

EJ, we were children.

EJ

My feelings for you weren't childish.

EVA

I don't know what to say. I really didn't mean to hurt you.

EJ

You fell in love with Patch.

EVA

I did. He was everything I thought I wanted.

EJ

At one time, I was what you wanted.

EVA

Be honest. Would you give up what you have now to go back?

EJ

Tell me what the police know?

CUT

Episode 9

INT: INSIDE LEXIE'S OFFICE: MID DAY

Lexie leads Sami and the twins inside.

LEXIE

Abe told me that Lucas has been pardoned.

SAMI

Yes. He's coming home this afternoon. Lexie, after everything that I've done--

LEXIE

We've both done things we aren't proud of.

SAMI

Me more so than you. I don't deserve it, but I didn't know who else to ask.

LEXIE

Ask what?

SAMI

The deportation was a lie.

LEXIE

What do you mean?

SAMI

There is no investigation. The only Burke in the US Immigration and Naturalization is a woman and she never heard of EJ.

LEXIE

Are you sure?

SAMI

Yes. I think they are going to be investigating.

LEXI

I didn't have anything to do with it.

SAMI

I know. But I got to thinking that if he could lie about this to stay in my life-

LEXIE

What else did he lie about?

SAMI

Exactly. He knew about every other DNA test

LEXIE

Do you think he changed the results of the test?

SAMI

Talk about my bad karma coming back.

LEXIE

What do you want me to do?

SAMI

Do the test again?

LEXIE

What about the result?

SAMI

I want the truth.

LEXIE

What if they stay the same?

SAMI

I just want the truth.

LEXIE

Even if they say EJ is the father.

SAMI

If EJ is Johnny's father, I won't keep him from his son.

LEXIE

And if he isn't?

SAMI

I want EJ out of my life.

LEXIE

He thinks he loves you.

SAMI

I don't love him. And if he loved me, he wouldn't continue to hurt me. When you love someone, you want them to be happy. Even if it is with someone else. It's taken a long time for me to learn that lesson. I hurt so many people--maybe I deserve-

LEXIE

No one deserves what he did to you.

SAMI

Lexie will you do the test?

LEXIE

What do you want me to do with the results?

SAMI

I just don't want anyone else to know the test is being done. Once the results are in, it doesn't matter who knows.

LEXIE

I'll walk it through myself. I have Lucas and EJ DNA on record. But I'll get new samples from the twins.

SAMI

Lexie, thank you.

LEXIE

It's time we all moved on.

CUT

INT: EVA'S HOTEL ROOM: MID DAY

EJ and Eva are sitting next to each other at a table. He is taking notes.

EJ

So the only evidence involving you in the plane crash is your confession to Bo and Hope?

EVA

Yes.

EJ

Why you were under the influence of mind altering drugs.

EVA

They were prescribed by my doctor.

EJ

But the drug did more harm than good. Instead of helping you heal, they made you more out of touch with reality.

EVA

I would do things that I knew were wrong but I couldn't stop myself. I'd get so fuzzy sometimes that I couldn't remember whole days. They would just be gone.

EJ

Did you tell the doctor.

EVA

He told me the only hope I had to get better was to take the drug. I did want to get better. EJ, you have to believe me. I didn't want to hurt anybody. The last time I could remember being happy was with Patch--Steve. I seem to get stuck there.

EJ

Yes, well

Eva reaches out and takes his hand. As naturally as if their hands were a matched set, their fingers interlock.

You always had the most beautiful hands.

EVA

I always loved it when you said that. It reminded me of the romance novels I loved so much. You were always my handsome knight that saved me.

EJ

Is that why you left me?

EVA

I didn't leave you. Daddy told me that I could no longer have you.

EJ

I thought he liked me.

EVA

He did. Your father came to talk to him. The next day he told me that I couldn't see you anymore. He wouldn't tell me why.

EJ

My father?

EVA

I kept waiting for you to come. I wished on the all the stars every night, hoping that one of them would be the magical one that would make you love me again. I didn't understand why just stopping loving me. We were going to run away and start a new life together away from both of our fathers. Then you went away. Without a word. Without saying good bye.

EJ

I never stopped loving you.

EVA

Then why didn't you come for me?

EJ

Father sent me away to university. I sent you letters. They were returned unopened. A few months later, Father told me you were engaged. I was so angry that I went off my head. All the women. They were me getting back at you. I wanted you to see other women wanting me...

EVA

That's when I turned to Patch--Steve. He made me laugh again. He made me feel beautiful and wanted.

EJ

(Kissing her fingertips)

It seem our fathers got what they wanted

(He releases her hand)

I'll argue diminished capacity. You doctor prescribed drugs that caused you to act in a reckless manor.

Therefore, you aren't responsible.

(Abruptly standing)

I'll arrange for you to talk to psychiatrists. One would be good. Two would be better.

(Walking toward the door)

The more experts on our side the better.

EVA

EJ, are you happy?

EJ

Happy? I don't even know what that is any more.

EJ opens the door and leaves.

EVA

I know how you feel.

CUT

Episode 10

INT: ABE'S OFFICE: MID DAY

Abe is working behind his desk, making notes and reading reports. Philip walks up to his office door and knocks.

PHILIP

Abe?

ABE

(Looking up)

Philip.

PHILIP

(Walking in)

I read in the paper about Jamie Merkle.

ABE

(Standing up and walking around the desk)

It's too bad. Surviving three tours in Iraq and dying just a couple of weeks after coming home. Did you know him?

PHILIP

We went through boot camp together and we served together for a short time my first tour. What happened?

ABE

I was just reading the reports.

PHILIP

Why is did the paper say it was suspicious?

ABE

There weren't any skid marks. He didn't even try to stop.

PHILIP

Was there a problem with his brakes?

ABE

Not according to the report. They were in perfect working order. That why we are listing the accident as a suicide.

PHILIP

That can't be right. Something else must have happen. Jamie was one of the strongest men I've ever met. He loved his family. He would have never hurt them like this.

ABE

War changes a man

PHILIP

No. Really?

ABE

Sorry. I'm just having a hard time rationalizing it myself. I don't simple don't understand why he would have done it. He was home. He lived through the worse of it.

PHILIP

It doesn't mean that he made it all the way back.

ABE

I have to tell his family.

PHILIP

Are they coming here?

ABE

No. I wasn't sure when the reports would be ready.

PHILIP

I'll meet you there.

ABE

Are you sure?

PHILIP

He was my brother in arms. Yes. I'm sure. I need to know why.

ABE

Give me a few minutes. I'll call ahead.

PHILIP

No problem. I have to call my office and cancel my afternoon. His parents still live on ninth?

ABE

819.

PHILIP

I'll meet you there.

CUT

INT: WARDEN LESLIE GATE'S OFFICE: EARLY AFTERNOON

Mickey paces, while he waits for the guard to bring Lucas. Warden Gates sits behind his desk, trying to appear to be reading a report; however, he is watching Mickey

WARDEN GATE

It's unusual for a pardon and release to come through so quickly.

MICKEY

This is a usual case. It's nearly one. Where is Lucas Horton?

WARDEN GATE

He's on his way.

MICKEY

The release order said noon.

WARDEN GATE

Sometimes it takes time for the paperwork.

MICKEY

Five minutes. In six, I'll be on the phone to the Governor.

WARDEN GATE

I'll take longer for you to walk to your car. Cell phones are contraband. You'll be guilty of a misdemeanor if you are in possession of one. Shall I have a guard take you downstairs and search you?

MICKEY

Touch me and you will be brought up on charges of assault.

WARDEN GATE

Don't try throwing your muscle around here. This is my prison. My word is law.

MICKEY

So you feet don't get wet when it rains? You just walk across the top of the puddles.

WARDEN GATE

Something like that. I say what kind of treatment prisoners get. Not some politician who doesn't know his ass from a hole in the ground.

MICKEY

Lucas was to get special protection.

WARDEN GATE

Horton got extra special treatment.

MICKEY

Why is that I don't believe you?

WARDEN GATE

That's your problem.

(Picking up the phone and dialing)

Where's Horton? Get him up here. His lawyer is making me late for lunch.

(To Mickey)

He'll be here in a minute. You can meet him in my reception room.

MICKEY

You never said what kind of extra treatment you gave him.

WARDEN GATE

The kind he deserved. Get out of my office.

Mickey picks up his brief case and walks out.

CUT

INT: WARDEN'S RECEPTION ROOM: EARLY AFTERNOON.

Mickey walks out of the Warden's office as a guard leads Lucas in from the other door. Lucas is carrying a small suitcase. Uncomfortably walks to meet Mickey in the center of the room.

MICKEY

What's wrong?

LUCAS

Nothing. Just get me out of here.

Mickey reaches out and touches Lucas shoulder. Lucas flinches.

Don't. Not here.

MICKEY

Let me carry that for you.

GUARD

(Intervening)

The prisoner carries his own.

MICKEY

He is a free man. Get out of our way.

LUCAS

Mickey. Don't. I can do it.

WARDEN GATES

(Walking out of his office)

What's the problem?

MICKEY

My client has been hurt.

GUARD

He had an accident. He fell on the stairs.

WARDEN GATE

I seem to recall Horton had a lot of those.

MICKEY

The special treatment.

(To Lucas)

Let's get you to the hospital.

WARDEN GATE

You can't prove anything. A convicted felon's word against the system means nothing.

Mickey leads Lucas out. Warden Gate walks into his office to the window. The guard follows.

GUARD

How did they make it happen so fast?

WARDEN GATE

It doesn't matter.

GUARD

I'm not going to down for this alone.

Through the window, Mickey and Lucas are seen getting into Mickey's car.

WARDEN

He's just another con. I'm going to lunch.

The car starts and drives away.

CUT

EXT: ROAD SIDE PARK A FEW MILES DOWN THE ROAD: EARLY AFTERNOON.

