

DAYS OF OUR LIVES
AN ALTERNATIVE UNIVERSE
By
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INT: DIMERA STUDY: AFTERNOON

Sami is standing in front of Stefano'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 Stefano'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 Stefano'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

Stefano 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. He's 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 dad again, but he looks different. Why? Stefano. If it wasn't for him, I'd grown up with both my parents. If it wasn't for him, I would 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's 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

Stefano'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 UPSTAIRS HALLWAY: LATE AFTERNOON

Sami and Rolf walk 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. Stefano'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)

Too 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 Stefano hide here?

SAMI

Maybe you should say who did he hide here?

JOHN

It wasn't me. My accommodations were 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 rushes at him, knocking him backwards onto the floor. He wipes the blood from his nose. Stunned, EJ stares up 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!

CUT

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 at 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

I heard about people who like pain.

SAMI

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

JOHN

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 offer to 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 Sterling 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! Samantha, 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 they might 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 saying that you would like to use this part of the house?

SAMI

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

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.

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

(Running 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)

He's 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

(Returning with Lexie's bag)

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

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 Stefano's children or grandchildren are. You must think of Theo.

LEXIE

Tells us who she is.

CELESTE

You can't stop her. The angels are on her side. She'll finally get the justice Stefano 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)

Tony.

TONY
(In his sleep)

Where are you? I can't see you.

WOMAN'S VOICE

Remember me?

TONY
(A tear slips down his cheek)

I know you. You died. Why did you die? Everything could have been so different.

WOMAN'S VOICE
It shouldn't have happened. It was all wrong. I was wrong. I should have never stood in the way.

TONY
Dead. She's dead.

A white rose appears on the pillow beside him.

WOMAN'S VOICE
Dead but not gone.

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.

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. We could have slept in late together.

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
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 zoning 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 got home last night. Celeste was unconscious on the floor.

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

I'm 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 Stefano's blood is safe.

LEXIE

What are you talking about? Is it one of Stefano'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 dare 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 Stefano. 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, he throws the screen 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 be 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 (who looks amazingly like Lara Parker) 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 you 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'll have little interest in us for now.

Collin Harridge, a man whose enthusiasm and spry gait belies contrast the grayness of his hair and the age written on his face, (who looks remarkably like Jonathan Frid) 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. 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 a long 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. It is an very old cross with red gemstones embedded into the silver. It is ornately crafted with very fine detail.

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 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 you 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.

I don't know.

DOUG

Yes you do. He'll do it.

JULIE

Will you?

MAGGIE

Okay. I'll do it.

DOUG

Just to make sure

MAGGIE

(Turns to the diners)
I'd like to announce the return of Doug Williams!

The crowd applauds.

What did you get me into?

DOUG
(To Julie)

Exactly what you wanted.

JULIE

They kiss

CUT

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

Commander Carver.

CELESTE
(To officer)

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

OFFICER

I know the way.

CELESTE

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

Come in.

ABE
(Off screen)

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? Haven't 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 Stefano 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 Marlena.

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? He 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 and 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 thanking 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. There isn't anyone else.

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 to stop them?

CELESTE

Stefano told you never to open that door.

EJ

What was in there?

CELESTE

I shouldn't have listened to Stefano. 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

Her who? 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 Stefano stole her child. She died alone, knowing that her daughter was being corrupted by Stefano's evil. He taunted her until she sought refuge in madness. She cursed him and all his children. 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 have been. Only a woman, who had bested Stefano...

(Walking toward the stairs)

I need to talk to Samantha. I need to know what she has done.

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?

SAMI
(Looking at the cat)

Do you know her? Does she belong to someone?

CELESTE
(Composing herself)

I'm sorry. She couldn't be. It was so long ago.

SAMI

Who is Moonshine?

CELESTE

Renee DiMera's cat.

EJ

My dead half-sister.

SAMI

I know who she is. Stefano had her killed.

CELESTE

Stefano 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 was 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 EJ nor Rolf would open if for him either. They said Stefano forbid it. John picked the lock.

CELESTE

There was a reason.

SAMI

What reason?

CELESTE

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

SAMI

Stefano does bring out the worse in people.

CELESTE

I needed to protect Alexandra, so I sealed the room. I never thought a woman would be able to beat Stefano so I made that the key.

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. 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?

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

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 walks 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.

CUT

INT: TONY'S OFFICE RECEPTION AREA: AFTERNOON

Tony holds 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.

Why was it there?

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.

CELESTE

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 Stefano and his children 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 vengeance. I helped Stefano. 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 Mommy.

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. You are in grave danger. There is nothing I can do to protect you.

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 Stefano.

HOPE

Why doesn'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

They're 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 commissioner.

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, efficient 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.

HOPE

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

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

Is this what you brought me here to see.

MARLENA

Yes.

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 similar 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.

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. And a very special wish--we wished 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. It's the wrong one.

JOHN

It's the largest denomination I have. I didn't want to be cheap.

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 have a lira? Why would you be carrying a lira?

JOHN

I found it Stefano'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 this one 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 hidden by shadows, she is petite and seemingly fragile. Her dark hair is piled high on her head.

WOMAN

(With a southern accent)

Yes. You do. Where is Stefano?

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. Stefano 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 are looking for justice, you're too late. He's locked in 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

He's 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 Stefano'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

Let's pretend.

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

Alone..

JOHN

That's not a wonderful idea.

MARLENA

It is a good idea if you're tired and need 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 Stefano's portrait. She walks to stand in front of it. Angrily, she lashed 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. She blew my gig. Hey!

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

I thought 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 on Venus.

MARLENA

John!

JOHN

Okay. Venus on Mars.

SAMI

I fell asleep.

JOHN

Obviously.

SAMI

I don't have an Internet connection yet. So I used your computer 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 Samantha. 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 run 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. You always have.

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. Marlena and I have plans for this couch.

SAMI

Eww. I really don't need that image of my mother 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. And I barely knew my mother.

MARLENA

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

JOHN

Marlena?

MARLENA

Night John.

Marlena goes upstairs.

JOHN

I don't like you very much right now.

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

Maybe you did it yourself. Your subconscious acting out your true feelings. Sleep walk much?

EJ
(Walking out)

I thought you were the house zombie.

JOHN

Ouch. That hurt. Not.

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!

CIARA
(Holding out her arms to them)
Grandpa! Grandma!

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

(Picking up Ciara)

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's 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.

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 gently 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's got to be hard on him. To just get him back only to lose him so quickly.

PHILIP

(Giving the paper to Victor)

There has to be more to it.

VICTOR

Let me know what you find out.

PHILIP

Who said I was going to investigate?

VICTOR

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

PHILIP

I'll stop in at the police station. 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 complaint, you'll 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 Governor. Your sentence has been commuted.

LUCAS

What?

MICKEY

You've been pardoned.

LUCAS

What about Sami and the twins. Stefano will--

MICKEY

Stefano 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 Marlena 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 having 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 pardoned 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 under tones)

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. Contrary to public opinion, I can learn from my mistakes.

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.

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 alike than you think.

JOHN

No reason to be rude.

CUT

INT: ROOM IN WEST WING: MID MORNING

Sami is looking at 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 my family and me. If it wasn't for him and Stefano--

(She looks at Johnny)

But I wouldn't have Johnny. How can someone so beautiful come out of something so ugly? If only 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 losing 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

U.S. Immigration and Naturalization. How may I help you?

SAMI

(Nervous)

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 PERON

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. It is 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 questioning 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

Ava Vitali. She's expecting me.

DESK CLERK

Name

EJ

EJ Wells--DiMera

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, Ava, opens the door.

AVA

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?

AVA

(Motioning for him to come in)

I'm sorry EJ. .

EJ

It's all water under the bridge.

AVA

I am sorry.

EJ

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

AVA

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 and crashed the plane that killed Shawn Brady. Another thing the Vitali and DiMera's have in common.

AVA

EJ, we were children.

EJ

My feelings for you weren't childish.

AVA

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

EJ

You fell in love with Patch.

AVA

I did. He was everything I thought I wanted.

EJ

At one time, I was what you wanted.

AVA

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

EJ

Tell me what the police know?

CUT

INT: OUTSIDE LEXIE'S OFFICE AT THE HOSPITAL: MID DAY

Sami walks up pushing the twins in the stroller. She knocks on the door. There isn't an answer.

SAMI

I have to be nuts.

LEXIE
(Walking up)

Sami?

SAMI

Hi, Lexie.

LEXI

Are the twins okay?

SAMI

They're fine. I need to talk to you.

LEXIE

About what?

SAMI

In private.

LEXIE

Come into my office.

CUT

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.

Are you sure? LEXIE

Yes SAMI

I didn't have anything to do with it. LEXIE

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

What else did he lie about? LEXIE

Exactly. He knew about every other DNA test SAMI

Do you think he changed the results of the test? LEXIE

Talk about my bad karma coming back. SAMI

What do you want me to do? LEXIE

Do the test again? SAMI

What about the results? LEXIE

I want the truth. SAMI

What if they stay the same? LEXIE

I just want the truth. SAMI

Even if they say EJ is the father. LEXIE

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

And if he isn't? LEXIE

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: AVA'S HOTEL ROOM: MID DAY

EJ and Ava 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?

AVA

Yes.

EJ

Why you were under the influence of mind-altering drugs.

AVA

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.

AVA

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?

AVA

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

Ava 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.

AVA

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?

AVA

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

EJ

I thought he liked me.

AVA

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?

AVA

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.

AVA

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...

AVA

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.

AVA

EJ, are you happy?

EJ

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

EJ opens the door and leaves.

AVA

I know how you feel.

CUT

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's why we're 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. Do 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

It'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 an assault charge.

WARDEN GATE

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

MICKEY

So your 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 he 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. The 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. She has arranged for 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: 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 asked the him to represent Ava. 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. It'll be good to have a new DiMera alliance. Besides the verdict has already been taken care of. Stefano 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 Ava? Do you think you can help her?

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 Ava 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 Ava happy.

EJ

Then why?

MARTY

Stefano 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 Stefano, you won't have the education to help Ava 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 known Patch.

MARTY

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

ANGELO

You were just kids.

EJ

What was his plan?

MARTY

You're living it.

EJ

The vendetta? Sami? My son?

MARTY

Not all of this. 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? Ava's here. So are you.

EJ

I'm stuck.

ANGELO

Are you? Stefano'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 you're 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 the twins or me?

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 Gene. 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, 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

On-star.

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 his 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 the 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. The 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.

Jim goes inside and closes the door.

ABE

I had no idea.

PHILIP

Would you advertise it?

ABE

Not if I wanted recruits.

CUT

INT: STEFANO'S HOSPITAL ROOM: EARLY AFTERNOON

EJ stands in the doorway. Angrily, he watches Stefano 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 Stefano'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.

STEFANO

(In his mind)

Go away! I'm busy.

Stefano 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.

STEFANO

You don't have the guts.

EJ

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

STEFANO

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.

STEFANO

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 Marlena to submit to you, so you had me take her daughter.

STEFANO

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.

STEFANO

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 questions. 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 Stefano'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.

STEFANO
(Laughing)

Your son?

From above, the perspective focuses in on Stefano

WOMAN'S VOICE
(Southern Accent)

It has been a long time.

STEFANO

Who--I know that voice.

Stefano is suddenly standing back in the stage in the middle of the spotlight. The orchestra is gone. The house is dark. The silhouette of a woman can barely be distinguished from the shadows.

WOMAN'S VOICE

Of course you do.

STEFANO

You're dead.

WOMAN'S VOICE

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

STEFANO

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.

STEFANO

You betrayed me.

WOMAN'S VOICE

Do you remember what I told you?

STEFANO

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.

STEFANO

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 like you. Even locked in my prison, I have seen and heard. Your evil has spread through your children.

STEFANO

You can do nothing!

WOMAN'S VOICE

Do you remember what I said?

STEFANO

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?

STEFANO

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?

STEFANO

Elvis, son I forgive you. Help me! I can save you.

WOMAN'S VOICE

(Stepping forward but remaining in the shadows)

You murdered my daughter--

STEFANO

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

WOMAN'S VOICE

You killed her!

STEFANO

She's alive!

WOMAN'S VOICE

You lie!

STEFANO

I would never let anyone harm her!

WOMAN'S VOICE

Where is she?

STEFANO

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.

STEFANO

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's images appears as she reads a book to her son. Beside is an image EJ is seen sliding into his car.

STEFANO

You waste your time.

WOMAN'S VOICE

We shall see. Stefano, 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 Stefano alone: Once again, Stefano is staring at his hospital room.

STEFANO

(In his mind)

This cannot happen. There has to be a way to stop her. I am Stefano DiMera!

CUT

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

Ain't 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 months. 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 suggesting 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? You're 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 you're 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

I asked him this afternoon. 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 Marlana)

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. Stefano's out of it and I will 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 Gene!

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

INT: VICTOR KIRIAKIS'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 levelheaded kid. Jim must be taking it hard.

PHILIP

He's 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 Merckles 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 places around the country would give access to any vet who need it free of charge.

PHILIP

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 begging 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're just friends.

CHLOE

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 nationwide.

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. A national event with local activities. 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 passionately 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

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.

Hi.

AVA

I want to be like him.

EJ

He's dead.

AVA

Not any more.

EJ

What do you mean, not any more? Dead is dead.

AVA

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.

EJ

You aren't responsible for what he did.

AVA

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

EJ

(Standing and walking away from her)

Like I'm one who could throw stones.

AVA

If you knew--

EJ

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

AVA

You wouldn't stay that.

EJ

(Shaking his head)

Tell me.

AVA

(Walking to him and taking his hand)

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 there that night. Sometimes, I still see it and I hate myself all the more. I just 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 loved 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 Stefano's son. He twisted and manipulated you in the name of love and family loyalty.

EJ

That's no excuse.

AVA

Not 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've only gotten better. Albert said he was impressed.

DOUG

What does he know, he's 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, are 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 walks 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 to Victor)

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 do some good 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. 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 cameral 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. With out 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. Marlana and John sit at another table. Marlana is remembering fond memories. John looks uncomfortable and moves his hand away. At the bar, Roman watches them. Marlana reaches out to take John's hand.

JOHN

(Whispering to Marlana)

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.

CUT

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

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. The lights make 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 Marlana 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 Marlana'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 want it back.

ROMAN

That's public property.

JOHN

It has my name on it.

ROMAN

Marlena donated it in your name.

JOHN

And-your 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 Marlana?

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 kisses it and leads her to the center of the dance floor. They 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

'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 fits 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 a 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

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

was No! To keep EJ in the country! He said that the was going to be deported. But it 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 moments 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's 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 entranceway and hall are dimly lit. Marlena 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't 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 me

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. It's 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.

CUT

EXT: FOUNTAIN IN THE PARK: NIGHT

Marlena is searching the bottom with the flashlight, trying to find the lure 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 third 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 showed 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 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 horseback 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

Anywhere 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 handprints 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

What do you want Blondie?

MARLENA

You have the lock.

(Holding up the lira)

I have the key.

JOHN

(Walking back into his bedroom)

What makes you think that is the right key to the right lock?

MARLENA

(Following)

You took it out of the fountain.

JOHN

So. What's your point? I thought it might be valuable.

MARLENA

More than you could know. Why did you leave Chez Rouge?

JOHN

I changed my mind

MARLENA

Changed your mind? About dinner?

JOHN

Roman was there.

MARLENA

So?

JOHN

He is always there.

MARLENA

Jealous?

JOHN

You're my wife.

MARLENA

You sound more like you are marking your turf than making a declaration of love.

JOHN

Maybe I should have tossed you over my shoulder and carried you away.

MARLENA

Been there. Did that.

JOHN

I did. What happened?

MARLENA

Something that won't happen again if you don't change your tone!

JOHN

I don't know what you expect from me. You say you are in love with me. But it's not really me. It's the old John. Not me. Even if a miracle happened and I got all my old memories back, I still wouldn't be the man you have idolized. I keep hearing how perfect he was.

MARLENA

Perfect? Hardly. You still have some of the old bad habits

JOHN

I don't remember him.

MARLENA

I still see him in you.

JOHN

I don't. I see the disappointment in your eyes when you don't find him.

MARLENA

That him is you.

JOHN

No, I am not. Why can't you see me? Instead of always looking for him.

MARLENA

What happened tonight?

JOHN

Where?

MARLENA

Chez Rouge.

JOHN

Back to that?

MARLENA

Yes. Back to that.

JOHN

I was bored.

MARLENA

That's not it.

JOHN

Why do you keep asking if you know the answer?

MARLENA

Why did it make you so uncomfortable?

JOHN

You don't get it.

MARLENA

That's why I'm asking.

JOHN

(Pacing)

It was a piece of the past for everyone but me. Everyone, including you, was reminiscing. I had nothing. I look back and see a black hole. I don't feel anything. Nothing is mine. Everything I've been told about--all the memories belonged to him. Then you take me to a place that belonged to you and Roman. How was a suppose to feel? It's bad enough to be blindly competing against yourself without having you ex trying to find a place in the picture.

MARLENA

Roman and I are friends. Nothing more.

JOHN

He has all the memories. The inside jokes. The tears you shared. He can call up the past with all the emotional bonds that come with it.

MARLENA

Some where inside you, so do you.

JOHN

What if I don't?

MARLENA

Then we will create new memories.

JOHN

New memories? Could you love me as much as you loved him?

MARLENA

Him is you. With or without memories, you are still John Black.

JOHN

DiMera.

MARLENA

Technically Brady. Your parents were never married.

JOHN

I'm still half DiMera.

MARLENA

(Caressing his cheek)

Maybe so, but I know the good strong Irish Brady blood will win out.

CUT

INT: SAMI'S BEDROOM: NIGHT

Sami is alone in bed. She tosses in her sleep. The camera zooms into her dreams.

CUT

INT: SAMI'S DREAM-WHICH TAKES PLACE ON DR. PHIL'S SET: DREAMTIME

Dr. Phil walks out onto his set and addresses his audience.

DR PHIL

This is going to be a unique show for you this afternoon. We're going to be talking to a woman who kidnapped her sister, raped her sister's boyfriend, and subsequently tried to pass off his half brother's baby as his. She was convicted of murder and nearly died by lethal injection--all before the age of 20. She has walked to the altar numerous times only to be rejected before the ceremony or have the marriage annulled. But that's not the half of it. The end of last year she had twins who have different fathers. She was married to the love of her life only to divorce him to marry her rapist. I would like to introduce you to Samantha Gene Brady Reed Roberts Horton DiMera.

Sami walks out and sits in the chair next to Dr. Phil's

SAMI

It sounds pretty bad. But Lucas and I were only really married once. He disowned his mother and changed his name from Roberts to his father's last name Horton.

DR. PHIL

I'm glad you cleared that up. Samantha-

SAMI

Sami's fine.

DR. PHIL

Okay dokie, Sami. Why did you contact the show?

SAMI

I've made some mistakes.

DR PHIL

That's an understatement.

SAMI

I want to be a better person. I hurt so many people.

DR PHIL

Do you know why?

SAMI

I was afraid.

DR PHIL

Of what. What kind of fear would make you kidnap your little sister?

SAMI

I was afraid of loosing my family. It's complicated.

DR PHIL

Rough childhood?

SAMI

Sometimes.

DR PHIL

So you are blaming other people for your behavior.

SAMI

Back then, yes.

DR PHIL

What about now?

SAMI

I don't know how to answer that.

DR PHIL

How about honestly?

SAMI

I can do that. I don't know where to begin.

DR PHIL

Did you drug and rape your sister's boyfriend?

SAMI

Yes.

DR PHIL

No excuses. Just yes.

SAMI

There is no excuse for what I did. I thought I loved him. He was the knight in shining armor that I thought could keep me safe. I was scared.

DR PHIL

Of what?

SAMI

Being alone. My parents kept disappearing and reappearing.

DR PHIL

Your parents just took off?

SAMI

No, they would do that. Stefano kidnapped them and make it look like they were dead. Between Mom, Dad and John, it was hard to keep track of who was going to be home and who was going to be missing.

DR PHIL

Who is John?

SAMI

He's my stepfather. For a while, we thought he was my father. Then dad came back.

DR PHIL

From where?

SAMI

Stefano DiMera kidnapped him and made us think he was dead. Then John showed up with Dad's memories so we thought he was Dad.