Mickey's car pulls in and stops. They get out.

MICKEY

(Taking out his phone)

Take off your shirt.

LUCAS

It can wait.

MICKEY

I have to document it now. Just do it.

Lucas takes off his shirt. From his shoulders to past his waste are both new and healing bruises of all sizes and shapes. The most recent ones are still red welts One on his back is in the shape of a fist. Mickey takes pictures and emails them before making a call. Lucas quickly puts his shirt back on.

Damn. Voice mail. Roman. I just sent you some pictures of Lucas. I'm taking him to University Hospital. When you get this meet us there.

He hangs up and offers Lucas the phone.

Do you want to call Sami?

LUCAS

I'm not ready to talk to her yet.

MICKEY

She's called me twice already trying to find out when we'd be back. She wants to see you to stay with her at the mansion.

LUCAS

It happened so fast, I didn't have time to think about where I was going to stay. Sami wrote me about the apartment. I really don't want to stay with my Mom. Not like this. She'll go ballistic.

MICKEY

She's not going to be the only one. Maggie and I have an extra room. Come stay with us. Until you decide what you want to do.

LUCAS

You sure it will be okay?

MICKEY

Maggie wouldn't have it any other way.

LUCAS

I really need to talk to her.

MICKEY

I understand. I'll call her and have her meet us. Once a doctor has examined you and the abuse has been documented, the two of you can find a meeting.

LUCAS

Thanks Mickey.

MICKEY

No problem.

(Dialing the phone)

Red. We're on the way.

Lucas walks away from the car to the edge of the park. The park is on top of a small hill that over looks a lake. In the distance, there are a couple of boats; one has sails, while the other pulls a water skier. A group of teenagers on jet skis takes off from the shore below him. Their laughter makes Lucas frown. A breeze blows through his hair as he continues to watch them race toward the center of the lake. Mickey walks up.

Maggie is delighted.

LUCAS

(Nodding toward the teenagers)

I don't regret it.

MICKEY

Let's go.

LUCAS

No one can know about Will. It's time for him to have a normal life.

MICKEY

Not from me. I'm your lawyer.

CUT

INT: HOSPITAL: EARLY AFTERNOON

Sami is leaving with the twins. Maggie is walking into the lobby.

SAMI

(Calling to her)

Maggie.

(She pushes the stroller to meet her at the elevator)

I've been leaving messages for Mickey. But he hasn't called me back.

MAGGIE

I just talked to him. They'll be back soon.

SAMI

Is he bringing Lucas to the mansion or do they want me to meet them somewhere?

MAGGIE

Is there something wrong with the twins?

SAMI

They're fine. What's wrong?

MAGGIE

What makes you think there's something wrong?

SAMI

The way your acting. What's wrong with Lucas?

MAGGIE

Sami. Mickey got your messages. Lucas doesn't want to see your right now. He'll be staying with Mickey and me.

SAMI

He can't mean that.

Roman walks in the front door: seeing Sami and Maggie, he walks toward them.

I have to see him. He has to see the twins.

ROMAN

Hi Maggie. Sami what are you doing here? Are the twins okay?

SAMI

Their fine. Why are you here? Why are you both here?

Episode 11

INT: BRADY PUB: MID DAY

The pub is active with the late lunch crowd. Marty Vitali and Angelo are sitting at a table, eating lunch and talking. A waitress refills their coffee cups and moves on to the next table. EJ walks in and looks around. Seeing the two men, he walks toward them.

ANGELO

I still don't understand why you ask the him to represent Eva. He doesn't have enough experience.

MARTY

Damage control. It'll get her mind off Patch.

ANGELO

And back on the old days.

MARTY

Don't worry so much Angelo. You're like an old woman. I can handle it. Besides, it'll be good to have a new DiMera alliance. Besides the verdict is already taken care of. Stephano was right back then.

EJ

(Walking up)

Father was right about what.

MARTY

EJ, so good to see you again. Have you had a chance to talk to Eva? Do you think you can help Eva?

ANGELO

EJ.

EJ

Angelo.

MARTY

Sit down. Have some lunch.

EJ

I'm not staying.

MARTY

At least sit down. Looking up at you is giving me a crick in my neck.

EJ

Why did you tell Eva I didn't want to see her any more?

MARTY

Sit down and lower you voice.

Marty stares him down and EJ sit in the chair opposite to him.

It wasn't my idea. I like you. You made Eva happy.

EJ

Then why?

MARTY

Stephano had plans for you. He said that he needed to unattached and the two of you were getting to close for his comfort. That's why he sent you away to law school. But hey, it worked out. If it wasn't for Stephano, you won't have the education to help Eva now.

EJ

If it wasn't for you and father, she wouldn't need legal help. We'd still be happily together. She would have never know Patch.

MARTY

Don't put this on me and mine. Stephano made it clear that you were his son. I wasn't willing to go to war over puppy love. Eva cried. Then she got over it.

ANGELO

You were just kids.

EJ

What was he plan?

MARTY

You're living it.

EJ

The vendetta? Sami? My son?

MARTY

He planned it out years ago. There were no accidents. He needed you to draw her out.

EJ
Colleen?

MARTY
(Standing)
He almost had her too. Maybe next time.

Marty tosses money on the table and walks out. EJ starts to follow. Angelo stops him.

ANGELO
Don't do it. It's not worth it.

EJ
It is to me.

ANGELO
Is it? Eva's here. So are you.

EJ
I'm stuck.

ANGELO
Are you? Stephano's out of it. There is nothing he can say or do any more.

EJ
I have a wife and child.

ANGELO
Is she the right wife? Or is she just another Patch?

Angelo pats his shoulder and follows Marty out of the Pub.
CUT

INT: HOSPITAL: EARLY AFTERNOON
Sami is leaving with the twins. Maggie is walking into the lobby.

SAMI
(Calling to her)
Maggie.
(She pushes the stroller to meet her at the elevator)
I've been leaving messages for Mickey. But he hasn't called me back.

MAGGIE
I just talked to him. They'll be back soon.

SAMI

Is he bringing Lucas to the mansion or do they want me to meet them somewhere?

MAGGIE

Is there something wrong with the twins?

SAMI

They're fine. What's wrong?

MAGGIE

What makes you think there's something wrong?

SAMI

The way your acting. What's wrong with Lucas?

MAGGIE

Sami. Mickey got your messages. Lucas doesn't want to see you right now. He'll be staying with Mickey and me.

SAMI

He can't mean that.

Roman walks in the front door: seeing Sami and Maggie, he walks toward them.

I have to see him. He has to see the twins.

ROMAN

Hi Maggie. Sami what are you doing here? Are the twins okay?

SAMI

Their fine. Why are you here? Why are you both here?

ROMAN

Calm down.

SAMI

Right after you tell me what's going on.

(One of the babies starts to cry: Sami kneels down to comfort)

Maggie just told me that Lucas doesn't want to see me.

ROMAN

I don't know about that. But if he said it, I'm sure he has a reason.

MAGGIE

Why don't you take the twins home. I'll have him call you.

SAMI

I don't understand. Why doesn't he want to see me or the twins?

ROMAN

Sami, there has to be a reason. I just don't know it.

SAMI

We have to talk.

ROMAN

You will. Just not here and now.

(Seeing Mickey and Lucas walking up to the doors)

Why don't you up and talk to your mother?

MAGGIE

(Seeing Mickey and Lucas)

That's a good idea. I'll go upstairs with you.

SAMI

(Suspicious)

Mom, already left for the day. Why do you want me to go upstairs all sudden?

(Turning around, she sees Lucas)

Lucas. Lucas!

Mickey and Lucas approach; seeing Sami, Lucas stops short.

LUCAS

Sami, what are you doing here?

SAMI

Why don't you want to see me--or the twins.

LUCAS

Not now.

Sami tries to embrace him. Lucas cries out in pain and backs away.

SAMI

You're hurt!

MICKEY

(Stepping between them)

Sami, go home.

Mickey takes Lucas to the elevator. Roman follows more slowly, preventing Sami from following.

ROMAN

Go home Samantha Jean. I'll call you later.

MAGGIE

I promise he'll call you.

All four disappear into the elevator and the doors close. Sami stands in the lobby, silently crying.
CUT

EXT: CITY STREET: MID DAY

Philip is leaning up against his car when Abe drives up. Abe gets out of his car and walks to Philip.

ABE

You must have broken the speed limit to get here so fast.

PHILIP

Onstar.

ABE

Kidding.

PHILIP

I'm not finding much funny right now.

ABE

They're expecting us.

They walk towards the house.

PHILIP

What are you going to tell them?

ABE

The truth. They deserve it.

PHILIP

I guess they do. It just won't be easy for them to hear.

The door opens as they step on the porch. Jim Merkle steps out and closes the door behind him.

ABE
Mr. Merkle?

JIM
Good to see you Philip. Jamie always had good things to say about you.

PHILIP
He was a good man and an honorable soldier.

JIM
I know. It's still good to hear.
(To Abe)
You're here to tell me that my son committed suicide.

ABE
How did you know?

JIM
We found his note this morning. My wife had to be sedated.

PHILIP
I don't understand. Jamie wasn't the type.

JIM
He wasn't when he enlisted. He was discharged on a medical. Closed head injury along with severe PTSD. The Army had to take his weapons. He had become self destructive--he was a danger to himself and to his unit.

ABE
Why did the VA get him help?

JIM
(Angrily)
There is a six month waiting list.

ABE
That's not right!

JIM
Not everyone can afford intensive private medical care.

ABE
The VA--

JIM

(Bitter)

Doesn't have the resources or the inclination. They handed Jamie is walking papers and brushed him under the rug. Those that care, don't have the resources. Those that have the resources, don't care.