DR PHIL

You're making this up as you go along.

SAMI

No. We just got John back--sort of. He was hit by a car and we thought he died. But Stefano kidnapped him again. This time, he wiped his mind clean and programmed him to kill my great Aunt Colleen. He hated her because his father, Santos loved her. Stefano knew she was still alive. Everyone else thought she was committed suicide instead of becoming a nun. That's when John found out that he was Colleen Brady and Santo DiMera's son.

DR PHIL

So John was reunited with his mother.

SAMI

For a short while, she died.

DR PHIL

I thought you said he didn't kill her.

SAMI

He didn't. Mom was able to stop him. Colleen was sick. We only found her before she died because she kidnapped Claire to keep her safe from Stefano.

DR PHIL

Who's Claire?

SAMI

My niece. Her story is really complicated.

DR PHIL

I need an aspirin or two or three--a half a bottle. Okay, let's get back to you. Why
are you here?

SAMI

Don't you want to wait for the aspirin?

DR PHIL

I only have an hour show.

SAMI

The short version.

DR PHIL

Can you do that?

SAMI

I'll do my best. Lucas and I have a long history together. Not all of it is very nice.
We love each other. And I know we are soul mates. But it has been complicated.

DR PHIL

Like what you just told me isn't.

SAMI

Sometimes we hurt each other. It's not that we meant to. We always loved each
other. But we both have done things that we regret. We worked through them, but
other people used to come between us. We finally had work all past that. We were
happy and so very much in love.

DR PHIL

What changed?

SAMI

EJ.

DR PHIL

The rape

Sami nods.

Didn't Lucas stand by you?

SAMI

He did. Then we found out I was pregnant and we didn't know who the father was. EJ used it as an excuse to keep trying to force his way in my life.

DR PHIL

Why didn't you prosecute him for the rape?

SAMI

It's complicated. Anyway, we did a paternity test. Several in fact. The first results didn't count.

DR PHIL

Why?

SAMI

There was a mistake in the lab. The second test said that Lucas was the father. But EJ wouldn't accept it. He kept claiming my son's was also his. After the twins were born, he forced us to have another test. This one said that Johnny was EJ son and Ali was Lucas's daughter.

DR PHIL

That doesn't happen often.

SAMI

I didn't think it could happen at all. EJ only got worse. Then Stefano said that he would end the vendetta if I divorce Lucas and married EJ.

DR PHIL

Vendetta?

SAMI

You said you only have an hour show.

DR PHIL

Another complicated story?

SAMI

Very. I didn't want to do it. Luca and I were finally happy. I had everything I wanted.

DR PHIL

So why did you do it?

SAMI

I love my family. I wasn't going to go through with it. Then John was hit by the car and died. Our whole family was devastated. I felt like it was my fault. I told Stefano no and John died. I didn't want any more of my family hurt. So I divorced the love of my life and married EJ. Then Lucas went to jail.

Dr Phil starts to interrupt.

He shot EJ. But all of that isn't why I'm here.

DR PHIL

It's not?

SAMI

No.

DR PHIL

What is that you want to know?

SAMI

What I want? I love Lucas and my children. But I'm so confused about what I want.

Dr Phil morphs into another Sami.

SAMI 2

Instead of asking him-ask me?

SAMI

Who are you?

SAMI 2

I am you.

SAMI

I really am crazy.

SAMI 2

No. There is a term for who I am. But it doesn't matter. I'm who you are in your heart. Every since you were a child, you have been afraid to trust love. Part of you blamed yourself. You weren't sure what you did to make the people you loved leave, so you didn't know how to fix it. It made you stopped believing that you were worthy of love.

SAMI

Is that why did so many horrible things?

SAMI 2

You were so scared of being alone that you would have done anything to prevent it

SAMI

Don't remind me.

SAMI 2

What you didn't see is that you were never alone. You always had people who loved you. You just didn't feel worthy of their love so you refuse to accept that it was real.

SAMI

I hurt them. I didn't mean to, but I did. How do I get past that? How do I make up

for what I've done?

SHAWN BRADY SR
(Voice over)

I can answer that.

SAMI

Grandpa?

SHAWN BRADY SR
(Walking out on to the stage)

You have to learn how to forgive.

SAMI

Grandpa. Oh my God. I've missed you.

SAMI 2

Thanks Grandpa. I'll let you take over.

Sami 2 vanishes.

FADE TO

INT: BRADY PUB: DREAM TIME
Shawna and Sami sit at on of the tables.

SHAWN BRADY SR
I'm never be far away from my family.

SAMI
I'm sorry that I was a disappointment to you.

SHAWN BRADY SR
You were never that. I always loved you. I didn't like or understand what you did.
But I do now. It's so much easier to see things now.

SAMI
I don't know how to stop hurting?

SHAWN BRADY SR
Sami, girl, it all comes down to trust and forgiveness. So many people love you, but
you just can't seem to take us at our word. Think about it. Really remember. No
matter what happened, one of us always was there for you. It was confusing. But
when it came right down to it, you were always dearly loved.

SAMI
I was scared.

SHAWN BRADY SR
It takes courage to face our fears. You were never a coward.

SAMI

Yes I am.

SHAWN BRADY SR
(Standing and kissing her forehead)

That was never true. Sami, remember when we forgive others, other people forgive us. Remember that and the rest will work itself out.

SAMI

Grandpa don't go!

SHAWN BRADY SR
(Fading away)

I'm never very far away. Remember how much I love you.

He disappears.

CUT

INT: SAMI'S BEDROOM: NIGHT

Sami cries in her sleep. Lucas stands in the doorway, watching her. Hesitately, he walks in and lays down beside her, cradling her in his arms. He wipes away her tears.

LUCAS

It's okay. I'm here.

Without waking, Sami snuggles in his arms. She stops crying and her sleep becomes peaceful.
CUT

INT: SAMI'S BEDROOM: EARLY MORNING

Sami and Lucas are sleeping together. Her beneath the covers; he is on top of them. The twins start to cry. Both wake up.

SAMI

Lucas?

LUCAS

You were crying in your sleep.

SAMI
(getting out of bed)

I was having a strange dream.

LUCAS
(Also getting up)

I'll take care of them.

SAMI

Together?

LUCAS

Works for me.

CUT

INT: NURSERY: EARLY MORNING

The twins are awake and standing in their cribs. Sami and Lucas walk in.

SAMI

(Going to Johnny)

They're hungry and have to be changed.

LUCAS

(Going to Ali)

Hey, baby girl. I'm your daddy.

(Picking her up)

Hey Sami. Something really stinks.

SAMI

That's normal. I'm changing their food.

LUCAS

Why?

SAMI

(Changing Johnny)

They need more solid foods. They started eating vegetables last week. After a few weeks, it'll be better.

LUCAS

(Talking Ali to the changing table)

Oh. How about if I hold Johnny?

SAMI

Don't you want to change your daughter's diapers?

LUCAS

Do I have to?

SAMI

You owe me months of diaper changing.

LUCAS

And you plan to collect.

SAMI

Every last diaper.

(Picking up Johnny)

Come on daddy. Your turn.

LUCAS

(Laying Ali on the table)

Okay Ali. I haven't done this in a while. Be nice to your old dad.

Lucas takes loosens the diaper and gags. Sami laughs.

CUT

INT: CARVER KITCHEN: EARLY MORNING

Celeste is standing in front of the window, watching the sun come up. Abe walks into the kitchen. He is dressed for work.

ABE

Celeste. What are you doing up so early?

CELESTE

I was afraid to close my eyes. She's coming back. It's just a matter of when.

ABE

Her who?

CELESTE

I know you don't believe me.

Abe lifts up the St Michael's pendant.

Thank you, Abraham. I know you think I'm being foolish.

ABE

I didn't even take it off in the shower.

(Pointing to the nearly full coffee pot)

Did you make a fresh pot?

CELESTE

A little while ago. I remember you said you had an early morning.

ABE

(Filling his travel mug)

Do you plan to give up sleeping all together?

CELESTE

Once the sun is fully up, I'll sleep for a little while. This afternoon I'll go into town. There are those who can help. They did before.

ABE

Are you sure there isn't anything I can do?

CELESTE

Don't take the amulet off.

ABE

I'm not related to Stefano.

CELESTE

Hurting you would be the best way to hurt Alexandra and me. Stay safe my friend. The amulet will prevent her from attacking you directly. But it won't stop a bullet if she chooses to work through another.

ABE

I'll keep that in mind. Lexie was still sleeping. Could you ask her to call me? I suggested we have lunch at the Pub, but I don't think she was quite awake.

CELESTE

I'll tell her. Be safe Abraham.

He kisses her cheek and leaves with his coffee.

They have to help me stop her.

CUT

INT: WEST WING MAIN ROOM: MORNING

Lucas is feeding Johnny, while Sami gives Ali her bath. He is nearly finished. There is a knock at the door. Lucas answers it. EJ stands outside.

EJ

I came to help take care the twins.

LUCAS

Sami's giving Ali her bath. I'm feeding Johnny.

EJ

(Walking to Johnny)

That's my job.

LUCAS

Sorry. They woke up early this morning. Ali finished first.

EJ

Johnny is a fussy eater

LUCAS

I didn't think so. I did the airplane--that's what Will liked.

EJ

He's done.

LUCAS

Almost. Do you want to finish?

EJ

He's my son.

LUCAS

I know.

EJ
(Picking Johnny up)

Don't forget it.

LUCAS

I wouldn't dream of it.

(Pulling a wipe out of the box)
Here let me get his hands before he messes up your suit.

EJ
(Pulling a fresh wipe out)

I can do it.

He cleans Johnny's hands and face.

I've been taking care of them for months.

LUCAS
So Sami said. She said you were real good with them.
(Holding out his hand)

I want to thank you for that.

EJ

I didn't do it for you.

LUCAS

I know that. But I'm grateful anyway.

Sami walks out carrying Ali wrapped in a towel.

SAMI

EJ. Thought I heard you.

EJ

Samantha. You have it real cozy here.

SAMI

I'll talk to Mickey today about visitation.

EJ

I'll want to see my son every morning.

SAMI

I'm not going to fight with you. Talk to Mickey.

EJ

You won't keep me from him.

SAMI

I wouldn't do that.

EJ

(To Lucas)

Aren't you going to jump in with a snide remark?

LUCAS

If Sami needs my help, I trust her to ask.

EJ

How Oprah of you!

LUCAS

I had to fill my time some how.

EJ

I don't want him left alone with my son.

SAMI

EJ, stop trying to pick a fight. It's not going to happen. What will happen is that I'm going to walk the annulment papers to the courthouse and file them. I'm going to be certain there isn't a glitch. And if there is, I'll let Mickey take care of it along with everything else.

EJ

Is Lucas going to be living here?

SAMI

None of your business.

EJ

Lucas are you going to continue to hide behind a woman.

LUCAS

I'm not going to fight with you either.

Lucas's phone rings. He checks the caller id and answers it.

Philip. A little early? No. I was awake.

(Walking toward the back rooms)

I hadn't though about that yet.

EJ

I won't have him living here.

SAMI

You have nothing to say about it.

EJ

As soon as I find a place, I'm moving out. I'm taking Johnny with me.

SAMI

Not going to happen.

EJ

I still have legal custody.

SAMI

I'll be talking to Mickey.

EJ

What are going to have me fired?

LUCAS

(Walking back into the room)

Do you want me to get Ali dressed?

SAMI

(Giving her to him)

Yes. Please. Her clothes are on the dresser.

LUCAS

Philip offered me a job.

EJ

Good. You'll can make up for all the time I support both twins. It seems I'll soon be out of a job.

LUCAS

What? I'm lost.

EJ

You always were.

SAMI

That's great Lucas.

(Pointing down the hall)

Could you please?

LUCAS

Sure. Alie, daddy's going to get you dressed.

They walk to the nursery.

SAMI

(Taking Johnny)

He needs to finish his breakfast and have his bath.

EJ

I'll do it.

SAMI

No. You are going to leave.

EJ

You haven't heard the last of this.

CUT

INT: KIRIAKIS DINING ROOM: MORNING

Nicole and Chloe are at the dining room table. Each of them has their own laptop, which is connected to the internet. They have notebooks and pens. Scraps paper as well as waded up paper balls are strewn round the table and on the floor. Dirty dishes from their late night snacking are stacked the serving table. Chloe sit behind her computer. Nicole paces.

NICOLE

I don't understand why you are being so stubborn about this.

CHLOE

I'm right. If we make this too fancy, it will limit who will participate.

NICOLE

Don't you want to be up on big fancy stage singing your little heart out.

CHLOE

A gala wouldn't work for this.

NICOLE

Like a backyard BBQ will raise enough money!

CHLOE

It's not a BBQ. It's a fair--an old fashion country fair. With rides and games--

NICOLE

No rodeo?

CHLOE

A petting zoo would be nice. There isn't any place big enough for a rodeo. I checked.

NICOLE

No great loss.

CHLOE

Have you seen what modern day cowboys look like?

NICOLE

(Looking over Chloe's shoulder)

Cute. But he can't have much money.

CHLOE

I met Danny in Europe. He takes a month in the off-season to tour Europe. Not only does he ride, but also he raises champion racehorses that are worth millions of dollars.

NICOLE

Millions. Him. He looks like he cleans out the stall thingies.

CHLOE

He does. Two of his stallions are paid 75,000 stud fees.

NICOLE

How do you know so much?

CHLOE

Danny and Brady talked incessantly about it. I walked away before they got into the gory details. But it doesn't matter. There is no room. What I see for Salem is a family event. Carnival rides would be good. But I think it's too late to get one for this summer.

NICOLE

Think bigger! A small town won't get it the national attention it needs. We thought of it. The main events should be here.

CHLOE

Philip and I thought of it.

NICOLE

Whatever. You think small.

CHLOE

I was big enough--

NICOLE

I was talking your ideas not your hips.

CHLOE

I was an international star!

NICOLE

Is that why you back in Salem?

PHILIP

(Walking in)

Are the two of you still at it? Did you go to bed?

CHLOE

I was going to.

PHILIP

Why didn't you?

CHLOE

I wasn't going to let her get ahead of me.

PHILIP

(To Nicole)

What about you?

NICOLE

I had a few ideas I want to develop.

PHILIP

This isn't a competition.

CHLOE

Hey, I'm the one who came up with the fund raising idea.

NICOLE

Only because he told you first! Besides, your ideas are lame.

CHLOE

At least they are reasonable enough to work.

PHILIP

Stop. I need breakfast--at least some coffee. Henderson! There is a dining room table under all that mess?

(Henderson walks in)

I'd like breakfast.

HENDERSON

I sent cook to the market. My kitchen was over run by locus last night.

NICOLE

What? Thinking makes me hungry. Chloe ate most of it.

CHLOE

I did not.

PHILIP

Can I at least get some coffee?

CHLOE

(Picking up the decanter)

I made coffee.

PHILIP

You made coffee?

HENDERSON

A fresh pot is brewing as we speak.

PHILIIP

Thank you.

NICOLE

I made French Toast. There are still a few pieces left.

HENDERSON

I know. It took me an hour to clean the mess. Is there any way I can ban them from my kitchen?

VICTOR

(Walking in)

Ban who from the kitchen.

(Seeing Chloe and Nicole)

Oh, you two. It must not be true about vampires and sunlight. Henderson, I would like breakfast.

PHILIP

It's going to take a while. It seems the kitchen was raided last night.

VICTOR

Coffee.

CHLOE

(Picking up the decanter)

Here.

PHILIP

Chloe made it.

VICTOR

Poisoning me won't help your cause.

CHLOE

I make good coffee.

NICOLE

Is that why the city paves the street with it?

CHLOE

You drank enough of it.

NICOLE

I was trying to be nice.

CHLOE

Nicole-nice? What an oxymoron!

VICTOR

I'll be in my study.

(To Henderson)

I'll have my breakfast in there.

CHLOE

Wait. I want go give you and Philip my presentation.

NICOLE

Me first!

CHLOE

I'm head of this project!

NICOLE

Says who. Philip, I have more experience.

CHLOE

On your back maybe.

PHILIP

Quiet you are giving me a headache!

(To Victor)

You knew this was going to happen.

VICTOR

Of course I did.

(Walking to the door)

That'll teach you for trying to ruin my date.

CUT

INT: HALLWAY OUTSIDE KIRIAKIS STUDY: MORNING

Victory steps out of the study and closes the door behind him. Smirking, he smooths his mustache one side at a time and saunters to his study.

CUT

INT: KIRIAKIS DINING ROOM: MORNING

Philip stares at the closed door.

NICOLE

There is no way I'm letting that airhead tell me what to do.

CHLOE

Says the dumb blonde!

NICOLE

Philip!

PHILIP

(Pivoting around)

Quiet! Stop sniping at each other!

CHLOE

I'm head of the project. Right Philip?

PHILIP

Like the two of you could get along? You were up all night and what did you accomplish?

CHLOE

I have my proposal done.

NICOLE

Me too!

PHILIP

You didn't work together.

NICOLE

We could work together, if I'm in charge.

CHLOE

This is a G rated event.

PHILIP

Stop!

There is a knock at front door.

I asked someone else to join the team. But after all this I've decided to make him team leader.

NICOLE

He who?

PHILIP

You'll know in a few minutes.

CUT

INT: HALLWAY OUTSIDE KIRIAKIS DINING ROOM: MORNING

Philip walks out of the dining room, closing the door behind him. He walks to the front door and opens it. Lucas is standing outside.

PHILIP

(Inviting him in)

Hey bro. Glad to see you.

LUCAS
(Walking in)

Hey Philip. It's good to be seen.

PHILIP

We'll have to catch up later. I want to hire you to do a very special project for the vets. It's to help fund medical care across the country to take up the slack. I'm going to be on the national committee, but I need someone to organize the local events.

LUCAS

Sounds great. Yea, I'm interested. Will I be working by myself?

PHILIP

No actually. There are already two on the committee. But you will be head of it. If you need more, that's fine. I'll arrange for your committee to have a suite of offices downtown. Kiriakis Shipping is sponsoring the events. What ever you need, just ask.

LUCAS

Sounds great. When do I start?

PHILIP

Now.

LUCAS

Now? I'm not prepared.

PHILIP

Your staff is in the dining room. They already have ideas for you to listen to.

LUCAS

You're going sit in.

PHILIP

I have to get to the office. Big day. Let me introduce you.

Philip walks Lucas to the door and opens it. Chloe and Nicole stare at him.

LUCAS

Introduce me? I already know Nicole and Chloe.

NICOLE

What is Lucas doing here?

PHILIP

He's your team leader.

LUCAS

Wait a minute. This is my staff?

CHLOE

Your staff? It was my idea!

PHILIP

(Pushing Lucas into the room)

Good luck.

Philip closes the door and holds it shut.

VICTOR

(Running out of the study)

What's going on?

LUCAS

(Off camera)

Hey. Wait a minute. Philip!

PHILIP

You'll have your offices by tomorrow. Don't break the china.

NICOLE

Philip this isn't funny!

PHILIP

I hired Lucas to head the project. He is meeting his staff now.

LUCAS

(Pulling on the door)

Let me out of here. Chloe. Nicole. This wasn't my idea. Philip! You could have at least left me a whip and a chair.

PHILIP

That's good. Threaten them with a good time.

CHLOE

(Off camera)

Philip, I want to talk to you!

VICTOR

I thought you like Lucas.

CUT

INT: KIRIAKIS DINING ROOM: MORNING

Lucas is standing his back against the door as Chloe and Nicole advance.

LUCAS

It wasn't my idea!

CHLOE

Project was my idea!

NICOLE

I've got good ideas for it.

CHLOE

You little worm. I'm not going to let you steal it from me.

LUCAS

This isn't necessary.

NICOLE

Yes it is. This is sheer sexism. That's what is.

CHLOE

You're right. We're women so we can't get the job done.

LUCAS

I didn't say that.

CHLOE

But that's what you and Philip implied!

LUCAS

(Moving the chair between him and them)

I didn't imply anything. Philip asked me if I wanted a job.

NICOLE

So you think you can just waltz in and take over? Not going to happen!

Teaming up, Nicole and Chloe angrily walk toward him. Lucas backs around the room toward the serving table. Pushing the remnants of midnight munchie fest off the silver platter, he holds it in front of him like a shield.