PHILIP

If I had known--

JIM

Not even your father has enough money to fix this. There are so many vets and too few trained to deal with their injuries. The survival rate is higher than they expected.

ABE

They didn't expect survivors.

PHILIP

In the field, medical care has brought up the survival rate. Head injuries that had always been fatal aren't any more.

JIM

The medics can save their lives, but they can't save them. Jamie wasn't the same. His personality had completely changed. The worse part was that he could remember who he was. But he couldn't be him any more. He said so many times that he missed himself. The man he used to be. He'd look in he mirror and see the same face. But he looked into his own eyes, all he could see was death.

PHILIP

The living dead. I heard it from so many in the hospital. I felt that way for a long time.

JIM

You had someone with the resources to catch you. Most don't. They system can't.

ABE

The reporters have been calling for an update.

JIM

Tell them the truth. My son died in the war. His heart just stopped beating when his car hit the tree.

PHILIP

I'm going to make some calls.

JIM

(Walking backwards the house)

You do that.

(Going inside and closing the door)

ABE
I had no idea.

PHILIP
Would you advertise it?

ABE
Not if I wanted recruits.
CUT

INT: STEPHANO'S HOSPITAL ROOM: EARLY AFTERNOON
EJ stands in the doorway. Angrily, he watches Stephano is lying in his bed. Slowly he walks into the room and stands at the foot of the bed. But even as he walks in the perspective from above follows him into the room.

Zooming into Stephano's eyes, you see him standing on a stage, wearing a full tux and singing Ave Maria with a full orchestra. He is enjoying himself immensely.

EJ
(Off screen)
Father.

STEPHANO
(In his mind)
Go away! I'm busy.

Stephano tries to continue the song, but the stage has vanished and he sees EJ standing at the foot of his bed. He can see and hear, yet he still doesn't have access to the outer world.

You traitor. What do you want from me now. My forgiveness? That will never happen.

EJ
Driving over here. I planned to put a pillow over your face and smother the life out of you.

STEPHANO
You don't have the guts.

EJ
But that would be too merciful. Do you remember Eva Vitali. She remembers you. So does her father. Was I ever just your son? Or was I just another one of you pawns that you moved around the chess board?

STEPHANO

A true son wouldn't have turned his back on me. He would have torn apart heaven and earth to find a cure. You turned your back on me! You left me here.

EJ

I loved her and she loved me.

STEPHANO

Is that why you are here, whining at my bedside? A woman?

EJ

We could have been happy together. But you took that future from me. For what? To bring me here. To get your revenge. But I'm confused. Was the vendetta for Santo or for you? You couldn't force Marlana to submit to you, so you had me take her daughter.

STEPHANO

I didn't force you to rape her. It was you who wasn't man enough to make her want you.

EJ

My whole life is a lie.

STEPHANO

If you had done what you were told, you and my grandson would be living happily at the villa. But you were too stupid to listen. You let that woman control you.

EJ

I don't know how to fix it. Every time I look at Samantha, I see the monster I've become. I didn't used to be that way. I was a good person. I just wanted you to love me as your son. You never thought of me other than a means to an end.

(Picking up a pillow)

I could kill you. It would be so easy. No one would care to ask question. They would just be grateful that you were gone. Father, I hope you can see and hear me. See how close you are to dying.

(Dropping the pillow on Stephano's chest)

But I won't. It would be too kind. I want you to live a long time knowing that everything you've done was for nothing. My son will never know you.

STEPHANO

(Laughing)

Your son?

From above, the perspective focuses in on Stephano

WOMAN'S VOICE
(Southern Accent)
It has been a long time.

STEPHANO
Who--I know that voice.

WOMAN'S VOICE
Of course you do. You stole my daughter and my life.

STEPHANO
You're dead.

WOMAN'S VOICE
This is the in between place. Life. Death. It has no meaning here. You locked me away in a room until I begged for death to take me. Now you are locked in this in between? Not free from life. Kept from death.

STEPHANO
You betrayed me..

WOMAN'S VOICE
He is his father's son. Do you remember what I told you.

STEPHANO
You were mad!

WOMAN'S VOICE
You made me that way. I curse you and all those of your blood. None

Episode 12

INT: STEPHANO'S HOSPITAL ROOM: EARLY AFTERNOON

EJ stands in the doorway. Angrily, he watches Stephano is lying in his bed. Slowly he walks into the room and stands at the foot of the bed. But even as he walks in the perspective from above follows him into the room.

Zooming into Stephano's eyes.

INT. OPERA STAGE: NO TIME

Stephano standing on a stage, wearing a full tux and singing Ave Maria with a full orchestra. He is enjoying himself immensely.

EJ
(Voice over)
Father.

STEPHANO
Go away! I'm busy.

Stephano tries to continue the song, but the musicians and audience have vanished.

The hazy image of EJ standing at the foot of his bed appears in the darkness..

STEPHANO
You traitor. What do you want from me now? My forgiveness? That will never happen.

EJ
Driving over here. I planned to put a pillow over your face and smoother the life out of you.

STEPHANO
You don't have the guts.

EJ
But that would be too merciful. Do you remember Eva Vitali. She remembers you. So does her father. Was I ever just your son? Or was I just another one of you pawns that you moved around the chess board?

STEPHANO
A true son wouldn't have turned his back on me. He would have torn apart heaven and earth to find a cure. You turned your back on me! You left me here.

EJ
I loved her and she loved me.

STEPHANO
Is that why you are here, whining at my bedside? A woman?

EJ
We could have been happy together. You took that future from me. For what? To bring me here. To get your revenge. To plant my seed in a Brady woman. You didn't care which one as long as you had an heir with Brady blood. You took my soul mate from me and bound me to a woman who hates me. But I'm confused. Was the vendetta for Santo or for you? You couldn't force Marlina to submit to you, so you had me take her daughter.

STEPHANO
I didn't force you to rape her. It was you who wasn't man enough to make her want you.

EJ
My whole life is a lie.

STEPHANO
If you had done what you were told, you and my grandson would be living happily at the villa. You were too stupid to listen. You let that woman control you.

EJ
I don't know how to fix it. Every time I look at Samantha, I see the monster I've become. I didn't used to be that way. I was a good person. I just wanted you to love me as your son. You never thought of me other than a means to an end.

(Picking up a pillow)

I could kill you. It would be so easy. No one would care to ask question. They would just be grateful that you were gone. Father, I hope you can see and hear me. See how close you are to dying.

(Dropping the pillow on Stephano's chest)

But I won't. It would be too kind. I want you to live a long time knowing that everything you've done was for nothing. My son will never know you.

STEPHANO
(Laughing)
Your son?

From above, the perspective focuses in on Stephano

WOMAN'S VOICE
(Southern Accent)
It has been a long time.

STEPHANO
Who--I know that voice.

EJ vanishes. The silhouette of a woman appears in the back of the house. She can barely be distinguished from the shadows.

WOMAN'S VOICE
Of course you do.

STEPHANO
You're dead.

WOMAN'S VOICE

Why am I not surprised that you would create this grandiose diversion. You always thought the world revolved around you. Than none of the rest of us existed beyond your need or good graces.

STEPHANO

Get out! You have no place here.

WOMAN'S VOICE

This is the in between place. Life. Death. Your will has no meaning here. You locked me away in a room until I begged for death to take me. Now you are locked in this in between. Not free from life. Kept from death.

STEPHANO

You betrayed me.

WOMAN'S VOICE

Do you remember what I told you?

STEPHANO

You were mad! Curses don't exist!

WOMAN'S VOICE

You made me that way. All those years alone. No comfort. No love. No chance to put flowers on my daughter's grave. You mocked my tears.

STEPHANO

You should not have kept her from me.

WOMAN'S VOICE

I wanted to save her from your evil. To keep her from turning into a monster. Even locked in my prison, I have seen and heard. Your evil has spread through your children.

STEPHANO

You can do nothing!

WOMAN'S VOICE

Do you remember what I said/

STEPHANO

You are powerless. Meaningless ranting.

WOMAN'S VOICE

Is that why you had Celeste barrier the door, locking me inside. Are you not curious how I was freed?

STEPHANO

You are not real. This is not reality. My mind...EJ, my son you have to help me.

WOMAN'S VOICE

He is your son. The heir of your legacy not only in blood but in deed. He left you here to die alone. As you left me. You didn't answer my question. What did I say with my last breath?

STEPHANO

Elvis, son I forgive you. Help me!

WOMAN'S VOICE

(Stepping forward but remaining in the shadows)

You murdered my daughter--

STEPHANO

She was my daughter too. I loved her like no other!

WOMAN'S VOICE

You killed her!

STEPHANO

She's alive!

WOMAN'S VOICE

You lie!

STEPHANO

I would never let anyone harm her!

WOMAN'S VOICE

Where is she?

STEPHANO

I wouldn't tell you in life. What makes you think I would tell you now?

WOMAN'S VOICE

(Retreating further into the shadows)

You will tell me sooner or later.

STEPHANO

Or you will do what? What is left to be done to me?

WOMAN'S VOICE

You have not yet begun to shed your tears.

She waves her arm toward the darkness of one wall. Lexie and Theo images appears as she reads a book to her son. Beside is an image EJ is seen sliding into his car.

STEPHANO

You waste your time. They are nothing to me any more.

WOMAN'S VOICE

We shall see. Stephano, ask yourself how is that I am free, when the seal could be broken by a woman who bested you?

She disappears into the darkness, leaving Stephano alone: Once again, Stephano is staring at his hospital room.

STEPHANO

(In his mind)

This cannot happen. There has to be a way to stop her. I am Stephano DiMera. No one defies me.
CUT

Episode 13

INT: POLICE STATION: AFTERNOON

Hope sits at a desk filing out reports. Roman comes out of his office to get a cup of coffee.

ROMAN

The never ending paper work.

HOPE

Aint that the truth.

ROMAN

The warehouse break ins?

HOPE

At first, we thought it was kids looking for a place to party.

ROMAN

What changed your minds?

HOPE

The pattern. Nothing is ever stolen. They don't do any damage. It looks like they used them until people

start to take notice.

ROMAN

Then they move on.

HOPE

Exactly.

ROMAN

Homeless looking for shelter.

HOPE

Not according to the descriptions the witness gave. Late teens to early twenties. Well dressed. Newer cars.

Bo angrily slams in.

ROMAN

The Burger Barn burn you lunch again.

BO

Very funny.

HOPE

Burger Barn? Cholesterol level? You promised.

BO

It's only once in a while. And no, I skipped lunch.

HOPE

Low blood sugar?

BO

No. It's not my blood sugar.

ROMAN

(Amused)

Then what is it little brother that has gotten you all in a tizzy?

BO

The idiots at City Hall.

ROMAN

The ones who sign our checks.

BO

Those would be the ones.

HOPE

You talked to them about the wind generator.

BO

They made no sense.

ROMAN

What wind generator?

HOPE

Bo found a generator online that can power a home in 7 mph wind. It's great. It's all self contained.

BO

City Hall claims that the tower is too high. They wouldn't even listen.

ROMAN

Well, they are kind of tall for in the city limits.

HOPE

This one is only 33 feet.

ROMAN

Most houses are taller than that.

BO

That was the point I was trying to make. They claimed it would be a separate structure. Which makes it limited to 14 feet.

ROMAN

Couldn't catch much wind with that.

BO

Exactly.

HOPE

What are you going to do?

BO

I don't know. The clerk said they were going to revisit the issue in six month. Six months! With the price of fuel and global warming. You think they would jump at the chance.

ROMAN

Elections are coming up.

BO

Yea, so.

ROMAN

Stevenson is retiring.

HOPE

Are you suggestion that Bo should run.

ROMAN

Cut off date is in a few weeks.

BO

I'm a cop.

ROMAN

Think of all the criminals who would vote for you just to get off the streets.

BO

I couldn't.

HOPE

Why not?

BO

What do I know about politics?

ROMAN

So instead of making changes, you rather just flap your lips.

BO

Why don't you run? Your better qualified.

ROMAN

(Taking his coffee back to his office)

I'm not the one with the issues.

Roman closes his door.

BO

Me? A town councilman?

HOPE

Weirder things have happened Brady. Remember how many people came back from the dead.

BO

The Return of the living dead.

HOPE

Only this movie we call, Bo Brady Invades City Hall. Or no, wait better Bo Kong.

BO

At least you didn't say Donkey Kong.

HOPE

Only because you thought of it first.

CUT

INT: DIMERA STUDY: AFTERNOON

Sami opens the door and pushes in the stroller, closing the door behind her. She has been obviously crying. Marlena walks out of the study.

MARLENA

Sami, what wrong? Are the twins okay?

Sami bursts into tears. Marlena rushes to her and puts her arms around her.

What wrong? John. Sami what's wrong?

SAMI

It's Lucas.

JOHN

(Walking in)

What's with the water works? You're creating a puddle on my floor.

MARLENA

John, take the twins upstairs so I can talk to Sami.

JOHN

Me? I don't know nothing about babies, Miss Scarlet.

MARLENA

John, not now.

JOHN
Rolf!

Rolf runs in from the back of the house.

ROLF
What is it?

JOHN
Take care of the critters. Then go get a few sandbags. I think we're in for a flood.

MARLENA
(Leading Sami into the study)
Was that necessary?

JOHN
I thought so. What's that smell? God! What do feed them?

SAMI
(Wiping her tears away)
I'll take care of them. They're my children.

MARLENA
And your my daughter.

ROLF
It won't be the first diaper I've changed. I'll take them into the kitchen to change them

JOHN
Must you?

MARLENA
Just take them upstairs

JOHN
Why the kitchen? My food is in there.

ROLF
I won't go up into those rooms.

MARLENA
That's silly. There is nothing wrong with them.

JOHN

Give it up Blondie. He's afraid.

ROLF
With good reason

SAMI
It's okay, Rolf. I'll be right there. Thank you.

ROFL
I'll wait for you in the back.

Rolf pushed the stroller towards the back of the house.
CUT

INT: DIMERA STUDY: AFTERNOON
Marlena and Sami walk in, followed by John.

MARLENA
What happened to Lucas?

JOHN
He's the one with the bad aim. I'm just updating my scorecard.

SAMI
He was released today.

MARLENA
How did that happen?

SAMI
Mickey helped him get a pardon.

JOHN
When will the jailbird be moving in?

MARLENA
Lucas is moving in? With EJ?

SAMI
Don't worry. Lucas decided to stay with Maggie and Mickey. I don't understand. He didn't want to talk to me.

MARLENA
A lot has happened.

Front door opens and closes.

He may need a day to regroup.

SAMI
He was hurt.

MARLENA
How bad?

SAMI
I don't know. Mickey brought him to the hospital. They took him upstairs and wouldn't let me come.

MARLENA
What were you and the twins doing at the hospital?

SAMI
It doesn't matter.

EJ walks in the room.

You!

EJ
Me?

SAMI
(Picking up a large porcelain statue)
It's all your fault!

JOHN
(Grabbing the statue from her)
That's mine.

SAMI
He lied.

EJ
About what now pray tell?

SAMI
Mr. Burke. The deportation. It was all a lie.

EJ

Darling you met him. You saw his credentials.

SAMI

I called the Washington office. There is only one Burke that works for them and she never heard of you!

EJ

You're mistaken.

SAMI

You were born in Salem. That makes you a citizen.

EJ

I explained about my birth certificate.

SAMI

Angie Burke. The real agent back checked the courthouse files. There was enough of a paper trail to confirm that you are a citizen.

MARLENA

Didn't Mickey check?

SAMI

EJ didn't want his help. He was taking care of it himself.

MARLENA

You lied?

JOHN

(To EJ)

Ever see a Natural Geographic?

EJ

What does that have to do with this?

JOHN

Ever see what a momma lion does to anything that threatens her cub?

(Pointing to Marlena)

Momma lion.

(Pointing to Sami)

Cub. Any questions?

SAMI

It was just trick to keep me from divorcing him. All these months. I could have been remarried to Lucas.

EJ

I can explain.

MARLENA

Explain what? How you lied and manipulated the whole family?

JOHN

You might want to run. She's a better shot.

EJ

Marlena. If you will just listen.

SAMI

To what? More of your lies. How much did it cost you to have Lucas hurt?

EJ

I didn't. I used my father's contacts to keep him safe.

MARLENA

Safe in his grave no doubt.

JOHN

At least the cops won't have to worry about notifying your next of kin. Stephano's out of it and I already know.

SAMI

(Picking up another sculpture)

Get out here!

JOHN

(Taking it away from her)

Don't break my stuff.

EJ

It's my father's.

JOHN

(Giving it back to her)

Okay. But just this one.

MARLENA

(Grabbing it)
Samantha Jean!

SAMI
John said I could.

MARLENA
Get out of here EJ.

JOHN
I'd listen to her if I were you.

EJ
(Backing out of the room)
If you would only listen. I can make you understand.

Sami grabs a smaller statue and throws it at him. It smashes on the wall beside EJ's head.

I'm sorry.

EJ picks up his brief case and walks out the front door.

SAMI
You're not now. But you will be.
CUT

Episode 14

INT: VICTOR KIRIAKI'S STUDY: EARLY EVENING

Victor is sitting in his chair reading the newspaper and drinking a brandy. He is dressed for an evening out. Philip walks in and fixes himself a drink.

VICTOR
How was your day?

PHILIP
I don't know how to answer that. It's not the business. Jamie Merkle committed suicide.

VICTOR
Suicide? Are you sure?

PHILIP
His father confirmed it. His mother found his note.

VICTOR

I don't understand. He was always such a level headed kid. Jim must be taking it hard.

PHILIP

His very angry. With just cause.

VICTOR

Of course. His only son just killed himself. Any father--

PHILIP

He isn't angry with Jamie. The system let them down. Jamie had a closed head injury and PTSD. He was in crisis.

VICTOR

Why didn't he ask for help?

PHILIP

He did. The system is over loaded. There are just too many in need and too little resources. The Merkles could afford to get private help.

VICTOR

Like what I did for you.

PHILIP

Exactly. Seeing me only reminded him what could be done and wasn't.

VICTOR

So now you are feeling guilty.

PHILIP

You can say that.

VICTOR

How is that working out for you?

PHILIP

Not so well.

VICTOR

What are you going to do about it?

PHILIP

What can I do?

VICTOR

You're my son. Start thinking outside the box. Well?

PHILIP

I don't know what you are asking?

VICTOR

You are head of a multi-billion dollar corporation with connections not only coast to coast but around the world.

PHILIP

Not even all our money can fix the problem. There aren't enough facilities or experts to staff them.

VICTOR

Do you think these are the first vets to come home physically and emotionally damaged? The best experts are those who have been there. I remember reading about a rehabilitation hospital that was built in Texas solely on donations. You could do the same here. Only instead of focusing on physical disabilities, it would deal strictly with brain and emotional issues.

PHILIP

That's a great idea. Except one hospital wouldn't be enough.

VICTOR

Agreed. However, several strategically placed around the country would give access to any vet who need it free of charge.

PHILIP

I'll go change and we can hammer out the details during dinner.

VICTOR

You'll be dining with the she-devils alone tonight. I'm dining out.

PHILIP

I thought you were over dressed. Let me change and I will go with you.

VICTOR

You weren't invited.

PHILIP

You got a date?

VICTOR

You can say that. Doug Williams is premiering tonight at Chez Rouge. It took great deal for me to get Caroline and me a table.