CUT

INT: HALLWAY OUTSIDE KIRIAKIS DINING ROOM: MORNING

Victor and Philip are listening at the door.

PHILIP

Do you hear anything?

VICTOR

No. Do you think they killed him?

PHILIP

No. They wouldn't.

VICTOR

You're right. We would have heard him scream.

PHILIP

Would they?

VICTOR

Remember who you are talking about. If they did, you'll be the one explaining it you your mother. It was your idea.

PHILIP

Oh.

Philip opens the doors. Chloe and Nicole are sitting in chairs next to each other, silently looking up at Lucas

LUCAS

Okay. I'll listen to both your ideas and then we'll discuss the pros and cons of each. Okay?

Nicole nods.

CHLOE

Fine

PHILIP

How did you do that?

CHLOE
(Pleading)

Philip!

LUCAS
(Holding up his phone)

Hey.

CHLOE

Never mind.

VICTOR

Who were you going to call?

NICOLE

He said he'd have Sami come over.

VICTOR

Since when are you afraid of Sami?

CHLOE

Lucas said he'd have her feed the twins peas before bringing them over.

LUCAS

And she'd change their diapers with all that slimy, green smelly poo.

CHLOE
(Looking sick)

You don't have to go through it again.

LUCAS

I wouldn't mind describing it again. How it smells makes a dead fish that's been sitting on a hot beach for days...

Chloe runs out of the room, covering her mouth.

But sometimes it's like rotten meat. You know after the flies have been landing on it for a while. When the maggots start squirm and popping out. They wriggle around. Remember that time we were walking in the park and someone had tossed part of a hamburger away in a bag. You picked it up to put it in the trash and all those-

Nicole runs out.

Amazed Philip and Victor watch her run up the stairs. Lucas walks toward Philip.

Sometimes it gets all running--

PHILIP

That won't work. I help raise Claire.

LUCAS

Remember when I took you fishing when you were a kid.

VICTOR
(Laughing)

That was amazing. Welcome to the company Lucas.

(Extending his hand. Lucas shakes it)

Would you like to move it?

CUT

INT: EJ'S OFFICE: MORNING

EJ is making notes on files. In the corner, several empty boxes are stacked. There is a knock at the door.

EJ
(Sadly)

Come in Mickey.

The door opens and Ava walks in. She is hiding something behind her back.

AVA

I'm not Mickey. Can I still come in?

EJ

(Standing)

Of course you can.

AVA
(Please with herself)

I bought you something.

EJ
(Sadly)

You did?

AVA

Aha.

EJ

Well? Are you going to going to give it to me? Or you just going stand there, teasing me with it?

AVA
(Whipping an Indiana Jones hat from behind her)

Ta-Ta!

EJ

A hat. You got me a hat?

AVA
(Walking around his desk)

Not just any hat. Don't you recognize it?

EJ

The way today is going, I need a hat. One with a big brim.

AVA
(Putting it on his head)

It's just like Indiana Jones.

EJ
(Trying to take it off)

Don't do that. It's not true.

AVA
(Pulling his hand away from the brim)

It is to me. What's the matter?

EJ

Samantha went into Mickey's office this morning. She took the annulment papers to the courthouse herself.

AVA

So you'll be free. Is there something else?

EJ

I faked being deported to give myself more time.

AVA

You were born in Salem. Didn't anybody ask?

EJ

I can be very convincing.

AVA

Or they're really dumb.

(Pointing at the door)

Didn't Mickey ask questions? Isn't he supposed to be a great lawyer?

EJ

I deliberately kept Mickey out of it. He was so busy with Lucas that he didn't ask.

AVA

Why would you do it?

EJ

I wanted more time to make Samantha fall in love with me.

AVA

Did it work?

EJ

I thought so. Lucas came back and it was like he never left.

AVA

EJ, I wish I could say I'm sorry. But I'm not.

EJ

She's in Mickey's office right now. No doubt telling him in great detail, how I tried to scam her. He is probably going to fire me.

AVA

Is what you did illegal?

EJ

Illegal? No. Unethical, most definitely. If Mickey is nothing else, he is ethical. I can get another job. But I can't lose my son.

AVA

EJ is there something else?

EJ stands up and walks away from her.

CUT

INT: MICKEY'S OFFICE: MORNING.

Mickey is behind his desk. Angry and frustrated, Sami is sitting in front of it.

MICKEY

He lied about everything?

SAMI

I couldn't believe it when she told me.

MICKEY

Sami, I'm sorry.

SAMI

What do you have to be sorry about? You were busy helping Lucas. I am so grateful to you for that..

MICKEY

I should have double checked.

SAMI

It doesn't matter. It's over.

MICKEY

I'll follow up on the annulment.

SAMI

Good. I don't want the same problem as last time. Mickey, what can I do about custody of Johnny? EJ is a good father.

MICKEY

You don't trust him.

SAMI

Stefano planned to run off with him. I'm not sure what EJ will do out of spite.

MICKEY

Is he still living in the mansion?

SAMI

He is moving out. He said he was going to take Johnny with him. I can't let that happen.

MICKEY

I'll take care of it.

SAMI

He thinks you're going to fire him.

MICKEY

Legally I don't have just cause.

SAMI

I wasn't going to ask you too.

MICKEY

Really? Good.

SAMI

I can understand why you would think I would. I do have a reputation.

MICKEY

What do you want?

SAMI

I want Johnny to know his father. I won't do to them what I did to Will and Lucas. It just hurt everyone. But I don't want EJ in my life. Is there any way to make that happen?

MICKEY
(Standing)

Let's go talk to him.

SAMI

Okay.

CUT

INT: RECEPTION ROOM OFF HORTON LAW OFFICES: MORNING

Mickey and Sami walk out his office. They are going toward EJ's. Lexie walks in. She is startled to see Sami. The receptionist desk is empty as is the reception area.

LEXIE

Mickey.

Mickey and Sami stop.

Sami. Mickey, I need to talk to you.

SAMI

Hi Lexie.

MICKEY

I'm in the middle of something.

LEXIE

(Looking at Sami)

It has to do with the hospital. It's important. I need to know the hospital's liability if a test was deliberately falsified.

SAMI

Lexie, what are you saying?

LEXIE

I'm saying I need to talk to Mickey.

MICKEY

It's it important?

LEXIE

Extremely.

MICKEY

Sami, do you mind?

SAMI

Lexie, does it have to do with what I asked you?

LEXIE

Yes.

SAMI

Was there something wrong with the test?

LEXIE

Not with these. I walked them through myself.

MICKEY

What's going on? What tests?

LEXIE

Not only did I double-check the results, but also I ask Abe to send them blindly to the FBI lab.

MICKEY

What kind of tests?

SAMI

We were going in to talk to EJ about visitation.

MICKEY

Paternity test? That issue was resolved.

SAMI

After the immigration, I wasn't sure of anything.

LEXIE

She asked me to run another set of paternity test in secret.

SAMI

I just wanted to make sure.

MICKEY

Let's go into my office.

SAMI

No. I need to know the truth.

LEXIE
(Uncomfortable)

I'd like to talk to Mickey first.

SAMI

Lexie, please!

EJ opens his office door and steps out. Ava stands beside him.

EJ

What's going on? Lexie, what are you doing her?

SAMI

I asked her to do set another paternity tests.

EJ

Why? We all know Johnny and my DNA matched.

LEXIE

I went back and checked. They were too much of a match. An exact match in fact.

MICKEY

What are you saying?

LEXIE

The last test was falsified. The tech matched EJ's DNA to itself. Which is probably why they didn't try to make Ali his daughter.

EJ

That's not true. Samantha must have altered the test or the record. She's done it before.

SAMI

I didn't.

LEXIE

She couldn't.

EJ

I'm your brother. Why are you protecting her?

MICKEY

Lexie protect Sami--are you kidding?

EJ

It's a lie. I'm Johnny's father. There is nothing you can do to change that.

LEXIE

The test didn't lie. Not this time. Lucas is the father of both twins. I'm sorry Sami. I'll understand if you would like to take action.

SAMI

Legal action? You just freed my family and me from the DiMeras.

EJ

I'm not going to let you take my son from me.

LEXIE

He's not your son. I don't know if you did it. Father did it. Or if the two of you cooked this up. But it's over!

EJ

You're my sister.

LEXIE

Half sister. EJ, you are going to have to decide what kind of life you want for yourself.

EJ

I want my wife and my son.

SAMI

We are neither. EJ, I hate you. I hate your father. The two of you are just alike. Evil to the core.

EJ turns his back on them, trying to control his emotions.

AVA

Wait a minute.

SAMI

This has nothing to do with you.

AVA

(Stepping in front of EJ and pushing Sami back)
If it involves EJ, it involves me. He is a good man.

SAMI

You're crazy!

AVA

Crazy enough to punch your lights out if you don't shut up.

SAMI

You don't know what he did to me.

AVA

EJ told me everything.

LEXI

How could you defend him?

AVA

He was trying to please his father. It's something I understand.

SAMI

You just met him!

AVA

I've known him my whole life! So don't even think about telling me what kind of man he is. I know he better than any of you. What you have done is despicable. How could you have hurt him this way? He just wanted you to love him!

SAMI

I never loved him. I love Lucas. EJ forced his way into my life. He hurt me--

EJ

Mickey, you and Maggie have children. She is their blood parent. You aren't. Do you love them any less?

MICKEY

They are our children. Maggie's and mine. The rest doesn't matter.

EJ

So you know how I feel. I love Johnny and Ali. They are the only pure things in my life. I built my world around them. They are the reason I get up in the morning. The reason I'm trying to be a better man. Sami, you know I was a good father.

SAMI

It was all a lie.

EJ

I beg you. Don't do this.

LEXIE

You love them so much you hurt their mother?

EJ

Samantha forgave me for that.

SAMI

Only because I thought you were Johnny's father.

AVA
(To EJ)

Let's get out of here.

EJ
No. I want Samantha to admit I was a good father.

SAMI
A good father? EJ--

MICKEY
You're done here.

AVA
EJ doesn't need you--any of you!

EJ
You can't fire me. You don't have grounds. I'll sue.

MICKEY
Good. I look forward to it. All this will come out. You'll lose your license on ethics violations.

AVA
(To EJ)

Come with me.

(Pulling him toward the door)

There is nothing we can do now. We'll fix it later. EJ, look at me. Let me take care of you.

(EJ nods)

Come with me.

(To the others)

You're going to be sorry.

SAMI
I'm sorry I even met him.

AVA
You don't even know the definition of sorry--yet.
(To Lexie)

Sister? You took his family from him.

LEXIE
They're not his family.

AVA
How would you feel if you lost your family?

MICKEY

Ava, threats don't help.

AVA

Promises. And I always keep my promises.

Ava leads EJ from the offices.

LEXIE

Why do I have the feeling that she is the worse of the two?

SAMI

Lucas is Johnny's father. I can't believe it. Lexie are you sure. There are no mistakes?

LEXIE

Positive. For sure. The end.

MICKEY

(Looking toward the door)

I don't think it's the end--far from it.

LEXIE

Do you think she'll make good on the threats?

MICKEY

You can make book on it that she'll try.

CUT

EXT: SECULUDED PART OF THE PARK: MORNING

EJ stands in the shadows watching the children play. Tears streaming down his cheeks. Ava stands near him.

EJ

That's what I wanted. A family and home.

AVA

You can still have that.

EJ

I had it. It was mine. Why couldn't she just love me? I gave up everything for her. You don't know what it was like seeing my son look up at me with love. Total unconditional love and trust. I was clean again. It was a fresh start.

(Taking off the hat, he tries to throw it. Eva catches it)

I betrayed my father. When he needed me, I turned my back on him. I did it all to be the kind of man Johnny could be proud of. I wanted to give him the kind of life, that I never had. Two parents. A home. A supportive family. I barely remember my

mother.

AVA

I remember.

EJ

The only I remember about her is crying for her. She never came. Father did. He would lift me up in his arms and point out the world--that belongs you, he said. I give it to you my son. My son. I loved how he said it. So full of pride. I thought he owned the world. There wasn't anything he couldn't do. I wanted to be like him. To have people look at me with that kind of respect. Even when he sent me to university and we lost each other. Even if I didn't like it at the time...I knew there had to be a good reason. He gave me whatever I wanted. No questions. I'd ask. It would magically appear. Then he told me what the Brady's did to our family. How we could loose everything if the truth came out. He asked me to help him. My father finally needed something from me--an heir with a Brady woman to save the family. That's all. I was simple. The one thing he asked of me and I failed him. I've nothing left. No family. No home. No job. My father disowned me.

AVA

You have me. You will always have me.

EJ

Why?

AVA

You are still my hero. You always have been. You went looking for me after I found my mother. You took the razor blade and gave me a reason to live. Ever since, it was you and me against the world. Even when the separated us, you were in me, keeping me strong. I just had to look inside myself to find you. Suddenly I had the strength. Let me do that for you. Together we can do anything. The world thought Stefano was a great and powerful man. We'll show them the true definition. Stefano will have no choice but to respect you. As for them--they haven't seen anything yet.

(Putting the hat back on his head)

It's still you and me. For richer, for poorer, in sickness and in health, getting even with all others until we are paid all our due.

EJ

Forsaking all others.

AVA

No matter what the cost.

They passionately kiss.

CUT

EXT: SALEM COURTYARD ACROSS FROM THE BRADY PUB: MID DAY

Lexie is walking toward the Pub to meet Abe for lunch. From above, the perspective, watches her. Suddenly, Lexie stops and nervously looks around. Across the courtyard are the steps leading to Collin and Lauren store. The perspective zooms in on her. The cross glows. Lexie is shoved but not harmed. The perspective encircles her. Confused, Lexie looks around for the person who pushed her. There is no one near her. Collin appears at the top of the stairs.

COLLIN

Lexie. Quick. Come here.

The perspective refocuses its attention on Collin. Lexie sees him and runs toward him. The perspective closely follows. Lexie and Collin run down the stairs and through the open door. They dash in. Lauren slams the door shut. She holds a lit St Michael's candle in front of her. The window cracks. The door rattles.

CUT

INT: BRADY PUB: MID-DAY

Lucas, Nicole, and Chloe walk in.

NICOLE

I don't know why Victor was making such a big deal about us working there. It's not like there wasn't enough room.

CHLOE

We did clean off the table.

LUCAS

It was fine for me. I'm hungry. Besides, I want to get Caroline on board. Let's sit in the corner.

NICOLE

Why? Are you ashamed to be seen with us?

LUCAS

No. The two of you will have fewer distractions and we'll get more work done. On the way over made a few calls. Grandma Alice and Julie are willing to help.

CHLOE

I loved singing with Doug.

NICOLE

Yea...yea. Don't need to hear it again. What can Alice do? She's like a hundred years old.

LUCAS

It's going to be the most popular booth in the fair.
(Gloating)

And I get to help them with it.

NICOLE

I can't believe Philip agreed to that.

CHLOE

It was a compromise. You'll still get your mucky-muck event.

NICOLE

At Chez Rouge. I was thinking of thousands of people. Not hundreds.

LUCAS

It'll be expensive and elite. Isn't that what you wanted?

NICOLE

Yes. But I wanted grand and glitzy.

CAROLINE

(Walking up with menus)

You wanted what grand and glitzy.

LUCAS

Caroline, how would you like to part of something that will not only be spectacular, but will make a big difference?

CAROLINE

I don't do grand and glitzy.

CHLOE

How about homey, family oriented and fun?

CAROLINE

I can do that. What do you need?

LUCAS

What you do best.

CHLOE

Philip realized that the vets in the country weren't receiving the care they needed. He and I came up with an idea to help change that.

CAROLINE

How can I help?

NICOLE

We are organizing a national fundraiser.

CHLOE

It will be like Comedy Relief meets the Labor Day Telethon. There will be a national event that will interlink the local ones.

NICOLE

Salem will be the center of the action.

LUCAS

That hasn't been decided yet. The three of us are the local organizing committee.

CAROLINE

(To Lucas)

You are going to have your hands full.

CHLOE

We decided--

NICOLE

You decided.

LUCAS

We decided.

CHLOE

To have a local fair.

NICOLE

Maggie has also agreed to host a fundraising dinner concert at Chez Rouge.

CAROLINE

Do you want me to host a dinner here?

LUCAS

Not exactly.

CHLOE

We want you to open an out door restaurant at the fair.

CAROLINE

That's going to take a lot work.

CHLOE

It wouldn't have to be anything fancy.

LUCAS

What if we could arrange for someone else to do all the work at the fair? All you would have to do is cook. Would you do it?

CAROLINE

I guess that would be all right. I'll even donate the food.

CHLOE

Instead of a restaurant--a buffet or just offer a meal. They could choose between two main courses and several side dishes. We could have people serve as the people walk

past.

CAROLINE

It would make it a lot simpler. What would you like me to serve?

CHLOE

Do you think it'll be too hot for chowder?

CAROLINE

Hot soup on a summer day?

CHLOE

I get your point. But I will have a cup for lunch and half a Reuben with ice tea.

CAROLINE

How about chicken and ribs. Hot dogs for the kids.

NICOLE

Sorry. I suddenly realized how hungry I am. Salad for me.

LUCAS

Maybe we should order lunch first. We can decide the menu later.

CAROLINE

What do you want to drink?

LUCAS
(Warning)

Nicole.

NICOLE

Fine. Lemonade.

LUCAS

Regular lemonade.

NICOLE

Take all the fun out of it.

LUCAS

I'll have the other half of her Reuben and an order chili fries. With ice tea.

CHLOE

Make it a large. We'll share.

LUCAS

Get your own.

NICOLE

Selfish. Chloe will you share an order.

CHLOE

Yes. I will.

LUCAS

Wow! The two of you agreed on something without a fight. A miracle.

NICOLE

Shut up!

CHLOE

Yea, Lucas. Shut up.

CUT

INT: COLLIN AND LAUREN'S STORE: MID DAY

The door rattles. Lauren stands in front of it; the St. Michael's candle held before her. Collin pushes Lexie toward the center of the store and picks up second St. Michael's candle. He steps beside Lauren.

LAUREN

God forgive this soul wandering in the shadows of ignorance. Lord- light the lamp of knowledge for this being wasting opportunities to move forward to illumination. Spirit hear my voice that demands you progress! You who causes me chaos with your evil energies-STOP! DESIST! God make this spirit learn and forgive me if I have committed anything grievous against this soul. Accept responsibility for what you do and choose enlightenment and peace. Go with your guardian into the light and DO

NOT RETURN AGAIN!

The door stops rattling. The glass turns translucent. The image of a petite dark haired woman appears in the glass; her hair is piled high on her head. She has a three dimensional quality that defies the thickness of the window as if the glass was the doorway to another dimension and she stands on its threshold. Her facial features never become clear.

WOMAN

You helped deny me the justice.

LAUREN

We did what we thought best.

WOMAN

What right do you have to judge what is best? You sided with evil.

COLLIN

We sided with none. We only tried to help you find peace.

WOMAN

By locking my soul away as Stefano locked my body.

LAUREN

There was a way out.

WOMAN

I will take that walk into the light when I receive justice.

COLLIN

Justice or vengeance?

WOMAN

They are one in the same.

LEXIE

Who are you?

WOMAN

(Refocusing her attention on Lexie)

You are your father's daughter. You followed in his footsteps. You stole a child like he stole mine.

LEXIE

I was ill.

WOMAN

With the sickness of your father's blood in your veins.

(Walking closer, her hand pierces through the glass into the store)

You will be the first, but not the last.

Lexie starts to gasp for breath.

Her forearm to the elbow emerges and Lexie drops to her knees. The red stones in Lexie's cross begins to glow. The glow radiates out and in front of Lexie.

WOMAN

Marie, you would not stand in the way of a mother's justice. Let not my daughter's murder go unpunished.

The glow begins to fade.

COLLIN

(Stepping forward and holding his candle out in front of him)

Glorious St. Michael especially favored by our God and destined to guard and protect us for the salvation of our souls, we receive your mercy during life and after death. Humbly we ask you look upon us with grace and defend us against our enemies as our angel of peace. As the right hand judge of God, you weigh justice. As the general against the heavenly rebellion protect us against these evil rebels that walk the earth. You cleansed the heavens of angelic sinners against God--for the faithful you are protector. We implore you save us from evil as the obedient envoy and general of God in all things divine.

The woman is pushed back into the glass. The door violent shakes. The glass shatters.
CUT

EXT: BRADY RESTAURANT: MID DAY

Abe is walking toward the Pub. He hears glass shattering. Stopping, he looks to find the source. People in the courtyard are pointing and walking toward the Collin and Lauren's store. Abe follows. Half way there, he meets Celeste.

CELESTE

Abraham, what happened?

ABE

I don't know. What are you doing here?

CELESTE

I was meeting friends.

ABE

I don't know. I heard glass breaking. It seemed to come from over there

A crowd gathers at the top of the steps leading down to the store.

CELESTE

Lauren? Collin?

Celeste runs toward the store; Abe follows. Pushing her way through the crowd, Celeste runs down the stairs, but stops before going in. The door is in pieces; part of it still hangs loosely from its hinges. The glass has been shattered; most of the pieces lay in single line in front of Collin as if they were stopped by a solid wall.

What happened?

CUT

INT: COLLIN AND LAUREN'S STORE: MID DAY

COLLIN

We have a problem.

LAUREN
(Sarcastically)

Still the master of the understatement. She nearly materialized.

LEXIE
(Terrified)

Mom.

CELESTE
(Seeing Lexie, she enters)

Alexandra. What are you doing here?

Abe is walking down the stairs.

COLLIN

We sensed her presence. I reached the top of the stairs in time to see her attacking Lexie in the courtyard.

ABE

What is happening here? Lexie?

CELESTE

(Kneeling beside Lexie to comfort her)

That's not possible.

LAUREN

But it happened.

ABE

Lexie?

(Going to her)

Are you okay?

LEXIE

(Standing)

Abe? I'm not hurt. Just scared.

CELESTE

Look around Abraham. Does this look like a simple intruder?

ABE

What are you talking about?

CELESTE

She did this.

ABE

She who?

COLLIN

(Shaking his head)

I won't say her name and bring her back. All we did is make her angrier.

ABE

Are you talking about the vengeful spirit again?

LAUREN

We have to let the others know. Celeste, she targeted your daughter.

LEXIE

She knew about the mistakes I made.

LAUREN

She is using them as a justification.

CELESTE

You have to leave. There isn't another choice.

COLLIN

As powerful as she is, do you think distance will stop her?

ABE

I don't accept this, any of it. There is a logical explanation.
(Looking around)

What is this place?

LAUREN

Accept it or not. The broken glass you are stepping on is real.

LEXIE

Abe, I saw her. I heard her.

ABE

She who?

COLLIN

No!

LEXIE

She seemed familiar. I don't know where I saw her. Abe, she said I was just like my father!

ABE

(Embracing her)

That's not true.

LEXIE

If I hadn't seen it, I wouldn't believe--she came out the glass.

ABE

Did she break the window?

LEXIE

No. It was like she was inside the glass itself.

ABE

That's not possible.

COLLIN

She nearly manifested.

LAUREN

St Michael's prayer was only able to push her back.

CELESTE

Oh my God. She's unstoppable.

CUT

EXT: BRADY PUB: MID DAY

EJ and Ava walk out of the park to the Pub.

EJ

(Pointing at the crowd)

I wonder what's happening.

AVA

I don't know. Maybe someone inside knows.

EJ

Are you sure you want to eat here?

AVA

(Opening the door)

Scared?

EJ

Of being poisoned, most definitely.

AVA

(Going in)

Who wants to live forever?

EJ

(Reluctantly following)

To the end of the day would be nice.

CUT

INT: BRADY PUB: MID DAY

Ava is walking towards a table. EJ sees Lucas, Chloe and Nicole in the corner.

EJ

Great.

(Walking to Ava)

We need to leave.

AVA

Why?

EJ

Lucas is here.

AVA

So what. EJ, I'm hungry.

EJ

I'm not in the mood for a scene. No doubt, Samantha has already told him.

AVA

If she had, do you think he would be here? He'd either be celebrating with Sami or trying to find you. He doesn't look like he is in a rush to do either. The best defense is a good offense. Let's find out.

EJ

How?

AVA

I'll go ask him.

(Teasing)

Don't worry I'll protect you.

Ava walks over to the corner booth.

This is an interesting group.

NICOLE

Ava. I saw you and EJ walk in. He doesn't look like a happy camper.

AVA

Tough morning. But Lucas, you know that.

LUCAS

Sami took care of the annulment.

(Raising his voice so EJ can hear)

He's a free man now.

EJ

(Walking over)

No need to shout. I'm well aware of my marital status, as is everyone else? Lucas, what are you doing hiding in the corner with these two beautiful women? Aren't you afraid Sami will snap your leash to heel?

LUCAS

Unlike you, I'm trust worthy.

CHLOE

Philip and I came with an idea how to help the returning vets. The Kiriakis Foundation is going to sponsor a national fund raising event. We're the local committee.

AVA

It's a great idea. What kind of event are you planning?

NICOLE

I wanted a gala with Champagne and gowns.

EJ

Sounds wonderful.

NICOLE

I was out voted.

LUCAS

It's going to happen on a smaller scale.

CHLOE

The main event is going to be a family friendly fair. With games and booths.

EJ

How provincial.

NICOLE

That's what I thought.

LUCAS

I would expect you to say that. Being such a good family man that you are.

EJ

I was a good father to the twins.

AVA

(Interceding)

I have an idea for another event. A race.

NICOLE

Race?

AVA

Salem has a track and three great drivers.

EJ

A track yes. But none of us race any more. Nor do we have cars.

AVA

I could rent the cars. It could be my contribution.

EJ

Besides, you need more than three participants.

NICOLE

Could you invite some of your old friends from the good old days?

LUCAS

EJ has friends?

AVA
(Snarky)

Yes, he does.

CHLOE

To much caffeine?

NICOLE

I like it!

LUCAS

Me too. But instead race cars, Go Karts.

NICOLE

For kids?

EJ

Super karts can go over 150 miles per hour.

LUCAS

You're thinking too big.

EJ

You think too small.

LUCAS

With the regular karts, we could auction off chances to race against three professional racers.

CHLOE

I love it! Do you think Stephanie and Max would do it?

NICOLE

I don't know if it would be much of a race. Aren't they involved?

EJ

(To Lucas)

No doubt, the fix will be in for you to win a spot.

LUCAS

Me no. I already have something lined up.

CHLOE

Which he won't tell us.

Caroline walks over with their lunch order.

Caroline, is Max around?

CAROLINE

He'll be in later.

NICOLE

Ava came up with the idea to have a race. Do you think Max and Stephanie would be interested in driving Go Karts?

CAROLINE

Go Karts. I'm sure they would like to help. But Go Karts?

EJ

Lucas is too scared to drive the real thing.

LUCAS

I said I already have a job.

NICOLE

The committee doesn't count. Chloe's singing. I haven't decided yet.

LUCAS

It's going to be the most popular booth of the fair.

CAROLINE

What?

EJ

He's faking.

LUCAS

Fine. Grandma Alice is teaching me her donut recipe. Julie and I are going to sell them.

CAROLINE

Alice is teaching you her donut recipe. Her secret recipe?

Lucas nods.

CHLOE

Alice Horton's donuts?

LUCAS

Yep.

NICOLE

Those overly rich, highly fattening thigh-expanding donuts? Do you need any help? I'm available.

LUCAS

I told you it was good.

AVA

A donut is a donut.

EJ

Not these.

CAROLINE

Lucas, you know that you have always been my favorite of all Sami's husbands.

LUCAS

I swore not to tell anyone.

NICOLE

Ava, these things are so sinful, they are better than sex.

AVA

That doesn't say much for your love life.

LUCAS

(To EJ)

I'd be willing to make you one of Alice's special chocolate donut. Just to show there is no hard feelings.

CAROLINE

Lucas! Be good.

EJ

I like chocolate donuts.

The door opens. Abe and Celeste help Lexie inside.

Nicole

Me too.

CAROLINE

(Warning)

Lucas

LUCAS

I wouldn't actually do it. I'd think about. But I wouldn't do it.

ABE

Caroline, could you get Lexie some tea?

CAROLINE

What's wrong? Lexie, are you okay?

LEXIE
(Shaken)

I'll be fine. Really. You don't have to fuss.

CELESTE
(Taking EJ aside)

EJ, she tried to kill Lexie.

Ava discreetly listens.

EJ
Lexie didn't do anything to her. It was father.

CELESTE
It doesn't matter. Lexie also tried to keep a mother from her child.

EJ
What?

CELESTE
I should have known. The curse was on those who followed Stefano's bloodline. It's more than just being Stefano's daughter. She tried to steal Bo and Hope's son. She followed his example. That's why she didn't try to hurt Theo. He is protected by his innocence.

EJ
This is crazy. The dead can't kill.

CELESTE
They can and they do. I will do whatever is necessary to protect my daughter. Elvis, you'd be wise to watch yourself. After all you've done, no one will do the same for you.

AVA
I will. I'll protect EJ.

CELESTE
If you try to protect him--you will die with him.

ABE
EJ tell me everything you know about that woman. Who is she?

I don't know.

EJ

ABE
(Angrily)
Don't lie to me!

EJ

Father only told me that the west wing was dangerous. That if I went in there I'd die.

ABE

Didn't that make you just a little curious?

EJ

Being curious around my father can be fatal.

CELESTE

He's not lying Abraham. He didn't know. Stefano wouldn't have told him. He needed my help, That's only reason he told me.

(Looking at Lexie)

Stefano never knew it wasn't out of love for him. I wanted to protect my daughter.

So I helped him.

LEXIE

If we knew who we're were dealing with--

CELESTE

Her name is a double edged sword. If you have the knowledge, knowing a person's name gives you power over them. Her name can be used to stop her. But if you were to learn her name, she would also know yours. It is your innocence that protects you.

ABE

Can you use her name to stop her?

CELESTE

I'm not strong enough.

ABE

What about your friends?

CELESTE

That is how we were able to trap her before.

ABE

Do it again!

CELESTE

She's too strong. We can only send her away. We can't stop her. If only--

EJ

If only what?

CELESTE

It doesn't matter. She is dead and all hope died with her.

CUT

INT: SALEM POLICE STATION: EARLY AFTERNOON

Hope is doing research on the computer and taking note on the paperwork in a file.

ROMAN

The warehouse break ins?

HOPE

They're driving me nuts. They have nothing in common except they are empty. The owners are different. The renters are different. Three were north of town. Two were east. Four were near the docks.

ROMAN

How about employees?

HOPE

Nada. Three different rental agents. The rest are rented through the owners.

ROMAN

I don't get it. They don't take anything. They don't break anything. In most cases, it's cleaner than before they broke in.

HOPE

(Going to get a cup of coffee)

That's what's so frustrating. They aren't leaving any evidence behind.

BO

(Walking in)

Who isn't leaving any evidence behind?

ROMAN

Little Brother. Or should I say Councilman Brady? Did you file paper work? Or did you chicken out?

BO

I didn't have time.

HOPE

He chickened out. Bo, we talked about it last night.

BO

I changed my mind.

ROMAN

Why? Not only are you more than qualified, but you have the passion to make the changes. Do you want me to go with you and hold your hand to the big bad clerk won't scare you again.

BO

I'd have to wear a suit and tie.

HOPE

You look very handsome in a suit and tie.

BO

No I don't.

Abe walks in; he heads directly to his office.

ROMAN

Yes, you do. Abe, you and I were talking about it just yesterday?

ABE

(Distracted)

What? Yes, what ever.

ROMAN

What's up partner?

ABE

Lexie was attacked.

BO

What? Where?

HOPE

Is she okay?

ROMAN

Can she describe who it was?

ABE

A dark haired petite woman who came out of the glass in a shop door.

HOPE

You mean she came through the door?

ABE

No. Out of the glass. I got there a few minutes after it happened. The door had been ripped to shreds, but the glass was piled in a straight line on the floor. I swear I've never seen anything like it. A woman was coming down the stairs when it happened. She told me that door just exploded. A few seconds later, something grabbed Lexie by the throat. Collin said a prayer to St Michael and it released Lexie. I'm beginning to believe Celeste is right.

ROMAN

An evil spirit? Come on, Abe. There has to be a better explanation.

BO

Of course there has to be.

HOPE

After all the things Stefano has done--I wouldn't doubt if a spirit could curse the living, Stefano would have deserved it.

ROMAN

Without a doubt, but I still can't--no, I won't believe it is possible until I see it.

BO

I second.

HOPE

Be careful what you wish for.

ABE

What were we talking about yesterday?

ROMAN

Bo is thinking about running for councilman.

BO

It's their idea.

ROMAN

And he's afraid he doesn't look good enough in a suit.

ABE

You're adorable. But you have to give me a better reason to vote for you.

BO

See.

HOPE

Bo, wants to made the zoning changes to make it easier for people make their homes green.

ABE

What's stopping them? You have solar panels on your home.

BO

There is a 33-foot wind turbine available that will supply power in as little as 7 mph wind.

ABE

That's great. What's the problem?

BO

It's against the zoning ordinances. It's too tall.

ABE

A two-story house is taller.

BO

My point exactly!

ROMAN

So what are you going to do about it?

The threesome-stare at Bo, waiting.

BO

I'll be back.

HOPE

You're going to do it?

ROMAN

He'll do it.

BO

I'll do it. But you three have just been drafted as my campaign staff. And you,
(Kissing her)
Fancy Face, are my manager.

ROMAN

Wasn't she always?

HOPE

Shush.

BO

I better go before I change my mind.

ROMAN

Just to be sure. I'll drive you.

BO

(Walking toward the door)

I don't need you to hold my hand.

ROMAN

(Following)

I won't be holding your hand. I'm be guarding the door in case you try to bolt.

Bo and Roman leave.

HOPE

Abe, how is Lexie?

ABE

She's shaken and scared. Celeste took her home and is going to stay with her.

HOPE

Does Celeste know who the spirit is?

ABE

I'm certain of it. But she and her friends are too scared to name her. Saying the name is supposed to draw them to you.

HOPE

I remember reading that somewhere. It wonder who it is? Stefano has tormented so many.

ABE

Including members of his own family.

HOPE

It's been over twenty years. I still remember how Andre murdered Renee.

ABE

I remember. Tony was devastated.

HOPE

I don't think he ever got over losing her.

CUT

INT: CITY CLERK'S OFFICE: EARLY AFTERNOON

Bo and Roman walk in. There is a short line at the counter; they walk to the back of the line. There are already two people in line. The clerk is a classical beautiful blonde (who looks remarkably like Jacqueline Courtney). Her hair is pulled back in a single braid, except for a few strands that have escaped.

BO

The line is too long.

ROMAN

Two people.

BO

I have paperwork to do.

ROMAN

So being green isn't important enough to you to wait a few minutes?

BO

Of course it's important.

The clerk goes on to the next customer. Two more people join the end of the line behind them.

ROMAN

So step up to the plate.

BO

Fine. I'll pick up the paperwork and fill it out at home.

ROMAN

No.

BO

No, what?

ROMAN

I know you, little brother. You'll find reasons to put it off until it's too late.

BO

I don't have my checkbook.

ROMAN

I have mine. You can pay me back.

BO

Thanks a lot.

The person walks away from the counter.

ROMAN

You're welcome. Your turn.

BO

(Reluctantly he walks to the counter)

I would like paper work

ROMAN

(Stepping up beside him)

Hello, pretty lady. My little brother here would like to become the next councilman. Can you please give him the paperwork he needs to fill out?

ALYESSA

(Opening the file cabinet and take the forms out)

You're Roman Brady.

ROMAN

Yes. I am. You have the advantage.

ALYESSA

(Giving the forms to Bo)

You can bring them back if you like or use the counter over there.

ROMAN

He'll fill them out her. I haven't seen you before.

ALYESSA

I'm just moved back to town.

ROMAN

(To Bo)

Don't you have some paperwork to fill out? Be quick about it. There are people waiting on you. I'll keep your place.

(Turning back to Alyessa)

You lived her before.

Annoyed Bo goes to fill out the paperwork.

ALYESSA

I was born here. My family moved away when I was a senior in high school. But that was a long time ago.

ROMAN

Not that long ago.

ALYESSA

You really don't remember me?

ROMAN

I'm embarrassed to say that I don't.

CUSTOMER

(From behind)

Is this going to take much longer?

ROMAN

He's nearly done.

ALYESSA

You honestly don't remember the girl who gave you the black eye.

ROMAN

(Surprised)

Alyessa? Alyessa Braddock? Is that really you? Now I'm really embarrassed.

Bo starts walking back.

You've changed.

ALYESSA

I still have a good right hook.

ROMAN

You did even back then.

ALYESSA

Difference is now I'm a third degree black belt in Tao Kwon Do.

ROMAN

That is something that I always wanted to learn.

BO

(To the people waiting)

Sorry about the wait. I have a pig head brother.

(To Alyessa)

Thanks. I made the check out to the city.

ALYESSA

(Taking the forms and stamping them)

Mr. Brady, you are now in the race. Good luck.

(Writing a note and giving it to Roman)

If you're not afraid of getting another black eye, I teach class here Tuesdays and Thursday evening 7-10.

ROMAN

(Tucking the stray hair back behind her ear)

I look forward to it.

(Walking away)

Let's get back to work.

BO

When did you have a black eye?

ROMAN

Never mind. I thought you said you didn't have your checkbook?

CUT

INT: STEFANO'S HOSPITAL ROOM: MID AFTERNOON

Stefano lies in his bed, staring at the ceiling. The camera moves into a close up.

CUT

INT: STEFANO'S STAGE: TIMELESS

Stefano searches the auditorium for a door. There isn't one. Yet he refuses to give up. The woman's voice laughs at him. Stefano looks around.

STEFANO

You can't frighten me.

WOMAN

Can't I.

Suspended in the darkness above the stage, the scene at Collin and Lauren's shop replays, only it freezes as Lexi is being choked.

STEFANO

Lexi!

WOMAN

Your daughter

(The image fades)

will soon join mine.

STEFANO

You murdered her!

WOMAN

(EJ's image at the Pub appears)

Your son will be next.

STEFANO

You stupid bitch! She's still alive. I would never kill my own daughter!

WOMAN

If that is true, where is she?

STEFANO

Will soon join--you didn't kill her! You couldn't. Celeste stopped you. Just like before. She'll never let you hurt her daughter!

WOMAN

She won't be able to stop me. Every moment I become stronger. When I'm ready, I will take their lives. And there is nothing you can do but watch it happen.

STEFANO

I'll find a way out of here!

WOMAN

Give me proof my daughter is still alive and I will leave them in peace.

STEFANO

Never! I won't give you the satisfaction.

WOMAN

Then you will watch your children die.

The woman leaves. Stefano stares at the images of his children.

STEFANO

That bitch won't beat me. Do you hear me! I will get out of here. I will stop you!
(To himself)

There is a door. If she can get in, I can get out. I just need to focus.

CUT

INT: STEFANO'S HOSPITAL ROOM: MID DAY

Suddenly he can see his hospital room.

STEFANO

Focus. I am a DiMera.

His foot twitches.

Good. A start.

CUT

INT: STEFANO'S STAGE: TIMELESS

Stefano is once again on stage. In the back of the house, a door appears. Stefano laughs

STEFANO

I knew there was a way out.

He struggles against an unseen force to get to the door.

CUT

INT: BRADY PUB: MID DAY

Chloe, Lucas and Nicole have finished their lunch and their meeting. Nicole has already left. Chloe is on the phone with Philip.

CHLOE

It's where? What do you mean look out the window?

Chloe walks to the window and waves. She turns to Lucas.

Philip, has found us an office

LUCAS

Where?

Chloe points out the window. Philip is standing outside an office across the way, waving.

Wow! That was fast.

CHLOE

He is determined.

LUCAS

Let's go look at our new home away from home.

CHLOE
(To Philip)

We'll be right there.

She hangs up.

Remember I have to be at rehearsal in an hour.

In the background, the Pub phone rings. Caroline answers and talks, but her voice doesn't carry across the room.

LUCAS

(Walking toward the door)

I heard about the gig. Congratulation!

CHLOE

(Following)

Thanks.

LUCAS

(Walking out the door)

Are you going to miss the big crowds?