PHILIP

So we'll just make it a foursome with Chloe and me.

VICTOR

(Walking toward the door)

Sometimes son, you are a little dense.

Victor exit. Moments later Chloe walks in.

CHLOE

What did you say to Victor? He didn't insult me when he passed me in the hallway..

PHILIP

He called me dense.

CHLOE

Why?

PHILIP

I wanted to have dinner with him and Caroline.

CHLOE

You tried to invite yourself on his dinner date with Caroline. You are dense.

PHILIP

They are just friends.

CHLOE

And past lovers. Get real Philip. They may be older, but they're not dead.

PHILIP

I wanted to pick his brain.

CHLOE

What was so important that it wouldn't wait until tomorrow.

PHILIP

A project for the vets.

CHLOE

Tell me. Maybe I could help. Don't look at me like that. I'm not stupid

PHILIP

I didn't say that. Okay. Remember Jamie Merkle from high school.

CHLOE

I read in the paper he was killed in a car accident.

PHILIP

It wasn't an accident. He crashed his car deliberately.

CHLOE

Jamie killed himself?

PHILIP

He couldn't get the help he needed when he got back. There aren't enough funds or facilities for all the vets in need.

CHLOE

And you and Victor want to change that?

PHILIP

That's the idea. To raise awareness and funds to create new facilities.

CHLOE

Big project even for the two of you.

PHILIP

I know.

CHLOE

So why do it yourself. Ever hear of Comic Relief, Live Aid, and Farm Aid?

PHILIP

In Salem?

CHLOE

With Victor's connections, you could make it nation wide.

PHILIP

He doesn't know many stars.

CHLOE

No but he knows people who own TV stations. It could be a combination of Comic Relief and the Labor Day Telethon. Get everyone involved. I still have a few friends in the opera world and one or two in the music world. They are always willing to help.

PHILIP

Do you think you could do it?

CHLOE

We can talk about it over dinner. Go get changed.

PHILIP

For what?

CHLOE

We're going out.

PHILIP

Out?

CHLOE

Didn't I tell you. I'm singing a duet with Doug Williams. I talked Maggie into letting me audition to sing at Chez Rouge.

PHILIP

No you didn't. Does my father know?

CHLOE

No. Why?

PHILIP

That's where he's taking Caroline.

CHLOE

So he'll just have to be surprised like everyone else. Remember they're on a date. You can talk to him tomorrow. Go get dressed.

PHILIP

(Pulling her to him)

Little pushy aren't you.

CHLOE

I thought you liked it when I was pushy.

PHILIP

I do. Especially when you're undressed.

They kiss.

CHLOE

I wonder if Doug Williams knows people who would like to help?

PHILIP

I kiss you and you think of Doug Williams? I must be losing my touch.

CHLOE

You're just as sexy as ever. But this is the first thing in a long time that I feel excited about being involved with.

PHILIP

Now I don't excite you?

Chloe spins him around and passionately kisses him.

CHLOE

You're sexy. I'm excited. Can you get changed now so we can go talk to Doug? It's your project. Chop Chop. We don't to be late.

Chloe exits

PHILIP

That's not what I had in mind

CUT

Episode 15

EXT: FOUNTAIN IN THE PARK: EVENING

The beautiful spring evening has brought out the Salemites. EJ is sitting on the edge of the fountain, sadly tracing the dedication plate that reads, "In loving memory of John Black. Beloved husband, father and friend. His loving spirit remains alive in all the lives he has touched." Ava walks up the path, seeing him, she walks up to him and sits on the other side of the dedication plate.

AVA

Hi.

EJ

I want to be like him.

AVA

He's dead.

EJ

Not any more.

AVA

What do you mean, not any more?

EJ

It was one of my father's little games. Once again, he stole a life. It seemed to be his hobby. Taking people's lives and using them.

AVA

You aren't responsible for what he did.

EJ

(Standing and walking away from her)

Yes. I am. I helped him. Ava, I've done terrible things.

AVA

Like I'm one who could throw stones.

EJ

If you knew--

AVA

I would love you any way. You will always be my hero.

EJ

(Shaking his head)

You wouldn't stay that.

AVA

(Walking to him and taking his hand)

Tell me.

EJ

I'm too ashamed.

AVA

Look at me. EJ, look at me. What do you see in my eyes?

EJ

Someone who doesn't exist any more.

AVA

Yes. He does. You've just forgotten. But I haven't. I still remember who you truly are. Every new beginning starts with an ending. You've done things you aren't proud of. So have I. Do you think any

less of me?

EJ

You don't understand.

AVA

What don't I understand. What is the worse thing you've done?

EJ

I can't.

AVA

EJ, you can. Trust me.

EJ

Trust? What's that?

AVA

The courage to have faith in another.

EJ

(The words rush out)

I raped Samantha Brady. I loved her and she didn't love me. But I thought I could make her love me. Father wanted an heir with a Brady woman. It was nothing until I met her. She was so alive and beautiful. And she was a Brady. I could make my father happy and find love at the same time. But she loved Lucas. No matter what I did, she always went back to him. No matter how he hurt her...

AVA

So you thought that if you hurt her more, she would love you?

EJ

You hate me.

AVA

I don't hate you.

EJ

How can you not? I hate myself. I love her but when I look in her eyes I remember--the hurt and betrayal I saw in her eyes. Sometimes, I still see it. I want her to love me like I love her.

AVA

If you loved her, you would never have hurt her like that.

EJ

She said she forgives me.

AVA

Forgiveness is different than love.

EJ

In time--

AVA

In time, what? Do you think she will forget? Can you?

EJ

I can make it work. I can't give up.

AVA

You don't have anything to give up.

EJ

She'll forgive me.

AVA

You said she already did. Is there something else? EJ, you can't force someone to love you. You can't lie or manipulate them into caring. Love doesn't work that way. I love you for who you are in here. You didn't have to con me. I loved you for you. I wanted you to be happy. That's why I didn't follow you. Maybe that was a mistake. But I thought that is what you wanted and I wanted you to be happy. That is what love is.

(Placing her hand on his heart)

You are a kind and honorable man, who used to make me feel safe and loved. You helped me find reasons to smile after my mother died. You were my handsome knight who rode upon steed to save me. You gave me the strength to think I could have a life of my own. To be someone besides my father's daughter.

EJ

I'm not that man any more.

AVA

Yes you are. You just have to remember to be EJ not Stephano's son. He twisted and manipulated you in the name of love and family loyalty.

EJ

That's no excuse.

AVA

No excuse. An explanation. You are still responsible for what you did. But that doesn't mean that you can't fix what you broke.

EJ

How?

AVA

Look a movie theater. Let's go.

EJ

My life is falling a part and you want to go to a movie?

AVA

It's Indiana Jones.

EJ

I don't feel like it.

AVA

Is there anything you can do tonight to change anything?

EJ

No.

AVA

My treat.

EJ

Like I haven't heard that before.

AVA

(Holding up her purse)

I didn't forget it. I'll even buy you your own bag of popcorn.

EJ

As if I touch yours with all the salt you put on it.

AVA

You're the one to talk--Mister I want popcorn with my butter. You're getting up in age, buddy. You might want to start watching your cholesterol.

EJ

Ha, Ha. You're just as old as I am.

AVA

But I wear it so much better.

EJ

That you do.

CUT

INT: CHEZ ROUGE: NIGHT

The restaurant is full. Doug and Julie stand off to the side of the bar with Maggie.

DOUG

Maggie, what did you do? Advertise day and night.

MAGGIE

I didn't have to. It's all word of mouth.

DOUG

I didn't think anyone would remember.

JULIE

Doug, how could they forget? You helped them celebrate some of the best times of their lives.

DOUG

It's been such a long time.

MAGGIE

I heard your rehearsals. You have only gotten better. Albert said he was impressed.

DOUG

What does he know, his just a kid.

MAGGIE

A kid who graduated from Juilliard with honors. He not only plays the piano, but he is also a composer.

JULIE

You see. It's not just me who thinks you are fabulous.

MAGGIE

And me.

Chloe and Philip walk up.

CHLOE

I'm here.

DOUG

You're not Liz or Roberto, but you'll do.

CHLOE

Am I missing something?

JULIE

Doug's a little nervous. It's been a long time since he sang in front of a crowd.

DOUG

I'm still here.

CHLOE

That's silly. Doug, you have an amazing voice. I'm going to learn a lot from you.

PHILIP

Maggie, have you seen my father? He said he was going to be here tonight.

CHLOE

Leave him alone. It can wait until tomorrow.

MAGGIE

They were at the bar waiting for their table. I don't see them. Maybe they went out on the terrace?

PHILIP

I'll go look.

CHLOE

(Following)

Philip, don't you dare.

JULIE

I wonder what that was all about?

MAGGIE

Who knows? Doug you almost ready?

Caroline and Victor walk up.

CAROLINE

Hi Doug, Julie. We're all happy that you are back.

VICTOR

Maggie, thank you for making room for us. .

MAGGIE

Philip is looking for you.

VICTOR

I saw them when they came in.

CAROLINE

Victor insisted that we duck down the hallway.

VICTOR

They weren't invited.

MAGGIE

Chloe is auditioning tonight.

Nicole walks up behind them.

NICOLE

Victor, cheating on me again I see.

VICTOR

How did you get in here?

NICOLE

I just dropped your name.

MAGGIE

Nicole, we are totally booked tonight.

NICOLE

I saw that. Giving away free booze.

Philip and Chloe return from the terrace.

Oh look. A family gathering. I just have to stay.

PHILIP

There they are.

CHLOE

Philip not tonight.

PHILIP

Chloe came up with brilliant idea.

VICTOR

Are you sure you can talk about it in mixed company.

NICOLE

Hi Philip. Chloe.

VICTOR

Is there nowhere I can go to get away from you two harpies?