CHLOE

I love opera, but I don't miss the drama. If you know what I mean.

CAROLINE

(Yells across the room and holds up the phone)

Lucas!

LUCAS

(Stops)

Tell Philip, I'll be right there.

CHLOE

(Kissing his cheek)

Thanks

LUCAS

What was that for?

CHLOE

For being such a good referee.

She continues across the street. Lucas closes the door and goes to the bar.

LUCAS

For me?

CAROLINE

Sami. She has been trying to reach you.

LUCAS

I forgot my phone in the car.

CAROLINE

It sounds important.

LUCAS

Sami. What's wrong? I'm fine. I forgot my phone in the car. Mickey's? Was there a problem with the annulment? That's great. Sami you sound strange. No I can't right now. Philip is showing Chloe and me our new office. It's in an office across the square from the Pub. I hate surprises. Just tell me. Okay. I'll see you soon.

CAROLINE

What was that all about?

LUCAS

I don't know. She was sure excited about something.

CAROLINE

A good excited or bad excited.

LUCAS

I'm not sure. She has something to tell me that can't wait. If she comes in, tell her were in the empty office kitty-corner from here.

CAROLINE

I will. Lucas, it is a good thing you are doing.

LUCAS

It sure is. I finally feel like I'm doing something important.

Lucas walks toward the door. He opens the door.

CUT

EXT: BRADY PUB: MID DAY

Lucas steps out of the pub and walks to the sidewalk. Half way across the square, a burly clean-shaven man with a brush cut walks up and steps in front of him. Lucas tries to walk around him. The man grabs his shoulder.

MAN

(Threatening)

Keep your mouth shut, inmate. Or that pretty little lady won't be so pretty and you'll be dead.

Lucas tries to yank his arm free; the man punches him in the ribs. Lucas drops to his knees.

PHILIP

(Running across the square)

LUCAS!

The man quickly marches in to the park, making sure his back remains to Philip. Philip and Chloe run to Lucas. Philip starts to go after the man. Lucas stops him. Blood trickles out of his nose.

PHILIP

Who was that?

LUCAS

Call Roman.

Philip helps Lucas stand. Lucas is unsteady on his feet and in a great deal of pain.

CHLOE

You're bleeding!

LUCAS

(Pulling back his hand, it's covered in blood.)

Philip get me to the hospital. He just finished breaking my ribs.

PHILIP

What's going on?

LUCAS

(Dizzy)

Chloe, Sami will be here in a few minute with the twins.

CHLOE

I'll wait for her.

LUCAS

Philip. Take care of Chloe. They think--

PHILIP

Who?

CHLOE

(Pulling out her phone)

I'm calling an ambulance.

LUCAS

Philip--they saw Chloe...with me. She's not safe.

Lucas passes out.

CUT

INT: LEXIE AND ABE'S LIVING ROOM: MID DAY

Still a little shaken, Lexie is sitting on the couch. Theo can be seen playing just outside the back door. Celeste is making tea. She alternates between watching Theo with his trucks and protectively watching her daughter. Yet she is too being watched through the kitchen

window. The vague image of the woman appears in the glass. Her only distinct feature is her eyes. Celeste doesn't see her. Instead, she takes the tea to Lexie.

CUT

EXT: LEXIE AND ABE'S BACKYARD: MID DAY

Theo is playing with his trucks. He looks up and sees the shadowy figure of the woman standing outside the window. She turns to look at him, raising a single finger to shush him. He tilts his head as if he doesn't understand and continues to watch her.

CUT

INT: LEXIE AND ABE'S LIVING ROOM: MID DAY

Celeste sets the tea on the table in front of Lexie. Lexie looks up at her.

LEXIE

I don't understand. How could it be possible?

CELESTE

Many things are possible, Alexandra.

LEXIE

She came out of the glass. I saw her.

CELESTE

Your innocence kept you safe. Now that door has been opened, you must learn how to protect yourself.

LEXIE

What about Theo?

CELESTE

He is safe. I was wrong about her intention.

LEXIE

No you weren't. She tried to kill me!

CELESTE

Only because of what you did to Hope and Bo. You kept Zack from his parents. Just like Stefano kept her from her daughter. That is why she such a threat to you.

LEXIE

They have forgiven me. I was sick.

CELESTE

It doesn't matter.

EXT: LEXIE AND ABE'S BACKYARD: MID DAY

The shadowy figure moves towards Theo. It picks up one of his toys, making it dance in mid air. Theo laughs.

CUT

INT: LEXIE AND ABE'S LIVING ROOM

CELESTE

The curse is two fold. You are 's daughter and you followed his example. That is why she has focused on you.

LEXIE

I'm not the only one. Sami asked me to do another DNA test. Lucas is the father of both her twins.

CELESTE

Did EJ know?

LEXIE

I don't know who falsified the test. Father or EJ. I've started an investigation at the hospital. I back checked the earlier tests. It wasn't an accident or a mistake.

CELESTE

Knowing them both I'm not surprised.

LEXIE

I have to warn EJ.

CELESTE

Why? After everything he and Andre did you, he deserves everything she is going to do to him.

LEXIE

He is still my half brother. Besides, being raised by Father--

CELESTE

That's no excuse. EJ was always treated as a crowned prince. He was denied nothing.

LEXIE

Was he given love?

CELESTE

He was cherished as the DiMera heir.

LEXIE

That's not love.

CELESTE

It's also not abuse.

CUT

EXT: LEXIE AND ABE'S BACKYARD: MID DAY

The shadowy figure motions for Theo to follow her. Standing, he reaches for the toy. She backs up and he follows.

CUT

INT: LEXIE AND ABE'S LIVING ROOM: MID DAY

LEXIE

I still need to warn him.

CELESTE

What's the point?

LEXIE

He'll be able to protect himself.

CELESTE

How? Lauren and Collin are elders. They have wisdom and power that goes back generations to call on--and they nearly couldn't stop her. She is only going to get more powerful unless she is stopped.

LEXIE

How? How can we stop her.

CELESTE

We can't. There is only one person who can.

LEXIE

Who?

Celeste notices the shadow leading Theo away from the house.

CELESTE

Oh my God! Theo

(Jumping up)

Theo darling. Come back!

LEXIE

(Turning around)

Theo!

(Running to the backdoor)

Theo come back!

CELESTE

(Blocking the door)

You can't go out there!

LEXIE

She has my son!

CELESTE

She won't hurt him. She's using him as bait to get out of your safety zone.

(To the Shadow)

You won't hurt him. You can't.

The shadow stops and looks at Celeste, motioning for her to come out.

To hurt him would deny you your revenge.

The shadow looks at Theo then back at Celeste. She crushes the metal truck: dropping it to the ground, she vanishes. Theo picks up his destroyed toy and starts to cry, running to his mother.

THEO

She broke my truck

LEXIE

(Comforting him)

It's okay. We'll get you another.

THEO

It was my favorite.

CELESTE

It should not be possible.

LEXIE

I'll get you a better one. Promise.

(Picking up Theo and taking him to the living room)

Who can stop her?

CELESTE

I don't know if she is even still alive after all these years. Or where she is.

LEXIE

Tell me! Abe will be able to find her.

CELESTE

No Alexandra. Stefano meant her never to be found. Only he knows where she is. And he is in no position to tell us.

LEXIE

What if I can change that?

CELESTE

How?

LEXIE

The coma was always suspicious. But we decided not to investigate. We thought it was best for everyone if he never recovered.

CELESTE

Alexandra, you could have awakened him?

LEXIE

We don't know. I didn't try. If he knows how to stop her, I have to try now.

CELESTE

No. You can't! He will never forgive your betrayal!

LEXIE

If it's the only way to stop her-

CELESTE

If you wake Stefano up now, he will kill you and steal your son.

LEXIE

If I don't, what will she do?

CELESTE

She will kill you and EJ then move on to the rest of us who trapped her.

LEXIE

You're saying I'm damn no matter what I do.

CUT

EXT: SALEM PUB: MID DAY

Chloe, Philip and Caroline the ambulance pulls away with sirens blaring.

CAROLINE

I can't believe it happened in broad daylight. Right here in front of the Pub.

PHILIP

I'm going to the hospital. Chloe, come with me.

CHLOE

I need to wait for Sami.

PHILIP

I don't want leave you here by yourself.

CHLOE

I promised Lucas.

CAROLINE

Go with him. I can tell Sami what happened.

PHILIP

There she is. All three of us can go together.

Sami walks up pushing the twins in the stroller.

SAMI

Who was in the ambulance?

CHLOE

Don't panic

SAMI

Why should I panic? Grandma, what happened?

PHILIP

Lucas was attacked?

SAMI

Who? EJ!

PHILIP

No. Chloe and I both saw him. It wasn't EJ.

SAMI

It doesn't mean he didn't hire someone. I need to get to the hospital.

CAROLINE

You can leave the twins with me.

SAMI

Are you sure?

CAROLINE

Go.

PHILIP

I'll drive.

SAMI

I can drive myself.

PHILIP

Do you want to argue or get to the hospital safely?

SAMI

Let's go. Thanks Grandma.

Chloe, Philip and Sami rapidly walk toward the parking lot.

CHLOE

I already called your dad.

PHILIP

Lucas specifically asked for him.

SAMI

Did he say why?

PHILIP

No. But I had the feeling that Roman would understand.

SAMI

I knew there was something going on.

CUT

INT: EMERGENCY ROOM: MID DAY

Dr. Miles Berman is writing on the chart behind the nurse's station as he talks to the mic to the paramedics that are bringing Lucas in. Nurse Marianne talks to a patient at the desk. Nurse Natalie (Who looks very much like Victoria Wyndham) talks on the phone.

PARAMEDIC JASON CAVANAGH
(Who looks remarkably like Laurence Lau)

(Off screen)

He's stable, but unresponsive. BP 80 over 60, breathe shallow and labored on the right side. Nothing on the left.

MILES

What's your ETA?

JASON

(Off screen)

We're still seven minutes out. Wait he's gone into respiratory arrest.

MILES

I authorize a Thoracocentesis.

JASON

(Off screen)

We're pulling over.

MILES

(To the nurse closest)

Marianne, set up two with the portable x-ray and notify surgery they have in-coming. Page my team off rounds. I'll need them here. Call the lab and give them the heads up. We're going to need blood gas and cross match stat.

NURSE MARIANNE

There has been a back up all morning. Ralph called in sick again.

MILES

Hung over more like it. Tell them to drop whatever else they're doing and get those tests back asap. Tell them if I have to coming looking, Ralph won't be the only one looking for a job.

NURSE MARIANNE

(Under her breath)

Great put me in the middle again.

MILES

I didn't quite catch that.

NURSE MARIANNE

I'll tell them.

MILES

That's what I thought you said.

JASON

(Off screen)

We're back on the road. Breath sounds on both sides. Still shallow and labored. There is severe trauma to the lower left chest with gashes from the protruding rib fragments. There is apparently multi-fracturing of the sixth and seventh ribs with possible displacement. BP dropping--75 over 50.

MILES

ETA?

JASON

Two minutes.

MILES

Pick it up. Sounds like a rib has punctured more than a lung.

JASON

We're hooking up a second line and running it open.

MILES

Careful. Don't drown him before you get him here.

JASON

No really. I'll wait till he's on your dime.

MILES

Don't be a smart ass and stop lolly gagging.

The elevator's doors open. Roman and Bo run out, along with two ER nurses. The nurses look to Miles; he holds up two fingers and they go into room two.

Possible hemopneumothorax or pneumothorax is coming in hot in less than two minutes.

They nod. One takes off down the hall. The other goes in the room. Immediately Roman and Bo run to Miles. Nurse Natalie hangs up the phone.

The Brady brothers as you live and breathe. We'll have to catch up later. I have a

patient coming in

ROMAN

He's my son in law, Lucas Roberts.

BO

Horton.

ROMAN

That's right.

MILES

Another member of the Brady family? Ever consider just renting out a floor.

ROMAN

You're right. We seem to be here a lot. But this time I can help. Lucas was just here yesterday. They took x-rays that might help.

MILES

What for?

ROMAN

Lucas was involved in a beating at Statesville. From all evidence, it wasn't the first.

MILES

Gang?

The sirens are getting louder as the ambulance approaches.

ROMAN

Not gang. But that's all I can say. It's an open investigation.

MILES

(To the nurses)

Get the records down here.

NURSE NATALIE

(Picking up the phone)

I got it.

BO

When did this happen?

ROMAN

I got a message from Mickey yesterday after he picked Lucas up. I just haven't been able to get you up to speed little brother.

JASON

(Off screen)

Put out the welcome mat pops were home

The sirens stop. Miles runs to the door and meets the two paramedics pushing Lucas on a gurney. Lucas is unconscious.

MILES

(To the Nurse Natalie)

Get those records to me stat. Where is that x-ray tech?

NURSE NATALIE HUMPHREYS

On the way.

MILES

Tell him to hurry up and get in here.

NURSE MARIANNE

Right after I master being in two places at once.

NURSE NATALIE HUMPHREYS

I'll go it.

NURSE

Thanks a lot.

NURSE NATALIE HUMPHREYS

Any time.

Nurse Marianne reluctantly follows Miles. Startled, Roman and Bo stare at Miles.

BO

What's up with him?

NURSE NATALIE HUMPHREYS

He's had a rough week. His divorce was final Monday. Yesterday, his son was suspended from the lab for taking a bribe to change DNA test results.

ROMAN

Damn. Most likely, it'll end up on one of our desks.

NURSE NATALIE HUMPHREYS

(Picking up the receiver and dialing)

I'm surprised you don't know. The DNA tests were for your daughter's twins.

She turns away and speaks to the person on the other end.

ROMAN

What? This can't be happening.

BO

I thought that all was settled

ROMAN

Apparently not.

BO

Anyone call her?

The elevator's doors open. Sami, Chloe and Philip exit along with the x-ray tech with a portable x-ray machine.

NURSE NATALIE HUMPHREYS

Two. Better hurry. Berman is in an ugly mood.

TECH

Like that's news.

MILES

Quit complaining and get in here!

SAMI

Dad, where's Lucas?

ROMAN

He just got here. He's in with the doctor. Who called you?

SAMI

I was going to meet Lucas at the Pub. What happened?

BO

What about the two of you?

CHLOE

We're working on a project together. We had a lunch meeting at the Pub. I went to meet Philip at our new office. Lucas followed and this big guy just attacked.

SAMI

Why would he do that? Dad, what's going on?

ROMAN

Sami calm down. You know as much I as do.

PHILIP

He was six one maybe six-two. Bout 200 pounds. Brownish short hair.

ROMAN

Military style.

PHILIP

Yea. You could say that

BO

Do you know who he is?

ROMAN

Not who, but what.

A nurse steps off the elevator carrying x-rays and hospital records.

NURSE NATALIE HUMPHREYS

Room two.

The nurse takes the records into the examination room.

SAMI

This has something to do with yesterday. Why you wouldn't let me talk to Lucas.

ROMAN

I can't talk about an on-going investigation.

SAMI

Investigation! What kind of investigation? Does it have to do with the prison?

BO

That was swift.

PHILIP

I'd better call Mom. She'll freak even worse if she hears some other way.

CHLOE

I'll call Caroline.

BO

Don't go far. We'll need more details.

PHILIP

We'll be right outside.

BO

I'll go with you.

The threesome exit out the emergency room door. The x-ray takes the films and gets back on the elevator.

SAMI

I can't loose him.

ROMAN

Lucas is tough. He'll make it.

SAMI

I just got him back. I was going to tell him. We have such good news.

ROMAN

Good news. Does it have to do with DNA tests?

SAMI

Wow! News gets around fast. I just found out.

ROMAN

Found out what?

SAMI

The tests were wrong. Dad, Lucas is Johnny's father too.

ROMAN

You see good news.

SAMI

What if it's too late? What if Lucas doesn't make it?

ROMAN

Samantha Gene, I won't have you talking negatively about my grandchildren's father--all my grandchildren. You understand. You keep positive and say a prayer.

SAMI

You're right. I already had one miracle today. God wouldn't take Lucas from us now.

ROMAN

Does EJ know?

SAMI

(Nodding)

He found out the same time I did, in Mickey's office. I went to see him after I filed the annulment papers to work out custody for Johnny. I didn't want to do to EJ and Johnny what I did to Lucas and Will.

ROMAN

Now you won't have to.

SAMI

EJ is out of our lives forever.

ROMAN

How do you feel about that?

SAMI

Finally free. Do you think EJ had anything to do with this?

ROMAN

No

Miles walks out of the room and goes to Roman

MILES

He's conscious.

ROMAN

Can we talk to him? This is his--wife, Sami.

SAMI

How is Lucas? Can I see him?

MILES

The broken ribs punctured his left lung and nicked an artery. We're not even waiting for the films to take him to surgery to get the bleeding under control.

SAMI

I need to see him. Dad, I need to tell him.

MILES

Whatever it is it will have to wait.

The door opens and the nurses push the gurney out. Sami runs to it.

SAMI

Lucas.

MILES

It can wait. Take him up!

ROMAN

Give them a sec. What she has to tell him will make a world of difference.

MILES

Not if he bleeds out. Keep going.

ROMAN

Sami, make it quick.

SAMI

(Following to the elevator)

Lucas, can you hear me.

LUCAS
(Weakly)

Sami, I love you.

SAMI

Don't you even think about saying good-bye to your sons and daughter.

LUCAS

Sons?

SAMI

I had the test done again. Lucas, your Johnny's father. No mistake this time. No lies. He's your son.

Lucas reaches for her hand, but he passes out. The elevator's doors open. Miles and his team push the gurney on.

He's your son, Lucas! Johnny's your son! Don't you leave him!

The doors close. Sami stares at the doors.

ROMAN

We'll get the next one.

SAMI

What am I going to do?

ROMAN

(Pushing the elevator button)

Don't give up. You just gave him the greatest gift. He'll fight to keep it.

The paramedics walk out carrying their equipment to the nurse's station

NURSE NATALIE HUMPHREYS

Batman and Robin I presume.

PARAMEDIC KIM RICHARDSON

(Who looks amazingly like Alicia Coppola)

Hey, I don't carry that kind of equipment.

JASON

I have enough for both of us.

NURSE NATALIE HUMPHREYS

Oh please.

KIM

We need to restock.

NURSE NATALIE HUMPHREYS

Fill out your paperwork for the bean counters and you can have anything you like.

JASON

(Sexual undertones)

Anything.

NURSE NATALIE HUMPHREYS

Get real. You are young enough to be my son.

JASON

I like older women.

NURSE NATALIE HUMPHREYS

I won't date anyone who is younger than the shoes I own.

KIM

I can't decide if you a horny dog or just a glutton for punishment.

JASON

Wow! Who's she?

NURSE NATALIE HUMPHREYS

The wife of the guy you just brought in.

JASON

Then she's probably busy for dinner.

The elevator doors open; Roman and Sami get on. The doors close.

KIM

(Filling out the report)

You're hopeless.

JASON

On the contrary, I'm full of hope. Which is why I keep looking.

NURSE NATALIE HUMPHREYS

Look some place else. The guy beside her is her father and the assistant police commissioner.

JASON

Kim. Kimmie.

KIM

(Handing the report to Natalie)

Call me Kimmie and you'll have a date with an ice pack tonight.

Kim takes the drug box into the back room; Natalie follows.

JASON

I know you love me.

KIM

(Off camera)

Just keep telling yourself that.

JASON

I will because it's true.

CUT

EXT: OUTSIDE THE EMERGENCY ROOM DOOR: MID DAY

Bo interviews Chloe and Philip about the attack.

BO

Philip, are you sure he was hanging around outside the pub?

PHILIP

He caught my attention. It wasn't anything he did, more of his posture or his mannerism.

CHLOE

His aura?

PHILIP

Sure, if you want to go New Agie. He was definitely waiting for someone or thing.

BO

So you go a good look at him then.

PHILIP

Not really. In the sandbox we learned not to focus on the individual. It could get you blind sided.

BO

So you think he wasn't alone?

PHILIP

For sure, I don't know. But there were two others had the same look. One followed Chloe across until I came out to meet her. The other walked around the back of the pub. I got a good look at the former. He had the same hair cut, dark brown. Five ten or eleven. Stocky. Jeans. Gray t-shirt. It was pulled out. When he walked away, I saw the outline of a pistol on the back of his shirt.

CHLOE

You're kidding?

Philip shakes his head.

Why didn't you say something?

PHILIP

I didn't get chance. Lucas walked out.

BO

Do you think he was waiting of Lucas?

PHILIP

In hind sight, yes. All three went to alert when Chloe and Lucas came to the door. Until then they were just very observant. Before Lucas passed out, he told me that Chloe was in danger. He didn't get a chance to tell me why.

CHLOE

I really don't like the sound of that.

PHILIP

Don't worry. I'll protect you.

CHLOE

Are you saying that I can't protect myself?

PHILIP

No. I'm saying I don't want you to have to prove it. Bo, you should know that move was textbook military. The one who attacked Lucas served.

BO

I'm not liking the sound of that at all.

PHILIP

Me either. The last thing the returning vets need is to be connected to a renegade.

BO

At least it's not like after Nam.

CHLOE

Why would an ex-vet want to hurt Lucas?

BO

That's the question.

PHILIP

Could it be connected to Statesville? Vets have a tenancy to go into law enforcement.

BO

Let's hope not.

CHLOE

I just remembered. The first person Lucas asked for was Roman?

BO

Roman?

PHILIP

You're right. I thought it was strange.

BO

He's inside with Sami. I'll ask him. If I have any more questions, I'll get back to you.

CHLOE

I'll be at Chez Rouge. I'm already late for rehearsal.

BO

I heard. Congrats on the gig.

PHILIP

I'll be there too.

CHLOE

You don't have to.

PHILIP

What? And miss a chance to hear you sing? Don't be ridiculous!

CHLOE

It's a rehearsal.

BO

(Walking toward the door)

I'll let the two of you work it out. Chloe, don't go anywhere alone until we know more.

PHILIP

Now I have to come.

CHLOE

Fine. No complaining or teasing about hearing the same song a half dozen.

PHILIP

Would I do that?

CUT

INT: EMERGENCY ROOM: MID DAY

Bo walks back in. Jason is waiting for the elevator. Kim and Natalie talk at the desk. Bo walks to the desk

BO

How is Lucas?

NATALIE

They took him up to surgery. Roman and his daughter went up.

BO

How bad is it?

KIM

We nearly lost him twice on the ride in. The last time I didn't think he was coming back. Then Jason--

NATALIE

Jason what?

KIM

I'd never seen what he before. I'm not even sure it is legal for us--but it worked.

NATALIE

He's definitely a cowboy.

The elevator doors open and Jason gets on; the doors close.

So far it hasn't killed anyone.

BO

I don't recognize him.

NATALIE

He's only been here a few weeks.

BO

The city has a hiring freeze.

KIM

(Shrugging her shoulders)

No one understands it. Dean and Gerri are still laid off.

NATALIE

Rumor has it- he provided special favors to get the job.

BO

Maybe he's just that good.

NATALIE

(Sexual innuendo)

The question is good at what?

KIM

He's good, but so are Dean and Gerri. We know nothing about him. He won't talk about himself and personnel didn't send his file to the Chief. He just appeared about six weeks ago.

B

When I'm elected city councilman, I'll get the skinny on him.

NATALIE

Sure and I'll give myself a raise when I become Chief of Staff.

BO

It's official. I'm running.

NATALIE

You're kidding.! I thought you loved being a cop.

BO

I do. And I can always go back to it. But I think for right now I do more good at city hall.

NATALIE

Good for you. Shawn would be proud.

BO

I think so to.

(Pointing up)

Surgery waiting room?

NATALIE

Most likely.

KIM

If you see my wandering partner tell him to stop strutting and get his butt back down here.

BO

(Walking toward the elevator)

I'll tell him you are looking for him.

CUT

INT: DOCTOR'S LOUNGE: MID DAY

Dr. Dan sitting at one of the tables, drinking coffee and updating a chart. Jason walks in.

JASON

(Looking around and closing the door)

I've been looking for you.

DAN

(Angrily)

What are you doing here?

JASON

You and your are people getting careless.

DAN

I told you we couldn't be seen together.

JASON
Salem PD has put the warehouses together.

DAN
It's covered.

JASON
You turn a cop?

DAN
I own two. They just don't know it yet.

JASON
Who are they?

DAN
Never mind.

JASON
Is the lab set up in the new warehouse?

DAN
(Walking towards the door)
You ask to many questions. Don't ever talk to me here again. Or you're out.

JASON
How can I know when and where to be to cover up your mistakes?

DAN
I'll call if I need you. Until then get lost.

JASON
When do I get paid again? I have expenses.

Ignoring him, Dan walks out of the lounge.

JASON
Salem University hospital second floor Doctor's Lounge. 15:25.

Camera zooms in on the mic and camera embedded in Jason's EMT badge.

CUT

INT: BRADY PUB: MID DAY

Caroline and Pete are cleaning up from the lunch crowd and resetting for the dinner. There are a few patrons who are finishing their late lunch. Pete clears off the table. Caroline straightens behind the bar. Victor walks in and crosses to Caroline.

CAROLINE

Victor. I'm surprised to see you.

VICTOR

Philip told me what happened. I wanted to make sure you were okay.

CAROLINE

It was terrible. Lucas was bleeding so badly. I'm afraid for him.

VICTOR

Philip said they had to take him to surgery. Sami isn't doing to well. I thought you might want to be with her.

CAROLINE

Yes, I would, but I have the twins. They are napping upstairs. I just came down to check a few things.

VICTOR

We could take them to her. It might be the best medicine for both of them.

CAROLINE

I would hate to wake them. Besides the hospital rules wouldn't let them go up.

VICTOR

I forgot about that.

CAROLINE

I just don't understand how it could happen. It was in broad daylight. People were all around.

PETE

Is Lucas going to be okay? I don't know if it has to do with anything. But when I took out the trash, a guy came running around to the back. He stopped short when he saw me.

VICTOR

Did you get a good look at them?

PETE

A very good look.

CAROLINE

He also saw you. If he was involved--

PETE

I can take care of myself.

VICTOR

You shouldn't have to.

(Pulling out his cell and pushing a preset number)

I need a 24-hour security detail on the Brady Pub.

(He listens)

Starting now. I'll give them their instructions when they get here.

CAROLINE

Victor, you don't have to. I wasn't threatened.

PETE

Thanks but no thanks.

VICTOR

Philip said they had military training.

PETE

Special forces--two tours

VICTOR

Maybe I should I hire you for my security division.

CAROLINE

Don't you dare!

PETE

(Walking behind the bar)

Again. Thanks but no thanks. I've had enough.

VICTOR

If you change your mind--

PETE

(Going into the kitchen)

I won't.

VICTOR

You don't have that option. Whether you like it or not, I'll have men in front and back of the Pub at all times. Someone will also be following you--don't worry. He won't get in the way.

CAROLINE

I know that look. You won't change your mind.

VICTOR

Very sensible of you.

CAROLINE

Just one question--how long?

VICTOR

Until we understand the threat.

CAROLINE

(Walking toward the back)

Fine. But they don't have to stay outside. It's too hot.

VICTOR

I'll tell them.

CAROLINE

I need to check the twins.

VICTOR

Do you want some help?

CAROLINE

Victor, how much do you know about toddlers?

VICTOR

Good point. I'll wait down here.

CUT

INT: SURGICAL WAITING ROOM: LATE AFTERNOON
Sami paces. Roman sits, watching her.

ROMAN

Sami, you are wearing out the carpet.

SAMI

That's a stupid saying.

ROMAN

Fine. You are exhausting yourself for no reason.

SAMI

I can't sit down. How long has it been?

ROMAN

Not that long, almost a half hour.

SAMI

What if he doesn't make it?

ROMAN

Thinking like that isn't helping you or Lucas.

SAMI

I can't help it. Good news is always followed by bad.

ROMAN

That's not true.

SAMI

Remember who you are talking to.

Kate gets off the elevator.

Every time I am happy, something or someone takes it away from me.

KATE

Roman, I got Philip's message. What happened to Lucas? Sami, what did you do?

ROMAN

Don't even go there.

KATE

Just tell me what happened!

ROMAN

Lucas was attacked outside the Brady Pub.

KATE

When did he get out of prison?

ROMAN

Yesterday afternoon. Mickey talked the Governor into pardoning him.

KATE

Why didn't anyone tell me?

ROMAN

We didn't get a chance to.

KATE

Why not? It's not like I'm hard to find, a phone call--a quick note--By the way Kate, your son's out of prison. You can stop worrying about him being murdered in his sleep.

ROMAN

He's out.

SAMI

But we still have to worry. Is that why Mickey brought him here yesterday? He was hurt.

ROMAN

Yes. Samantha Gene that is what happened. And we needed to get the evidence and document the abuse.

KATE

Abuse?

ROMAN

I can't discuss an ongoing investigation.

KATE

Investigation? Investigation into what? He was in prison.

ROMAN

Kate. I can't talk about it

(Turning to Sami)

But it seems Sami has some news.

KATE

Yes, I heard. She annulled her marriage to EJ. Old news.

ROMAN

No. According to a nurse, there was a new DNA test that you'll be happy about.

SAMI

After I found out that EJ lied about the deportation.

KATE

Why aren't I surprised. He's a DiMera through and through.

ROMAN

Just so you know that the Homeland Security has already contacted the department. It's not going to be pretty.

SAMI

I wasn't sure what else he falsified. I asked Lexi to run another DNA test in secret.

ROMAN

Well?

SAMI

Congratulations. You both have another grandson.

ROMAN

Hallelujah!

KATE

Good.

SAMI

That's it? Good?

KATE

I'll throw a big party after I find out if my son will live!

ROMAN

Calm down! Both of you!

SAMI

I'm sorry.

KATE

Me too.

ROMAN

That's a start.

KATE

Does EJ know?

SAM

Yes. He wasn't happy about it.

KATE

Could EJ be responsible--

ROMAN

We don't know much yet. Philip gave Bo a good description of one man who might have been involved. He's put out an APP. He's also going to join the team canvassing Salem Square. Right now all we can do is wait. Sami, did you call your mother?

SAMI

She was in an emergency session. One of her patients had to be admitted. I left a message with her service.

KATE

I hate waiting.

ROMAN

It isn't fun for anyone. If you both promise to stay in your neutral corners, I'll go to the cafeteria for coffee and sandwiches.

SAMI

I'm not hungry.

KATE

Me either.

ROMAN

We don't know how long it will be and it'll give me something to do.
(Walking toward the elevator)

Be good. Both of you.

Kate raises one hand and crosses her heart with the other.

Sami?

SAMI

Me too.

The elevator door opens. John walks out.

ROMAN

John? What are you doing here?

JOHN

Blonde called me. She got Sami's message.
(To Sami)

She's on her way back.

ROMAN

Since when are you so interested in Sami or Lucas?

JOHN

I just met Lucas. He seems nice enough. Sami, well she as sort of grown on me--like a fungus.

ROMAN

(Stepping into the elevator)

I'm going for coffee and sandwiches. I'll leave you the great pleasure of acting as referee while I'm gone.

(Pushing a button)

Have fun.

The doors close.

JOHN

Why do I suddenly feel like a Roman just lead me into the coliseum?

KATE

You can remember ancient history--

SAMI

Don't ask. It'll give you a headache.

CUT

INT: HOSPITAL CAFETERIA: LATE AFTERNOON

Roman walks in. Alyessa is sitting at one of the tables, reading a book and drinking a cup of tea. Roman places his order with the man behind the counter and walks over to her.

ROMAN

Howdy, pretty lady. I don't see you in decades and suddenly twice in one day.

ALYESSA

Strange isn't it.

ROMAN

Everything all right?

ALYESSA

My mother is getting dialysis.

ROMAN

I'm truly am sorry.

ALYESSA

The diabetes damaged her kidneys.

ROMAN

Any chance for a transplant?

ALYESSA

Not with the diabetes. What brings you here? Business or family?

ROMAN

Both. My son-in-law was attacked.

ALYESSA

I'm sorry. Will he be okay?

ROMAN

He's in surgery. I just came down for food and coffee. No one's really hungry. But it gave me something to do. I hate waiting.

ALYESSA

I hear that.

MAN BEHIND THE COUNTER

Commander Brady.

ROMAN

(Walking to the counter)

It's was nice seeing you again.

Roman pays for the order and picks up the tray. Instead of going out the door, he walks back to Alyessa.

Would you like to have dinner with me?

ALYESSA

You're not afraid I'll give you another black eye?

ROMAN

I'll take the chance. Doug Williams and Chloe Lane are singing at Chez Rouge tonight.

ALYESSA

My mother used to love Doug's Place.

ROMAN

To you take your mother on all your dates.

ALYESSA

Is that what this is? A date?

ROMAN

I'd like it to be.

ALYESSA

Aren't you married?

ROMAN

Single all day long.

ALYESSA

What about the nights?

ROMAN

Them too.

ALYESSA

I'd love to.

ROMAN

Eight o'clock?

ALYESSA

I'll meet you there.

ROMAN

I'm looking forward to it.. I'll see you tonight.

ALYESSA

Me too.

Roman walks out.

CUT

EXT: BRADY PUB: LATE AFTERNOON

Bo is talking to two uniform officers; he gives a computer disk to Officer Rob. The camera focus racks to bring a clean-shaven man with a brush cut into focus. Wearing cutoffs and a t-shirt, he intently watches the officers while speaking on his cell. Bo and the officers are not aware of him.

BO

Get this to the station ASAP. Rob, tell the tech to put a rush on it. But under no circumstances does that disk leave your sight for any reason. I want at least two copies. Give the original to Abe and a copy to Hope. If you have to go to the can--hold it until after Abe gets the original. If anything happens to that original you will be answering to the meter maid. Are we clear?

OFFICER ROB

What's the big deal?

BO

The bank camera has a clear view of not only the ATM, but also this side of the square. It will have caught everything before the attack. It will not only identify the attacker but anyone he was working with. This is more than just a simple assault. That's all you have to know.

OFFICER ROB

Tech. Dubs. Abe or my ass.

BO

You got it.

Office Rob leaves.

Mitchell, what do you got for me?

OFFICER MITCHELL

Not much. Two women thought they saw a black SUV speeding off when they pulled into the parking lot.

BO

Any chance they got the license number.

OFFICER MITCHELL

Nope. They had no idea anything went down.

BO

Anything else.

OFFICER MITCHELL

Just a repeat of the description you put the alert out on. Gary is checking the cameras on the other side of the parking lot. They may have caught a glimpse when it pulled out.

BO

Good idea. I'm going in the pub. You might as well go file your reports.

OFFICER MITCHELL

Will do?

Bo walks toward the Pub. The man from the background meets Bo at the door. They reach for the doorknob at the same time.

MAN

Some excitement this afternoon.

BO

Did you see it?

MAN

Me. No. I just heard about it. Is Lucas going to be okay?

BO

Do you know Lucas?

MAN

Only casually. I was going to ask Mrs. Brady if she needed anything. They seem to be close.

BO

I'm her son.

MAN

(Walking away)

Well, then it's covered

BO

What's your name?

The man walks faster. Bo follows.

CUT

EXT: SALEM POLICE STATION SIDE ENTRANCE: LATE AFTERNOON

The Statesville van is parked near the back door. It has backed in so that the rear is facing the building. The guard from Warden Gate's office is hanging around the smoking. However, he is

very aware of the camera over the door and stays out of its view. Officer Rob pulls up in the empty spot.

OFFICER ROB

There's no smoking on city property.

GUARD

I didn't know. I'm from Statesville to pick up a prisoner.

OFFICER ROB

You're at the wrong entrance.

GUARD

Am I? Sorry. Where do I need to go?

OFFICER ROB

Around the back by the jail.

GUARD

Can you show me? It's my first day.

OFFICER ROB

(Walking towards him and past the back door)

This is the squad room entrance. If you drive back that way and follow the drive--

Just as Officer Rob walks out of view of the camera, the guard grabs him from behind and snaps his neck. Officer Rob drops to the ground. The guard searches him until he finds the disk. He casually straightens and walks to the van; again, he carefully avoids the camera.

CUT

INT: EJ'S CAR: LATE AFTERNOON

Ava is driving; Annoyed EJ is sitting in the passenger seat. They are driving on a beautiful country road

EJ

It's my car.

AVA
(Teasing)

You don't trust my driving?

EJ

I didn't say that.

AVA

You don't know where we are going.

EJ

I can follow directions.

AVA

You follow directions? Okay, sit back, relax and enjoy the ride

EJ

Very funny. I hate surprises.

AVA

You'll like this one. You always loved the country.

EJ

Not today.

AVA

Don't be such a whiny baby.

EJ

Don't start with me. I've had a dreadful day.

Ava steers the car down a long tree-lined driveway. There are fields on both sides. The one on the left has been plowed and seeded with grain; the one on the right is fenced in and maintained. A dozen horses graze; six of them are mustangs. The drive leads to a two-story home made of fieldstone. There is a covered porch that runs the entire length of the house with hanging planters filled with bleeding hearts are suspended between the four archways. Morning glories grow up from the front of the porch up the arches until they nearly reach the roof. Five steps lead up to the wooden floored porch. There is an old-fashioned cowbell hung on a planter support next to the door as the doorbell. On the left side are a small white wicker table and two chairs. A chest set with a game in progress sets on the table. Behind the house are a two-car garage and a large barn. An old, but well maintained tractor is parked outside the barn.

Whose house is this?

AVA

Ours.

EJ

Ours?

AVA

Yep. I signed the contract this morning before I came to your office.

EJ

Why?

AVA

I wanted it.

EJ

So it's your house.

AVA

No. It's our house, and barn and horses. Stanley and Marie happily lived here their whole married life. 50 years.

EJ

That's a long time. Why are they selling?

AVE

(Pulling up to the front of the house and parking)

Marie had a stroke a couple of months ago. Stanley tried to take care of her himself, but he couldn't and still take care of the farm. But he also couldn't afford to hire someone. He had to choose between his wife and their home.

EJ

He chose his wife.

AVA

They're moving into town.

EJ

Ava, we don't know what going to happen in court.

AVA

Don't be such a downer, Oliver Wendell Douglas.

EJ

Oliver Wendell Douglas? Green Acres? Does that make you Lisa?

AVA

Of course darling.

Stanley opens the front door and starts across the porch. Stanley is 60-ish, with graying hair held back in a ponytail. He is wears a blue, short sleeve work shirt with cut off jeans and suspenders. His sunglasses hide his eyes.

EJ

You're not going to break out in song?

AVA

Maybe later.

(Opening the car door and getting out)

There's Stanley.

EJ

Oh, good. I thought I'd have to take an ice pick to my eardrums.

AVA

What?

EJ

(Opening his car door)

Coming.

CUT

EXT: EJ CAR: LATE AFTERNOON

Stanley greets Ava at the front end of the car.

STANLEY

Welcome back. You didn't change your mind?

AVA

No. I have the check in my purse. You didn't change yours.

STANLEY

Marie and I talked it over. Instead of moving into town, we'd like to take you up on your offer.

EJ

(Walking up)

What offer is that?

AVA

There is a small cottage a little further down the road that is part of the farm.

STANLEY

We build it for my in-laws when we bought the farm. After they died, we rented it out. We never thought we'd end up being tenants.

AVA

You're not tenants, exactly. You'll be doing what you have been only being paid for it and living down the road.

(To EJ)

We're going to need help taking care of our horses.

EJ

Our horses?

STANLEY

You look confused.

EJ

There's a reason. I am.

AVA

I haven't had a chance to tell him yet. But first Stanley meet EJ. EJ, Stanley.

STANLEY

You bought a farm without telling your husband?

EJ

We're not married.

AVA

Yet.

EJ

We haven't even discussed it.

STANLEY
(Chuckling)

Young man take it from someone who has lived a little longer. I've seen that look in a woman's eye before; last times was in Marie's, just before she reeled me in kicking and screaming.

(Walking toward the barn)

Save yourself the trouble. Just give in.

EJ

I'm not giving into anything.

Stanley walks away chuckling

AVA

Let me show you the house.

(Walking toward the stairs)

We get to keep most of the furniture. The cottage isn't big enough.

(Turning to EJ)

Coming?

EJ

No. I want to talk about this first.