DOUG

Let's start the show. I think it'll be safer up there.

JULIE

Good idea.

MAGGIE

I'll get Albert.

Julie and Doug walk toward the piano.

This is a very special night for a lot of people. This is your one and only warning not to ruin it for them.

VICTOR

There will be no trouble. You have my word.

MAGGIE

Good.

Maggie walk to handsome man in his twenties who was sitting in a small back booth. Together they walk towards the piano.

NICOLE

He's cute.

VICTOR

Forget it Nicole. He wouldn't be interested in a tramp like you.

CAROLINE

Victor!

NICOLE

What does that say about you?

VICTOR

You're a mistake that soon will be dealt with.

WAITER

(Walking over)

Your table is ready.

VICTOR

Good timing. Don't follow us.

PHILIP

It'll just take a minute.

VICTOR

Chloe, I hope you get the job so you can move out of my house.

CHLOE

Thanks. I think.

NICOLE

Chloe are you going to be a working girl again.

VICTOR

Like you have room to talk.

CAROLINE

Let's just go to the table.

VICTOR

Good idea.

Philip starts to follow. Victor stops him.

Go back to your she-devils. You wanted them. You deal with them.

CHLOE

If you want any peace tonight. You'll listen.

VICTOR

Make it quick.

PHILIP

A national telethon to raise money to add on wings to existing hospitals. It would be cheaper and easier to add on instead of building new facilities.

CHLOE

They would also eventually benefit the members of the communities not just vets.

CAROLINE

The two of you want to do something to aid the returning vets. What a wonderful idea. I'd like to help.

NICOLE

Me too. I'd made a lot of contacts in California.

VICTOR

On your street corner, no doubt.

CAROLINE

That wasn't necessary.

NICOLE

No really. I help build Mythic from the ground up.

VICTOR

Fine. You can help.

CHLOE AND PHILIP

What?

VICTOR

You'll need all the help you can get. Now go talk about it some place else. Caroline, our waiter is getting impatient

He leads her toward the other side of the room.

CAROLINE

Victor, what you up to?

VICTOR

With any luck, they actually get some work done before they kill each other.

They sit at the table as the house light dim slightly and the piano starts to play

MAGGIE

I would like to welcome you to Chez Rouge. As most of you remember Doug Williams.

The crowd applauds.

Doug's Place was like no other. Filled with joy, love and music, it was where many of us fell in love and celebrated our special events. We were all saddened when it closed. It was like losing a part of the family. Although Chez Rouge will never take its place, we can recreate a little piece of it. I give you Doug Williams.

Maggie hands Doug the microphone. He kisses her on the cheek and she steps off the stage. Immediately she goes behind the bar.

DOUG

I'm amazed by how many of you remember. It was long ago or was it yesterday.

MAGGIE

(To the bartender)

Is the camera working?

BARTENDER

I think so.

Maggie picks up the phone and dials.

CUT

INT: ALICE HORTON'S LIVING ROOM: NIGHT

Alice is sitting in her chair with a laptop computer on the table in front of her. Doug is on the screen. She picks up the phone.

ALICE

Hello. Hi Maggie. Yes. I have it. Doug looks wonderful.

The camera zooms on the screen.

CUT

INT: CHEZ ROUGE: NIGHT

DOUG

I would like to start with a very special song, dedicated to two very special people. They opened hearts and their family to me. Without them I wouldn't have met and married the love of my life. Tom is no longer with us and Alice couldn't be here in person tonight, but this song was special to them. I dedicate it to them and all those who found a love that will last always

Doug starts singing Always. As he does, the camera pans around the room. The audience joins in. They are not only enjoying the music, but the memories that accompany it. Hope and Bo sit together at a

table, holding hands. Maggie joins Mickey at their table. Victor and Caroline sit at their table. She reaches out and takes his hand. Victor encircles his hands around hers. Marlina and John sit at another table. Marlina is remembering fond memories. John looks uncomfortable and moves his hand away. At the bar, Roman watches them. Marlina reaches out to take John's hand. John focuses on the ring. He's suddenly uncomfortable.

JOHN
(Whispering to Marlina)
I gotta get out of here.

MARLENA
I'll go with you.

JOHN
No stay here.

John walks out. Roman waits for a moment then follows. The song is nearly over.

INT: ALICE'S LIVING ROOM: NIGHT
Pulling out from the screen to see, Alice caressing Tom's face in the picture.

ALICE
(Singing)
Not for just an hour. Not for just a day. Not for just a year. But always. Always. Tom.
CUT

Episode 16

INT: PARK BY THE FOUNTAIN: NIGHT

John walks around the fountain. Part of him wants to leave, yet he cannot. The moonlight reflects off the surface of the water, making the coins below shine. He sees the lira. He stares at it. Images appear on the surface of the water of a woman and a man holding another lira. The male hands lift her hand to his lips; John sees himself and Marlina in the Italian courtyard. Together they drop the coin in the water. In slow motion, the water splashes up as the coin drifts to the bottom. A tear slides down John's cheek and falls into the fountain created tiny ripples along the surface distorting the images. He reaches to touch the Marlina's face in the illusion. His fingers touch the water. For an instant, he is startled. Instead of pulling back, he keeps reaching for the lira. Over extended, he topples into the water. Sputtering, he kneels in the water and continues to search for the lira. Roman walks ups.

ROMAN
John, what in the Sam Hill are you doing?

John finds the coin and slowly stands.

JOHN
I lost something.

ROMAN
And you thought you would find it in there.

JOHN
I wanted it back.

ROMAN
That's public property.

JOHN
It has my name on it.

ROMAN
Marlena donated it in your name.

JOHN
And you point?

ROMAN
The point is--what did you take?

JOHN
Nothing that wasn't mine to begin with.

ROMAN
What kind of answer is that?

JOHN
(Stepping out of the fountain)
The only one that you are going to get. If you have a problem with that officer, you can either write me a ticket or you can get out of my way.

ROMAN
Are you going back to Chez Rouge looking like that?

JOHN
None of your business.

ROMAN
What do you want me to tell Marlena?

JOHN

What makes you think I need you to tell her anything?

Walking away, John tucks the coin into his pocket. Roman stares first at John then at the fountain. Smiling he returns to Chez Rouge.

CUT

INT: CHEZ ROUGE: NIGHT

The lights are low. Several couples, including Bo and Hope, Maggie and Mickey are dancing as Doug sings "Lady in Red". He finishes the song. The lights come up a little.

DOUG

A song so appropriate for tonight with so many beautiful women in the room. I would like to introduce another one. You all remember our own international singing sensation, Chloe Lane.

A light shines on her as she walks to the stage to stand next to Doug.

Welcome back, Chloe.

CHLOE

It's good to be back. Europe was fun, but there is no place like home.

DOUG

So you clicked your heels together.

CHLOE

And here I am.

DOUG

Ready to sing.

CHLOE

I was born ready.

DOUG

Maestro.

Albert begins with a flourish then smoothly goes into "Tonight I Celebrate My Love for you"

Doug and Chloe sing. Bo stands and bows to Hope. She offers him her hand. He kiss it and leads her to the center of the dance floor. The dance alone for a few moments before the other dancers join in.

In the background, Roman walks in. He looks around and sees Marlana. He purposely walks to her

ROMAN

Marlena, would you like to dance.

MARLENA

Roman. Gosh, you startled me. Have you seen John?

ROMAN

(Sitting down)

As a matter of fact, I have. He was out by the fountain. Or better said he was in the fountain.

MARLENA

In the fountain?

ROMAN

I'm not sure if he fell in or jumped in.

MARLENA

Is he okay?

ROMAN

Just as rude as ever. He said he lost something and wanted it back.

MARLENA

(Smiling)

He did?

ROMAN

Marlena, you need to be careful. I don't think he is stable.

MARLENA

Did he say where he was going?

ROMAN

He didn't say. But the way he was dripping, I suspect home.

MARLENA

(Standing)

Thanks Roman.

ROMAN

(Standing)

Dance.

MARLENA

You're so sweet. Another time. I need to go find something I lost.

Marlena collects her things and quickly leaves.

ROMAN

They're both crazy.

He briefly looks at the table before following her out.

BO

(Whispering in Hope's ear)

I love you Fancy Face.

HOPE

Right back at you Brady.

Tonight I Celebrate My Love for you ends and Doug backs off the stage, leaving Chloe in the spotlight. Immediately she starts singing "The Rose." Chloe smiles and focuses on Philip. He smiles back and walks closer to her but remains in the shadows. Victor stands and offers his hand to Caroline. She hesitates for a moment, then takes his hand and they walk out on the dance floor together.

CUT

INT: ENTRANCE WAY TO DIMERA MANSION: NIGHT

Chloe's song carries over as a voice over as Sami walks out of the study to the front door. She reaches for the doorknob, yet she hesitates before opening it. She wipes her tears away and straightened her hair. She turns the knob and opens the door. Lucas stands on the other side. They look at each other. He reaches out and wipes her tears away. She kisses the palm of his hand, slowly pulling him closer to her and into the house. He studies her face. She caresses his cheek, her fingers trailing down to his chest. Careful she slips her arms around and they kiss.

CUT

EXT: FOUNTAIN: NIGHT

EJ and Ava walk up to the fountain.

EJ

After all that popcorn, you can't be hungry.

AVA

I'm not. But I don't want to go to the hotel yet.

EJ

(Sitting on the edge of the fountain)

Back to reality. I don't know where I'm going to sleep tonight or any night. I don't think I'll be much

welcome--I was going to say my father's home. But it's not. And even if it was, I still wouldn't be welcome.

AVA

You could stay with me.

EJ

(Kissing her hand)

Thank you. I couldn't. It wouldn't be fair.

AVA

(Tweaking his nose)

I have a suite with a couch just your size.

EJ

Couch?

AVA

Couch.

EJ

I'm fairly tall.

AVA

It's a perfect match. I know it.

EJ

Are you sure?

AVA

We could check the fit.

EJ

What if it doesn't work?

AVA

If we don't try. We'll never know. Wouldn't it be better know, instead of always wondering? If the couch fit that is.

EJ

I don't know what to say.

AVA

Say you want a fresh start.

EJ

I want that. More than you'll ever know. Just to erase the past and never look back.

AVA

There is an old saying my grandmother taught me. Although you can't go back and make a brand new start, you can start from now and make a brand new end.

She digs in her purse and pulls out two dimes, offering one to EJ

EJ

What's this for?

AVA

Tens represent endings, so that there can be a new beginning. Toss it in and make as wish.

EJ

What are you going to wish for?

AVA

If I tell you, it won't come true. Wish from your heart and kiss it before tossing it in.

EJ

You first.

Ava closes her eyes. Without opening them, she kisses the dime and tosses it into the fountain. She opens them to see where it landed. He looks at both sides of the dime.

You didn't have any nasty tissues in your purse.

AVA

EJ!

EJ

Just asking. I remember what you did--

AVA

It's no fun to tease you when you are down. Just do it.

EJ

(Closing his eyes)

I feel silly.

AVA

You look like you always do.

EJ

Thanks a lot.

He kisses the dime and tosses it in. In slow motion, it drifts downward to overlap Ava's.

New beginnings.

Ava smiles and takes his hand.

AVA

Unanswered questions.

CUT

EXT: DOCK: NIGHT

Marlena walks down the stairs. She looks around. Not seeing anyone, she is disappointed. There is a noise from the shadows.

MARLENA

(Startled)

Who's there?

A figure moves within the shadows.

John, is that you?

Roman walks down the stairs

ROMAN

Doc, what are you doing here?

MARLENA

Did you follow me?

ROMAN

It's a good thing. The docks aren't safe.

Marlena looks back to the shadows, but the figure is gone.

Let me take you home.

MARLENA

Roman. I can find my own way home.

Angrily, she leaves him alone on the dock.

CUT

Episode 17

INT: WESTWING ROOMS/NURSEY IN DIMERA MANSION: NIGHT

Lucas is watching the twins sleep in the cribs. In turn, he touches their faces and hands as if he is dreaming and is afraid to wake up. Sami stands a few feet away, happily watching them. He kisses both of their head, but is reluctant to leave them.

LUCAS

If this is a dream, I don't ever want to wake up.

SAMI

It isn't a dream, Lucas. You're here with us.

LUCAS

Part of me wants them to wake up.

SAMI

Trust me that wouldn't be a good time.

LUCAS

They need their sleep.

SAMI

(Pulling him toward the door)

We need to talk.

Reluctantly Lucas follows her out.

CUT

INT: MAIN ROOM OF WEST WING: NIGHT

Sami and Lucas walk in.

LUCAS

This is nice.

SAMI

I think so too. John is going to have a kitchenette set up for us in the back room.

LUCAS

How long do you intend to stay?

SAMI

I don't know.

LUCAS

Which one is EJ's room?

SAMI

It's in the other wing. I don't want to talk about him.

LUCAS

Why not? He's still your husband.

SAMI

(Angrily)

I can't believe I was that stupid.

LUCAS

I understand why you married him. You were protecting your family. What I can't understand is why you are still married.

SAMI

I didn't want to do to Johnny and EJ what I did to you and Will. I hurt you both so badly when I kept the two of you apart. I didn't want to do that again.

LUCAS

You stayed married for Johnny.

SAMI

No. To keep EJ in the country. He said that he was going to be deported. But it was a lie. It was all a fat stupid lie!

LUCAS

Did you expect something else from a DiMera--wait, I take that back. I don't want to do this.

SAMI

I can't believe I was that stupid.

LUCAS

Stop beating yourself up. It doesn't change anything.

SAMI

What do you mean?

LUCAS

I did a lot of thinking. It was the only thing I could do late at night. We've been through so much. We've hurt each other. When push came to shove, we couldn't trust each other enough to tell the truth. And I don't want to go through it. Not again.

CUT

INT: LOBBY OF THE SALEM INN: NIGHT

EJ and Ava walk in holding hands.

AVA

Let me arrange for you to get your own key.

EJ

That won't be necessary.

AVA

It's no trouble.

EJ

I'm not going to stay. I can't. It wouldn't be fair to either of us.

AVA

Why not?

EJ

I need to find an end first.

AVA

You're not going to sleep in your car?

EJ

No. I'm going back to the mansion.

AVA

Wait until morning.

EJ

I'm not going to run away like a coward.

AVA

Don't say that about yourself. It's not true!

EJ

I don't want it to be. That's why I have to come clean as they would say in the movies.

AVA

Can we have breakfast?

EJ

Sure.

(Kissing her cheek)

I'll see you in the morning darling.

He starts to walk away; Ava spins him around and passionately kisses him.

AVA

You are still my hero.

CUT

INT: WESTWING ROOM: NIGHT

SAMI

Are you saying that you don't love me?

LUCAS

I wish I could say that, but I can't. You, the twins and Will were the only things that kept me sane.

Unseen by them, Moonshine walks into the room and stares at the ceiling in the corner. The perspective watches them from the corner.

I thought about you. I dreamt about you. Waking or sleeping you were with me.

SAMI

Then why wouldn't you let me visit. Why didn't you want to see the twins?

LUCAS

I did. I did so much. But I didn't want you to see me. You didn't need those images in your head. Twins definitely didn't. I rather carry it alone and let you have the good memories.

SAMI

What good memories?

LUCAS

You had the twins.

SAMI

But we didn't have you or Will. All the precious wonderful moment made me miss the both of you even more.

LUCAS

All because we didn't trust each other. I don't know how we can get passed that. That's why I went to Mickey and Maggie's. We need the time and space to build a better foundation. We've always had love and passion. But we didn't have trust.

The perspective zooms in on Lucas, encircling him to see him from all angles. Moonshine walks around the edge of the room and hides behind the chair closest to the door.

SAMI

I don't want to hear what you're saying.

LUCAS

But you have to. Sami, look at me. Please. Look at me.

SAMI

Why? So you can tell me to my face.

LUCAS

Yes.

SAMI

We can't be over.

LUCAS

I don't want that either.

SAMI

(Turning around)

What do you want?

LUCAS

A fresh start. A new beginning.

SAMI

That's what I want.

LUCAS

All the times before we picked back up in the middle and never really wiped the slate clean. No more lies. No more games. No more questions about the past. You made mistakes. So have I. We hurt each other and Will. This time I want it to be different.

SAMI

I want that too. Stay and we'll talk. In the morning, we can have breakfast with the twins.

LUCAS

(Kissing her cheek)

What time to the twins wake up. I want to come back.

SAMI

I want you to stay.

The perspective flies around and hovers in front of the door.

LUCAS

I'd like that too. New beginning. Remember.

SAMI

I have a couch. It's comfortable.

LUCAS

If I stay, I'd never know.

SAMI

I'll be good.

LUCAS

Baby, we were always good.

(He kisses her)

The only married woman I sleep with is my own.

SAMI

A piece of paper doesn't make a marriage.

LUCAS

Sometimes a piece of paper out weighs everything else.

He tries to open the door. The knob turns. The door won't open.

So much for my dramatic exit. The door won't open.

SAMI

What you mean?

LUCAS

It's not locked. Is there a trick to opening it?

SAMI

(Walking to the door)

No

She turns the knob. The door opens. Lucas takes a step towards it. The door slams shut.

Did I mention that EJ and Celeste said this part of the mansion is haunted?

LUCAS

Haunted?

SAMI

With a vengeful spirit?

LUCAS

Vengeful spirit?

Moonshine loudly meows and jumps on the back of the chair. Lucas jumps.

SAMI

Did I mention that we have a cat?

LUCAS

Haunted? Spirit? Cat? Is there something else that you want to tell me?

SAMI

Like what?

Lucas tries to open the door. Once again, it won't open. He points to the door.

I'm not doing it.

LUCAS

You sure.

SAMI

(Walking down the hallway)

Yes. I'm sure. I'll make up the couch for you.

Moonshine walks closer to Lucas and puts her paw on his hand. He scratches her head and she purrs. Suddenly she leaps on his shoulder and starts licking his ear. Sami comes back with a pillow and blanket.

Her name is Moonshine.

LUCAS

Moonshine. She is friendly.

SAMI

(Putting the bedding on the couch)

Not with everyone.

Taking Moonshine, she kisses Lucas's cheek.

If you get lonely. I'm in the third door on the right.

LUCAS

I'm not staying. Sami, open the door.

SAMI

I'm not the one holding it shut.

LUCAS

Ask your spirit friend to let me out.

SAMI

Night Lucas. See you in the morning.

LUCAS

I'm not staying.

SAMI

Okay. Don't wake anyone up. See you in the morning

Sami walks down the hall and into her room. She leaves the door open. Lucas stares down the hall.

CUT

INT: DIMERA STUDY: NIGHT

John stands in the dark, looking out the window and smoking a cigar. You can barely see him standing in the shadows.

CUT

INT: MIMERA ENTRANCE WAY: NIGHT

The entrance way and hall are dimly lit. Marlana enters and starts up the stairs. She suddenly stops and looks toward the study. She walks up a few more steps, but her attention keeps going back to the study.

Impulsively, she walks back downstairs to the study doorway. She looks in. She doesn't see John.

INT: DIMERA STUDY: NIGHT

Marlena walks in a few steps. She isn't sure what she is looking for. She turns to leave.

JOHN
Blondie.

MARLENA
(Turning around)
John? What are you doing standing in the dark?

JOHN
I like the dark.
MARLENA
Let me turn on a light.