AVA

(Smiling and walking back)

We now own 120 acres of field, forest, and a large pond that we will be able to watch the deer drink from sunrise to sunset.

(Pointing toward the back of the property)

There is a clear stream that has a little wooden bridge over it where you and our sons can sit and fish. There is also a bit of a swamp for you to dispose of the boys who break our little girl's heart. Any of this sounding familiar?

(Pointing toward the horses)

Didn't you notice your six mustangs.

EJ

It doesn't make a herd.

AVA

It's a start.

EJ

We were children.

AVA

Not anymore. EJ. We can still be happy. We can still make our dreams come true.

EJ

Too much has happened. I don't know if I can keep you out of jail.

AVA

Learn from the past. Plan for the future. Live for today.

EJ

But what if--

AVA

(Encircling her arms around him)

No what ifs. I love you. I never stopped.

EJ

How can you after what I told you?

AVA

We've both made mistakes. We both have hurt people, but we were both manipulated by others. How much would have been different for both of us if--

EJ

Weren't you the one who said, no what ifs?

AVA

When I opened the door and saw you standing there--I was seventeen again. All those years were just a bad dream that I just woke up from. We were back on the balcony of your father's villa. You were on one knee.

EJ

I wish we had run away.

AVA

I didn't want to sneak away.

(Stepping back)

Remember what you told me.

EJ

(Suspicious)

When?

Eva kneels.

I didn't mean it.

AVA

You asked last time. You said next time it would be my turn.

EJ

Ava get up.

AVA

Elvis Wells DiMera will you marry me?

CUT

EXT: SALEM PARK: LATE AFTERNOON

Bo is following the man he met in front of the Pub. The man eludes him by walking off the path and through the bushes. Bo stops at the intersection of the paths and looks around. There are people walking about. On the street outside the park, a black SUV pulls up and beeps its horn. The man bolts from out of the bush from the outer perimeter closest to the SUV. Before Bo can react, he is in the vehicle and it screeches away from the curb.

BO

(Pulling out his phone)

It's Brady. I need to put out an immediate alert. A black SUV going north on Casper. No, I don't have the license plate-What happened? Rob. When? I don't believe it. Has anyone notified his wife? Did he turn in the disk? The disk from the bank. Get out the BOLO on the SUV. I think it's connected. I'm on my way in.

(Hanging up the phone)

Damn it!

CUT

INT: CHEZ ROUGE: LATE AFTERNOON

Albert and Chloe are at the piano talking. Philip sits at the bar, watching. Maggie walks in and walks over to talk to the bartender at the end of the bar. Philip walks over to her.

PHILIP

Have you heard about Lucas?

MAGGIE

Mickey picked him up. Isn't it great?

PHILIP

They let him out of the hospital so quick?

MAGGIE

It was just cracked ribs and a lot of bruises.

PHILIP

You haven't heard.

MAGGIE

Heard what?

PHILIP

Lucas was attacked his afternoon outside the Pub. It was bad.

MAGGIE

Oh my God! No. I didn't know. Shouldn't you be at the hospital?

PHILIP

I wanted to stay, but Chloe had rehearsal.

MAGGIE

Chloe can't rehearse without you?

PHILIP

Lucas said she was in danger.

MAGGIE

Why?

PHILIP

I don't know. He didn't have a chance to tell us. I've arranged a bodyguard for her. He'll be here in a few. He'll be discreet.

MAGGIE

Does Mickey know?

PHILIP

I don't know.

MAGGIE

(Walking toward the phone)

I'll call him.

Chloe walks to the bar.

CHLOE

Any word on Lucas?

PHILIP

Not yet. I've arranged for a bodyguard for you. Don't ditch him!

CHLOE

I don't need-

PHILIP

Give me your word. Chloe?

Chloe crosses her heart with her finger.

Good. His name is Mark Sherman. He has a company car and will drive you wherever you want.

CHLOE

Fine. How long?

PHILIP

For as long as it takes. I'm going to the hospital. Do you want to come?

CHLOE

I would, but I have to get ready for tonight.

PHILIP

The show must go on.

MAGGIE

(Returning)

Mickey is going to meet me at the hospital. He has a late meeting with a new client.

PHILIP

Do you want a ride?

MAGGIE

No. Thank you. Chloe, take care of yourself.

CHLOE

I'll be fine. I'm going home to change and be back for my first set.

Maggie leaves.

PHILIP

Don't go any where without your bodyguard or me.

CHLOE

Whatever you say Father. About my allowance--

PHILIP

I'll turn you over my knee.

CHLOE

Don't you threaten me with a good time.

PHILIP

You--

CHLOE

Go. I'll be good. Promise.

CUT

INT: HOSPITAL WAITING ROOM: LATE AFTERNOON

The clock read 6:15 pm. Roman looks out the window, while occasionally looking at Marlana, who is sitting next to Sami. Maggie sits on the other side of her. John stands aloofly across the room, watching Roman and Marlana. Kate sits alone on the opposite side of the room.

SAMI

What's taking so long?

(Standing and pacing)

They should tell us something. It's been hours.

ROMAN

Sami, calm down.

SAMI

(Angrily)

You calm down. If it wasn't for you--

ROMAN

Samantha Gene, that's enough.

MARLENA

It wasn't your father's fault.

SAMI

He knew Lucas was in danger and he did nothing.

MARLENA

Roman, is that true.

ROMAN

Lucas told us what the guards were doing at Statesville.

KATE

What are you talking about?

MAGGIE

When Mickey picked him up, Lucas had been badly beaten.

KATE

Why didn't anyone tell me?

MARLENA

What are going to do about it?

ROMAN

We didn't get a chance to do anything. Kate, Lucas didn't want you to get upset.

KATE

Upset? Why should I get upset? Just because the people who were suppose to protect my son--

The door leading to the surgery ward opens and Miles walks out. Sami intercepts him.

SAMI

How's Lucas?

MILES

He is going to be fine. We stopped the bleeding and repaired the tear in his lung. We also put pins in his ribs to keep them from doing more damage. He'll have issues going through metal detectors, but he'll be fine.

SAMI

Are you sure?

MILES

Yes. He'll be in recovery for the next few hours then you'll be able to see him.

SAMI

Thank you.

KATE

Roman, are you going to put a guard on his door?

The elevator opens up and Bo walks out.

ROMAN

Definitely.

Miles walks away. Kate follows.

SAMI

Then what? What's to stop them from trying again after he's released?

MAGGIE

Philip said Chloe was in danger as well. They saw her with Lucas.

MARLENA

Wouldn't that mean that Sami and the twins are also in danger?

JOHN

Not at the mansion. I'll double security.

ROMAN

The whole family could go to a safe house.

KATE

(To Miles)

I would like to thank you for saving my son.

MILES

Just doing my job.

(Embarrassed)

I feel as if I should apologized.

KATE

For what?

MILES

My son.

KATE

I heard. I have another grandson.

MILES

I thought I raised him with ethics.

KATE

(Putting her hand on his arm)

We do the best we can. Then it's up to them.

MILES

That's very generous. I wish the hospital board thought the same. It seems I've got some 'xplaining to do.

KATE

Why? You didn't do it?

MILES

He had some past issues with drugs. But he went through a program. He said he was clean. I recommend him for the job.

KATE

Every parent wants to see the best in their child.

MILES

Even if it's not the reality?

KATE

I'll do what I can.

MILES

Thanks. I need to check on Lucas.

KATE

If you need to talk...

MILES

I might take you up on that.

Miles walk back into the surgical ward. Bo has walked up to Roman

BO

I need to talk to you.

ROMAN

Can't it wait?

BO

No.

Roman looks at the other. He nods. Bo and Roman discretely walk to the other side of the room.

Rob Tallbert is dead.

ROMAN

(A little to loudly attracting the attention of the others)

What?

(Lowering his voice)

What happened?

BO

He was taking the disk from the bank to the station. He was attacked at the back door. The disk is gone. His neck was broken--by a professional.

ROMAN

Did you check the security tape?

BO

It shows Rob driving up and then walking out of range.

ROMAN

What about the other person?

BO

Not even a shadow. He or she knew exactly where the camera's boundaries were.

ROMAN

They have someone on the inside.

BO

Obviously.

ROMAN

But who?

BO

No idea. Abe is notifying his wife.

Marlena walks up.

MARLENA

Whispering is just scaring Sami and making the rest of us very nervous.

ROMAN
(Reluctantly to Bo)

They're going to find out eventually.

BO

I'll leave you to it. I'm going to have start investigating our own.

Bo leaves.

MARLENA

What does he mean? Roman?

ROMAN
(Addressing the group)

We have a problem. Officer Rob Tallbert was murder. He was taking evidence to the station. It's gone. The murderer knew how to elude the security cameras.

JOHN

You have a mole.

ROMAN

We'll find them.

KATE

What about Lucas in the mean time?

SAMI

Lucas is still isn't safe.

ROMAN

That takes the safe house off the table.

JOHN

The mansion is still an option.

MAGGIE

Not if a police officer is involved.

ROMAN

That's not a certainty. It could have just been a coincidence.

JOHN

A lucky break? Who you trying to fool? Us or yourself?

ROMAN

I'm not trying to fool anyone. Just trying to be realistic and keep everyone safe.

SAMI

What are we suppose to do? Stay locked up in the mansion. Lucas just got out prison.

ROMAN

Calm down. We think of something.

SAMI

Why does everyone keep telling me to calm down? I have a legitimate reason to panic!

MAGGIE

How is that working out for you? Is it helping the situation?

SAMI

I love him.

MARLENA

So do we. All of us. And panicking is going to keep him safe.

SAMI

Okay. What do we do? What options do we have if we can't trust the police?

ROMAN

Sami, don't say that. We don't know for sure.

KATE

I hate to agree with Sami. But what can we do?

JOHN

You could leave town.

CUT

EXT: EJ'S CAR: LATE AFTERNOON

Ava is on one knee. Embarrassed, EJ tries to pull her to her feet.

AVA

I'm not getting up until you give me an answer.

EJ

How can I answer that?

AVA

Yes, is my personal preference.

EJ

You don't understand.

Stanley is walking back toward them.

I'm not the same person.

AVA

As I said, we both have done things we aren't proud of. Do you think any less of me?

EJ

That's different.

AVA

How?

STANLEY

(To EJ)

What are you waiting for? She loves you. You love her. Stop stalling and say yes.

EJ

You don't understand.

STANLEY

What? What don't I understand? True love is the balm that heals all wounds.

EJ

Life isn't that simple.

STANLEY

It's only as complicated as you chose to make it.

AVA

EJ, I love you. I never stopped. I only let go because I wanted you to be happy.

EJ

You deserve someone better.

AVA

There is no one better for me than you.

EJ

After all my mistakes--

STANLEY

If you could go back, would you do things differently?

EJ

In a heartbeat, but I can't go back unless you let me borrow your time machine. Mine is broken.

STANLEY

Sorry. The DeLorean hasn't come back from the future yet. You can't change the past, but you can make a new future. If you've changed in your heart, then you can make that new future.

AVA

Still waiting down here.

STANLEY

Look in your heart. What does it want?

EJ turns away. He looks toward the horse, the house and the field beyond.

Everyone makes mistakes. It's what you do afterward that reveals who you are at your core.

EJ

(Slowly turning to look at Ava)

I'm not the same man.

AVA

I still see my hero.

EJ

(Slowly walking towards her and kneeling in front of Ava)

I'm not perfect.

AVA

So who asked you to be.

EJ

I'll make mistakes.

AVA

So will I.

EJ

When I look in my heart, I still see you and the dreams we had.

AVA

Marry me and we'll make them real.

EJ passionately kisses her.

FADE

INT/EXT SCENES IN THE PAST

Kaleidoscope of images of their past together. Bored eight year old EJ stands on the villa balcony during one of Stefano's formal parties, he is about to make his escape when Ava walks out. She looks over her shoulder at her mother in the doorway. Her mother nods and Ava goes to play with EJ. The scene freezes. Dressed in old cut offs and t-shirts, nine year olds EJ and Ava climb trees together and chase frogs at a stream. They have a mud fight. The scene freezes. They race horses together across a field. The scene freezes. Teenage EJ and Stefano walk into formal winter ball at the Vitali home. Ava walks down the stairs, wearing formal gown. They can't take their eyes off of one another. She reaches the bottom of the stairs; she offers her hand to him. He takes it; their fingers intertwine and the scene freezes. They watch movies together and fall asleep in each other's arms. The scene freezes. EJ

comforting Ava at her mother's funeral. The scene freezes. They are having a picnic together on a field. Their horses graze together a short distance away. EJ gently runs a wild flower along Ava's cheek. He drops the flower and cups her chin in his hand. They passionately kiss, laying back on the blanket. The scene freezes.

FADE

EXT: EJ'S CAR: BACK TO PRESENT DAY LATE AFTERNOON

Ava and EJ kissing while kneeling. They pull each other closer, becoming more passionate.

STANLEY

I take that as a yes.

Startled, Ava and EJ look at him.

Yep, I'm still standing here. The horses are saddled and ready when you are.

AVA

I want to show EJ the house first.

STANLEY

Good enough. I'll fill a spray bottle full of cold water and give you the tour. You can start initiating the rooms in two weeks. It took us about three days to do the whole house, including the attic and basement.

EJ

It took you that long? You must have been old when you moved in.

STANLEY

(Sexual innuendo)

We did each room proper. There wasn't a need to rush.

EJ

I always do it more than proper.

AVA

(Standing)

Shouldn't one of you be pulling a ruler out about now? If you are talk about it, we named it Hercules. If it was me, be very careful what you say next.

EJ

Sorry Darling.

STANLEY

(Chuckling)

Hercules? One of us just started singing Stairway to Heaven.

(Under his breath as he walks toward the house)

Talk about delusions of grandeur.

EJ

Thanks for that.

AVA

Anytime my cuddly Greek-demigod.

STANLEY

(Stopping at the top of the stairs)

Coming? Never mind. Change that. Follow me.

EJ

(Slowly standing)

He started it.

AVA

Keep it up and I'll finish it for you he-men.

They start to follow Stanley.

EJ

Was the ground always so hard? I don't remember my knees hurting as much.

Ava chuckles and drapes her arm around him.

AVA

Maybe it's just time for you to finally get off them?

CUT

INT: SECOND FLOOR HALLWAY OF EJ AND AVA'S NEW HOUSE: LATE AFTERNOON

Stanley shows them the bedrooms upstairs. Although the rooms aren't large, they could be best described as cozy. The master bedroom is at the top of the stairs. It is decorated with the decades they spend together. Down the hall there are three doors on the left side of the hall and two more on the right. At the end is the doorway that leads to the bathroom.

STANLEY

This is our room. Most people would call it the master bedroom.

AVA

What do you call it?

STANLEY

The heart of our home. It's where we loved, argued and made up. We cried when life was tough and laughed when sometimes that was that was left to do. The joy we spread throughout the house. Here in private... Well, let me show the rest of the rooms.

EJ

How many bedrooms are there?

STANLEY

Six. Including this one.

EJ

Why do we need a six-bedroom house?

AVA

For us and our four kids. Plus we'll need a guest room.

EJ

You still want four?

AVA

(Following Stanley down the hall)

Definitely. You promised me two girls and two boys. And mister, I'm holding you to it.

STANLEY

(Stopping at the first door on the left)

This was Melody's room. She was our tomboy. There was no one better with the horses. Talk about wild. She started giving me gray hair before she was out of diapers. She wasn't afraid of anything or anyone. There wasn't a horse that had been born that she couldn't calm just by talking to um. She was the one who started sending the Mustangs here. Eventually the house would have been hers.

The room still contains mementos of Melody's life--trophies and ribbons from horse riding competitions she won. Pictures of her on horse back. College graduation. Wedding pictures.

Her and her husband Mark were killed by a drunk driver five years ago.

AVA

I'm so sorry. This will be Susan's room.

EJ

Susan? Who's Susan?

AVA

Our first daughter. We're going to name her after your mother.

EJ

That's very nice darling. But don't I have a say.

AVA

We already agreed. Our girls will be Susan after you mother and Katherine Marie after my grandmother. The boys will be Elvis Junior.

EJ

Not going to happen. Susan and Katherine are fine. But we're not going to continue that Presley thing my father started.

STANLEY

So don't do Presley. Do Johnny Cash instead and call one of your boys, Sue.

EJ

That's not funny.

AVA
(Playing along)

I never thought of that. Susan Elvis DiMera.

EJ

Not happening.

(Pointing to the room across the hall)

Whose room was this? Did you really have five children?

STANLEY

This was Ricky's room. The next one was Mickey's room. They were born five minutes apart and died in Vietnam three days apart. Mickey's plane went down just north of Danang. Ricky and his squadron went to look for him. All three planes disappeared.

(Walking down the hallway, he stops at the second door on the left)

This was Matt's room. The day he turned seventeen he packed his bags and moved to Canada. It was six months after his brothers were killed. We didn't have the heart to stop him.

EJ

Is he still there?

STANLEY
(Quickly walking past the door)

I don't know. We never heard from him again.

He stops before he reaches the final door. It is the only one that is closed.

That would have been Tessa's room.

AVA

Would have been?

STANLEY

She died two months after she was born. God decided that he missed her too much and he took her back one night.

EJ

With so much sadness, how could you stay here?

STANLEY

Sad? We were blessed to have that beautiful angel in our lives for two months. She was a gift from God as were all our children. You see only the loss. We were grateful for every moment we had with them--all of them.

AVA

I couldn't be that strong.

STANLEY

It's not strength. Just knowing that their souls existed before they came into our lives and they existed after they left. Nothing has changed but their location. We loved them when they were here. We still love them now when they are not.

EJ

Why is the door closed?

Ava walks down the hallway and opens the door. It remains a nursery. Well kept and dated, yet still bright and cheery.

AVA

(Taking a step in)

It's beautiful.

STANLEY

(Suddenly walking toward the stairs)

It's time to take care of business so you can explore your new home.

Startled EJ and Ava stare after him as he disappears downstairs.

CUT

INT: HOSPITAL WAITING ROOM: LATE AFTERNOON

ROMAN

They don't have to leave town! Salem PD can protect them.

KATE

You've done such a good job.

JOHN

You can't even protect your own in your own back yard.

ROMAN

Katie, please. What are implying? That another cop is involved?

JOHN

It wouldn't be out of the realm of reality.

SAMI

They took really good care of us at the safe house before.

JOHN

That was different. It didn't involve one of their own.

ROMAN

It's not a cop!

KATE

What makes you so sure?

JOHN

How did he or she know your procedures?

ROMAN

I don't know. But I guarantee that we'll find out?

JOHN

Until that time, Little Blondie and her-her... what exactly is he to you?

SAMI

The love of my life!

JOHN

Fine. Little Blondie's amour du jour.

SAMI

John!

MARLENA

Sami! John, do you have something else in mind.

JOHN

Of course, they can't go any where that is listed in the police data banks.

SAMI

Then where do you suggest?

ROMAN

This isn't necessary.

MAGGIE

I think John's is right. My only question is how much danger is Mickey in? We can assume this is connected to what happened in prison.

JOHN

That was my take.

ROMAN

Mine too. Which is why Lucas will be safe. Whoever did this, killed a police officer. We don't take kindly to it.

JOHN

Obviously. They aren't afraid of you.

ROMAN

To answer you question Maggie. Mickey not only got Lucas out, but he documented the abuse.

MAGGE

Oh my God. You have to tell him.

ROMAN

He knows. He also has 24-7 security.

MAGGIE

Why didn't he tell me?

ROMAN

He didn't want you to worry.

MARLENA

John.

JOHN

I've been going through Stefano's interests. He owns many fun little spots that he used to disappear. None of which can be tied directly to him. All of them are very secure. Two of which are in the area. No doubt he found it amusing as the Salem PD, ISA and the Brady bunch pursued him around the world. He had you chasing your tails and he was within driving distance of the station house.

MARLENA

Are you offering?

JOHN

Only if you are also accepting.

MARLENA

Why me?

JOHN

Why not? Besides Lucas will need medical care. Do you want to risk bringing a stranger in? Besides, you can help keep the rug rats from annoying me.

(To Maggie)

You and Mickey too.

MAGGIE

Mickey won't leave. Not in the middle of an investigation. And I have Chez Rouge.