JOHN
Leave it off.

MARLENA
Are you all right?

JOHN
What's all right?

MARLENA
(Walking towards him)
I can barely see you.

JOHN
You can't see me with the lights on either.

MARLENA
John, what's happened?

JOHN
Didn't your ex husband tell you about your crazy current husband?

MARLENA
He told me about the fountain. Roman said you were looking for something. Did you find it?

JOHN
I thought I had. Then you and Roman showed up together.

MARLENA

You were at the docks? Why did you go there?

JOHN

I don't know.

MARLENA

Yes you do. Or part of you does.

JOHN

Why did you bring Roman?

MARLENA

I didn't. He followed me.

JOHN

Why?

MARLENA

I don't know and don't care. John, why did you go to the docks?

JOHN

I wanted to--it doesn't matter.

MARLENA

Did you find what you were looking for at the fountain?

JOHN

I thought I had. I'm going to bed.

MARLENA

John, wait. Tell me? Why did you go to the docks?

JOHN

I found the key. I went there looking for the lock.

(Walking out the door)

Good night Blondie.

MARLENA

John.

John walks out of the study and up the stairs.

CUT

INT: DIMERA ENTRANCE WAY: NIGHT

Marlena walks out of the study to the foot of the stairs. She looks up. John is already out of sight. The lira sits on the banister.

MARLENA

(Picking it up)

The key? Could it be the same one?

Marlena runs out the front door.

CUT

INT: OUTSIDE WESTWING DOOR: NIGHT

EJ walks up to the door, carrying a sheet of paper... He hesitates before knocking. Moments later, a light can be seen beneath the door. The doorknob rattles. The door suddenly jerks open. Lucas stands in the doorway surprised.

EJ

Lucas, you seem surprised to see.

LUCAS

The door opened.

EJ

That's what they do. Is Samantha awake?

LUCAS

Do you know time it is?

EJ

(Taking a couple of steps inside)

Later than I thought.

LUCAS

Sami, told me what you did.

EJ

I'm not surprised. Could you get her please?

Sami walks out of her bedroom.

I have something to give her.

SAMI

Quiet, you'll wake the twins.

(To Lucas)
You got the door open.

LUCAS
With no help from you.

EJ
What's the fascination with the door?

SAMI
EJ, what are you doing here?

EJ
I wanted to give you this. The annulment papers. I've already signed.

SAMI
What's the trick?

EJ
No trick.

LUCAS
I'll go check on the twins.

EJ
Aren't you going to stay and supervise?

LUCAS
No. Sami and I are wiping the slate clean and starting fresh. I am making the choice to trust her.

SAMI
Thank you Lucas.

LUCAS
I'm letting the past be in the past. Even for you.

EJ
That's mighty big of you considering you shot me in the back.

LUCAS
What I did, I did for my family. There isn't any thing I would do for them.

EJ
Johnny is my son.

LUCAS

He is also Sami's.

Lucas kisses Sami on the cheek and walks to the nursery.

EJ

That won't last.

SAMI

After all you've done EJ, you are the last person to be throwing rocks at anyone.

(Holding out her hand)

Well.

EJ

(Giving her the document)

Are you sure this is what you want?

SAMI

Are you kidding? If you hadn't threatened Will, I wouldn't even need it.

EJ

I'm moving out in the morning. I want to make arrangements to have visitation with my son.

SAMI

I won't keep you from Johnny. But I also won't let you use him to manipulate me either. I'll talk to Mickey in the morning to make the arrangements.

EJ

I see. Good night.

EJ turns and walks away. Sami closes the door and reads the annulment. Lucas walks out of the nursery.

LUCAS

Are you okay?

SAMI

It's over. It's finally over.

LUCAS

Not quite.

SAMI

What?

LUCAS

I see that look in your eye enough to know what it means. Let it go, Sami. If you try to even the score, you'll only hurt Johnny. Is that what you want?

SAMI

No.

LUCAS

Then let it go. We're wiping the slate clean. Can we really do that if we don't do the same for him? Sami?

SAMI

I'm thinking?

LUCAS

What's to think about? You can have revenge or can you move on with the kids and me? What's more important?

SAMI

Us. We are important.

LUCAS

Good.

(Looking at the door)

I have to check.

(Opening the door)

You're ghostie must have changed her mind.

SAMI

Are you leaving?

LUCAS

It's late. I'd hate to wake Maggie and Mickey.

Sami pulls him towards the hallway. Lucas kisses her cheek.

The couch is fine. New beginning. Remember?

Sami sticks her tongue out and saunters down the hallway alone. Lucas looks at the couch.

LUCAS

Gotta stay strong.

He flops down on the couch. Moonshine jumps on the back of the couch and then onto the middle of his back. Lucas looks over his shoulder as Moonshine kneads and then curls up on the middle of his back.

Swell.
CUT

INT: OUTSIDE OF WESTWING DOOR: NIGHT

EJ listens at the door. From above the perspective watches him and follows him down the hallway when he leaves.

EXT: FOUNTAIN IN THE PARK: NIGHT

Marlena is searching the bottom with the flashlight, trying to find the lire that she and John had tossed in. She picks coins out, but tosses them back when she realizes that they aren't what she is looking for. Roman walks up on the other side of the fountain.

ROMAN
Marlena.

MARLENA
Roman. This is the second time tonight you have startle me.

ROMAN
Sorry. What are you doing?

MARLENA
Looking for a coin.

ROMAN
I have coins.

MARLENA
A specific coin. John and I threw it in here the day I should it to him.

ROMAN
John isn't the same man you fell in love with.

MARLENA
How could he be?

ROMAN
He's going to hurt you.

MARLENA

John would never hurt me.

ROMAN

He's not John any more.

MARLENA

Roman, what are you doing here? Are you following me again?

ROMAN

No. I was went back to Chez Rouge to catch Doug's final set. Now I'm going home. I've answered your questions. Now, what are you trying to find in the fountain?

MARLENA

It what I'm not trying to find.

ROMAN

What?

MARLENA

If it's not here, it means that I already have it.

ROMAN

You're not making any sense.

MARLENA

Yes, I am.

ROMAN

Do you want me to help you not find it?

MARLENA

No thanks. It's not here any more. It's at home. Good night Roman.

Marlena turns off the flashlight and quickly walks back toward her car.

ROMAN

Either she's crazy. Or I am.

CUT

INT: EJ'S BEDROOM: NIGHT

Several suitcases are laid out around the room; they are half packed. EJ is asleep in bed. He smiles in his sleep as he dreams of the past.

CUT

EXT: EJ DREAM-COUNTRY ROAD: AFTERNOON SEVERAL YEARS BEFORE.
EJ and Ava are riding horse side by side on the sunlight country road. On the right side is open field. On the left is the shoreline of a lake. They are familiarly comfortable with each other.

AVA
I still think Kentucky would be the best.

EJ
Why Kentucky?

AVA
Do you think either of our fathers would look for us there?

EJ
Good point.

AVA
Besides, it has some of the best horse ranches around.

EJ
Don't you think they find us when our horse wins the Triple Crown?

AVA
Racing is your thing.

EJ
Like you don't have a competitive bone in your body.

AVA
Me. No. What ever gave you that idea?

EJ
So if I were to say, I'd race you to the docks, it wouldn't mean anything to you?

AVA
Not a thing.

Ava suddenly takes off in a full gallop down the road. Startled, EJ's horse dances until he regains control and he follows her. He catches up to her at the bend in the road. They turn the corner. Two more riders approach from the opposite direction. EJ diverts toward the lake. Ava's horse rears, tossing her off. The other two horse rear and buck. The riders quickly get them under control.

RIDER 1

(To Ava)
You hurt?

AVA
(Trying to grab the reigns of her horse)
Easy girl. You're fine.

RIDER 2
(Grabbing Ava's horse's harness)
What the hell do you think you were doing?

EJ
(Riding back on the road)
We didn't think anyone else was out.

RIDER 1
You were wrong.

RIDER2
The path is for riding, not racing.

AVA
We're sorry. I got carried away.

RIDER 1
Are you okay?

AVA
Just embarrassed.

RIDER 2
You're Vitali's kid?

AVA
Yes.

RIDER 2
I'll take your behavior up with him.

The riders continue down the path

EJ
(Getting off his horse)
Ava, are you really okay.

AVA

I will be until that jerk calls daddy.

EJ

I'll talk to him.

(Pulling a twigs an dry grass from her hair)

You sure you're okay. You have a bruise on you forehead.

AVA

It hurts a little.

EJ

(Kissing the spot)

There all better.

AVA

(Pointing to her right wrist)

It hurt here too.

EJ kisses her wrist.

EJ

Any where else?

Ava points to her neck and he kisses it. Next to her lips and they passionately kiss. The dream vanishes and EJ stands alone in the darkness.

THE WOMAN'S VOICE

(Echoes around him)

You are your father's son.

EJ

Ava!

THE WOMAN'S VOICE

You are your father's son. You will pay for what he did to me and my daughter.

EJ

Who are you? Where's Eva?

THE WOMAN'S VOICE

You will die as she did. I as did. Alone and forgotten.

EJ suddenly awakes in his bed. A shadow holds him down. He struggles to free himself. The shadow sits on his chest choking him. He yells for help. The woman laughs. No one comes. He wakes for real this time, only to find that he is alone in his room. He turns on the light on the nightstand. There are hand prints on his neck.

CUT

INT: OUTSIDE JOHN'S BEDROOM: NIGHT

Marlena knocks on the door.

MARLENA

John, It' me. I need to talk to you.

JOHN

It's late.

MARLENA

I'm not going away.

JOHN

(Opening the door)

I was asleep.

MARLENA

I don't think you were.

JOHN

(opening the door)

What do you want Blondie?

MARLENA

You have the lock.

(Holding up the lira)

I have the key.