KATE

What investigation? He's a lawyer, not a detective. The detectives aren't even much of a detective.

ROMAN

That was uncalled for.

KATE

Really? How many times did Stefano get away? John, just said he never left. Could you find him? No. So what different this time?

ROMAN

Katie, please calm down.

KATE

I don't want to calm down. I want some answers.

ROMAN

I don't have them yet. But I will.

MARLENA

What do we do until then?

JOHN

Come to my cabin in the woods.

SAMI

Cabin? There won't be room for all of us.

JOHN

Stefano's idea of a cabin is 13 bedrooms, 36 rooms on a private lake.

SAMI

Forget I said anything. Count us in.

JOHN

Well Blondie are you up to roughing it?

MARLENA

Well, as long as it has a lake.

JOHN

Maggie?

MAGGIE

Mickey won't leave and I won't leave him.

JOHN

Do you want me to talk him into it?

MAGGIE

You can try. I already know the answer.

ROMAN

It seems. I'm no longer needed.

SAMI

Dad.

ROMAN

Don't worry Sami. I'm not going away mad. There is nothing more I can do here and I have a date tonight. I'll have Bo send over a security team to protect Lucas.

Roman walks past the elevator and walks through the stairway door.

SAMI

I didn't mean to hurt his feelings.

MARLENA

His feelings are only mildly bruised. He'll get over it. So John, where is this sanctuary?

JOHN

Let me take care of everything. I just need to know what the timetable is.

MARLENA

Lucas will most like be kept for at least a couple of days

JOHN

Good enough. It'll be ready.

KATE

You have to tell me.

JOHN

Why? You'd be a weak link.

KATE

Lucas is my son.

JOHN

He's also a grown man. It's time you learn that point.

SAMI

Not a word.

MAGGIE

Me either.

MARLENA

What John is trying to say is that if you knew you would be a target.

JOHN

I don't need a translator.

MARLENA

Really? There are a lot of things you say and do that I don't understand.

JOHN

Maybe this little adventure will change that.

CUT

INT: ABE AND LEXIE LIVING ROOM: EARLY EVENING

Celeste is playing with Theo on the floor with his trucks. Lexie is talking to Abe on the phone. The women's eyes can be seen watching through the kitchen window.

LEXIE

Is there anything I can do? Okay. I understand. How late do you think you'll be? I don't care. I'll wait up anyway. Love you too.

(Hanging up the phone)

There was an officer killed this afternoon.

CELESTE

Was Abraham the target?

LEXIE

No. It had nothing to do with us.

CELESTE

Are you sure?

LEXIE

He was bringing evidence back from Salem Square. He was attacked behind the station and the evidence was stolen.

CELESTE

Alexandra, you don't understand. Soon, if she can't do so already, she will be able to influence others. She can use them to do what she can't. She can't force them to do anything out of character. She can't make a good person do evil. But if the evil is already there, she can use it like a puppeteer control a marionette.

LEXIE

Okay, Mom. Once and for all. Who is this she?

CELESTE

You are right. You do need to know.

LEXIE

Finally.

CELESTE

Stefano used her. He controlled her and she didn't see it until it was too late. That's why when she learned she was pregnant with his child she hid it. Just like I did with you. She wouldn't let his evil poison her daughter. For that she paid dearly for. And God help me, even knowing what I knew about him. I helped him.

The pane of the window cracks.

She's here. Take Theo upstairs.

LEXIE

I'll call Abe!

CELESTE

Just do what I say.

The back door rattles.

LEXIE

(Picking up Theo and running toward the stairs)

Mom!

CELESTE

Lord forgive this soul wandering in the shadows of ignorance. Lord- light the lamp of knowledge for this being wasting opportunities to move forward to illumination... Spirit hear my voice that demands you progress!

The door bows inward.

You who causes me chaos with your evil energies- STOP! DESIST!

The door is blown inward off its hinges. The force violently knocks backward against the wall. Unconscious, Celeste slides down the wall, leaving a blood trail. The woman's shadowy form stands in the doorway. Theo struggles and frees himself from Lexie. He runs to stand in the kitchen blocking the woman's path

LEXIE

(Screaming)

Theo!

THEO

You are a bad lady! Go away!

The woman vanishes. Terrified, Lexie runs down the stairs and grabs Theo, carrying her back to Celeste. Celeste doesn't move. Blood pools around her head.

LEXIE

Mom!

CUT

EXT: FIELD BEHIND FARMHOUSE: EARLY EVENING

Stanley, EJ and Ava are on horseback. The horses casually walk up the small hill. The hill overlooks the house, barn and the corrals.

STANLEY

(Pointing the left of the house)

We've been rotating the grain fields. This year it's planted over there. Next, it's scheduled behind the barn.

(Pointing to the right of the house)

The year after over there. James Mitchell and I have an agreement. He plants and harvest. We split the profits 50/50. This year is a done deal. As for next, that's between you and him.

AVA

You're going to be just down the road. It's not like you're going far.

STANLEY

For now.

EJ

Hopefully for a long while.

STANLEY

What will be, will be. The horses only stay in a pasture a week at a time. Too much longer, and the ground gets too beaten down.

EJ

I was really hoping to ride one of the mustangs.

STANLEY

Those were Melody's horses. She could ride them bare back without a bridle. Anyone else...they weren't so nice too.

EJ

Are they dangerous?

STANLEY

No. Just particular on who they let on their back.

AVA

Did you ever thing to ask their permission before you just jumped on?

STANLEY

That's what Melody used to say.

EJ points to the two-acre area behind the barn. It has been cleared as is meticulously maintained. There is a pyramid of large fieldstones in the center, surrounded by even larger ones that spiral out into a circle of different kinds of trees

EJ

What's that?

STANLEY

Our pet cemetery.

EJ

Your name is Stanley not Stephen?

STANLEY
(Laughing)

It's not haunted or mystical. Just a place to remember and honor those who have crossed over. We called the pet cemetery because that's how it started. When they were eight Ricky and Mickey's gold fish died. We gave them a proper funeral. After they built that stone memorial to them in the center. I still don't know how they got those stones out of the swamp. The stones and the trees are memorials to all sorts of furkids and to those we loved--Melody planted the apple tree in honor of her Appaloosa, Athena. She had a big thing for apples.

EJ

What's a furkid?

STANLEY

A member of the family that has fur and four legs.

EJ

A pet.

AVA

No a special member of the family. I want one.

(Mimicking Eva Gabor portraying Lisa Douglas)

Oliver.

EJ

I'm not going to play.

STANLEY

He sounds like Oliver Douglas to me.

EJ

Don't encourage her.

STANLEY

She doesn't need any help from where I sit.

EJ

Fine. No cats. They hate me.

STANLEY

Then I'd stay out of the barn. Marie is a cat magnet. There is about a two-dozen that live in the barn.

EJ

Swell. But Lisa had a dog. A Yorkie if I recall correctly.

AVA

But Oliver, I don't want--

STANLEY

On that note, I'm leaving. I have a date with my beautiful Marie and I don't to miss visiting hours.

Stanley turns his horse around and rides back toward the house.

EJ

I don't think he was amused.

AVA

Race you to the pond.

Ava and her horse take off across the field at a gallop.

EJ

Pond? What pond?

His horse dances for a moment. EJ gets control and races after her. Stanley stops and watches them race out of sight.

STANLEY

Kids. Gotta love'em.

CUT

INT: EMERGENCY ROOM: EVENING

The paramedics rush through the doors pushing Celeste on a stretcher. She has a neck brace and is strapped to a backboard. She remains unconscious. They wheel her into an exam room. Lexie, carrying Theo, enters; she goes to the desk.

LEXIE

Natalie! They just brought my mother in. Which room?

NATALIE

Dr. Carver, you know the rules.

LEXIE

The rules be damned. I'll search every room.

NATALIE

She's in three.

Lexie walks toward the door.

They're your rules. Do you really want to break them?

LEXIE

(Stopping, yet she is torn)

I wish you hadn't said that. Who is on duty?

NATALIE

Berman's on duty.

LEXIE

He's good.

NATALIE

He's on his way back down.

LEXIE

Down from where?

NATALIE

We've had a busy day. You know about the murdered cop.

LEXIE

Of course, I know. My husband's the commissioner.

NATALIE

No need to be snarky. We also had an assault case. Someone you know. Lucas Horton.

LEXIE

Lucas?

NATALIE

He was badly beaten in Salem Square. They took him into surgery. We had a break and Berman went up to follow up.

The elevator doors open and Miles walks out. Immediately he goes toward exam room three.

LEXIE

The hospital rule is a doctor on duty at all times.

MILES

Do you want to write me up or do you want me go examine you mother?

Without waiting for an answer, he walks into the exam room and closes the door.

NATALIE

If you had let me explain, the resident caught the call. She was stable with strong vitals. The x-ray tech was in waiting for her. If you were acting like the chief instead of a daughter--

LEXIE

I'm sorry. I wasn't thinking.

The x-ray tech walks out of the exam room and carries the film to the elevator.

NATALIE

You have a good staff here. Let them do their job.

LEXIE

You're right. How's Lucas?

NATALIE

Do you want me to call up?

LEXIE

Please.

NATALIE

I could have someone from the daycare come get your little one--

LEXIE

No! I mean. No. I want to keep him with me.

Natalie picks up the phone and dials. Lexie puts Theo down and they walk to the waiting area. Lexie paces. Theo sits in a chair and watches her.

LEXIE

She has to be okay.

THEO

Mom, Grandmer will be okay. The lady told me so.

LEXIE

What lady?

THEO

The one who was at the door. She said she didn't want Grandmer to tell.

LEXIE

What didn't she want Grandmer to say?

THEO

I don't know. She told me not to worry. Grandmer would wake up when it was over.

LEXIE

What was over?

Theo shrugs his shoulders.

Mom, why didn't you just tell us who she was in the beginning.

NATALIE
(Walking over)

Lucas Horton is out of surgery. He's going to be fine. They stopped the internal bleeding and pinned his ribs together.

LEXIE

Thanks. I'm sorry I snapped.

NATALIE

That's why we don't treat our own friends or family.

The elevator's doors open. John and Marlena walk out.

MARLENA

Lexie, are you all right?

LEXIE

It's Mom. She was attacked.

MARLENA

Who?

LEXIE

We're not sure. It has to do with the west wing of the mansion.

JOHN

You're not talking about the evil spirit? Come on. There's no such thing.

LEXIE

I didn't want to believe it either. But it's true. She attacked me this afternoon.

MARLENA

You were attacked?

LEXIE

I was going to meet Abe at the Pub. It felt like I was being watched. Then it shoved me. Collin called me.

MARLENA

Collin?

LEXIE

He and his wife, Lauren, own that shop under Baker's Books. I ran to him. We just got inside the door and she appeared in the glass.

JOHN

You mean outside the door?

LEXIE

No, in the glass. She started to materialize. Collin and Lauren prayed. But she smashed the door and grabbed me by the throat. Don't look at me like that! I'm not crazy. It happened.

MARLENA

Why you?

JOHN

I can answer that. She's Stefano's daughter. According to Voodoo lady, Stefano stole her kid and locked her in the west wing until she died. With her dying breath she cursed Stefano and all of his blood. It's very dramatic.

MARLENA

Why am I not surprised. If I thought curses would work, I would have done it decades ago.

LEXIE

She is very real.

MARLENA

Did you see her?

LEXIE

Not clearly. She is very petite. I think her hair was either dark brown or black. It was swept up. She sounded southern.

MARLENA

Of the top of my head, I thought of his daughter Renee. But she never had any children.

JOHN

I searched the room before the cleaning crew showed up.

LEXIE

Did you find anything?

JOHN

Nothing. It look like no one had ever lived there.

MARLENA

Knowing Stefano, the list could be endless.

JOHN

Come on. Enemies I believe. But curses and evil spirits?

MARLENA

You are really talking to the wrong person.

JOHN

That's right. You were the one who was possessed. You must have been scary.

MARLENA

I nearly killed you.

JOHN

I don't remember that.

LEXIE

To bad you still aren't a Priest.

Miles comes out of the examination room. He looks around and walks over to Lexie

MILES

Lexie.

LEXIE

How's my mom?

MILES

She is still unconscious. The films should be back in about a half hour. I put a rush. Her EEG is normal, as are all her responses. She should be awake.

MARLENA

But she's not?

THEO

The lady told me she wouldn't wake up until after.

MILES

What lady? What are you talking about?

JOHN

You don't want to know.

MILES

If it involves my patient, I need to know.

JOHN

It'll give you a headache.

MILES

I've had them before.

JOHN

Okay. Celeste was attacked by an evil spirit who is out for revenge. Aren't you glad you asked?

MILES

I need a straight answer.

MARLENA

We're serious.

MILES

(Looking suspiciously at them)

I'm just going to ignore this part of the conversation. Lexie when I get the x-rays, I'll

come get you.

Miles walks to the room. He stops at the doorway and stares for a moment before going inside and closing the door.

MARLENA

So much for my professional reputation.

LEXIE

I don't care what anyone thinks. I know what I saw and what I felt.

JOHN

Okay rugrat. What lady?

THEO

I'm not a rugrat. My name is Theo

JOHN

Whatever. What lady?

LEXIE

The spirit talked to him. She said mom wouldn't wake up until after it was over.

MARLENA

What?

LEXIE

I don't know. She attack mom when she was going to tell me her name.

JOHN

Some cultures believe that to know a person's name is to have power over them.

MARLENA

Now you believe?

JOHN

I didn't say that. But I do believe the answer is in that house. We just have to know where to look or who to ask.

MARLENA

Do you have someone specific in mind?

JOHN

Rolf and EJ. They seemed to know about the room.

LEXIE

What about Tony?

MARLENA

Good idea.

JOHN

Didn't he just spend the last twenty years on deserted island?

MARLENA

Yes, but he would know what Stefano did before he came to Salem. The more we can piece together.

LEXIE

The better armed we'll be.

The x-ray tech exits the elevator with the films.

I need to go.

(Extending her hand to Theo)

Come with me.

(Marlena)

I couldn't contribute much that you don't already know.

MARLENA

I'll let you know what we find out.

Lexie and Theo walk into the exam room.

JOHN

Isn't that against the rules?

MARLENA

Yes. It is. Are you ready to help me search the mansion?

JOHN

I know just where to start.

MARLENA

I thought you might.

CUT

EXT: FIELD: EVENING

A brilliant sunset is the backdrop EJ and Ava are slowly riding back to the barn. Both are lost in thought. They stop just beyond the pet cemetery. The horses fuss.

EJ

I don't want go back.

AVA

Me either.

EJ

Thank you for this beautiful dream.

AVA

It doesn't have to be a dream.

EJ

Ava, you could very well go to prison for a long time.

AVA

It's not going to happen.

EJ

I can't guarantee that.

AVA

My Daddy can. It's already taken care of.

EJ

Then why did he ask me to represent you?

AVA

He wanted to make up for backing down to Stefano.

EJ

Three people died--

AVA

They weren't supposed to. No one was supposed to get hurt.

EJ

They're still dead.

AVA

I know. I truly wish I could change that. But I can't. I thought Patch-Steve would make my heart whole. He couldn't. He wasn't the missing piece. You were. Steve was just a band-aid. It was only after Patch disappeared did Daddy realize that he had done to me. He went to Stefano to try to fix it. He told Daddy that if we did anything to interfere with his plans that he would find a special use for me.

EJ

I didn't know that.

AVA

You wouldn't. He didn't tell me until he learned you were here and Stefano was incapacitated. If Stefano had been alive and well, he would have taken me out of the country that night. I know Daddy has done a lot of terrible things, but your father scared him.

EJ

He as that affect on people.

AVA

EJ, you don't understand. Daddy said he would have killed me himself before he let Stefano put me in his album di ritagli di coppa

EJ

His what?

AVA

A scrapbook of his trophies.

EJ

I know what it means. Why would he put you in there?

AVA

It is where he puts remembrances of all the people he owns. Do you think he will ever wake up?

EJ

I don't know. The doctors don't think so.

AVA

What do you think?

EJ

I think- I think if anyone could it would be him.

AVA

I want to get married.

EJ

We are. Remember the whole on knee bit. If you need a reminder...

EJ pulls the guides his horse closer to hers. Leaning over, he passionately kisses her.

Remember?

AVA

Vaguely.

He kisses her again half pulling her on to his horse. Ava eagerly responds, but suddenly pulls away.

I'm afraid. I have a bad feeling.

EJ

You feel good to me.

AVA

I'm afraid it won't last. It's like feeling I had just before my mother died.
(Desperately)

Marry me.

EJ

We will.

AVA

Today. Let's fly to Vegas.

EJ

You can't leave the state. You'll forfeit your bond. Besides, you always dreamed of a big wedding. With your father walking you down the aisle.

AVA

I don't care about any of that. I just don't want to lose you again.

EJ

You won't.

AVA

Please EJ. Marry me now.

EJ

There is a 24-hour wait for the license. We could get the license tomorrow.

AVA

And married the next day.

EJ kisses her.

CUT

INT: DIMERA MANSION: EVENING
John and Marlana enter.

JOHN
(Yelling)

Rolf! Rolf!

MARLENA

He's in another room. Not dead.

JOHN

The louder I yell, the faster he runs.

Rolf runs in from the back of the house.

He's fun to watch.

MARLENA

That's mean.

JOHN

Yes, it is.

ROLF

Yes, Sir.

JOHN
(Walking into the study)

Blondie, want a drink.

Marlena and Rolf watch him disappear into the study.

CUT

INT: DIMERA STUDY: EVENING
John pours himself a drink.

JOHN

Rolf!

ROLF
(Walking in)

I'm right here.

Marlena follows as far as the door.

JOHN

Blondie, want a drink.

MARLENA

No, thank you.

JOHN

Okay doke. Rolf, Marlena and I have some questions for you. It would behoove you to answer them quickly and honestly.

ROLF

I'll do my best.

JOHN

Do better.

MARLENA
(Walking in)

We need to know who was in that room.

ROLF

I don't know.

JOHN

I don't believe you.

MARLENA

Neither do I.

ROLF

It's the truth. The only one who knows all Stefano's secrets is Stefano. It's the way he kept control. None of the divisions knew about the others. He ran his organization like an octopus. He was the center controlling the hundreds of arms. In this case, Stefano, Celeste and three others knew. One of those are dead. The other two I don't know.

JOHN

I have a fairly good idea of what Stefano was into.

ROLF

Respectfully you don't.

JOHN

I've gone through everything.

ROLF

Have you?

JOHN

Are you saying that I haven't?

MARLENA

Rolf, is there more?

ROLF

There is always more.

JOHN

You didn't tell me, why?

ROLF

You didn't ask.

JOHN

Well?

ROLF

Well, what?

JOHN

Is there more?

ROLF

Yes.

MARLENA

Where is it?

ROLF
(Uncomfortable)

I don't know if I should--

JOHN

Rolfie, you're testing my patience.

ROLF

In his study.

JOHN

This is the study.

ROLF

Not so much.

MARLENA

Take us there.

JOHN

Now.

ROLF

Very well. God protect me if Stefano ever wakes up.

JOHN

Lie to me and you won't have to worry about Stefano. Lead the way.

Shaking his head, Rolf leads them out of the study.

CUT

INT: HOSPITAL ROOM: EVENING

Lucas is lying asleep in the bed. Sami paces the room, while talking on the phone.

SAMI

Thanks, Hope. Are you sure you don't mind? He was awake a little while ago. I will. But pain meds are keeping him groggy. He might not remember much until morning. They are letting me stay just a few minutes after visiting hours.

LUCAS
(Waking up)

Sami?

SAMI

Lucas is awake again. I'll pick up the twins in an hour, two the most. Thanks Hope.
(Going the bed)

You're awake. How do you feel?

LUCAS
(Painful)

I hurt. My side.

(Reaching over he finds the drain tube)

What's--

SAMI
(Gently taking his hand)

It a drain. You had surgery. Do you remember what happened?

LUCAS
Sort of. I remember the guard from Statesville. Then just pieces.

SAMI
You're safe now.

LUCAS
What about Chloe and Philip?

SAMI
They're both fine. Bo arranged for a guard on your door. He's someone that he trusts.

LUCAS
I had the strangest dream. You told me that Johnny was my son.

SAMI
He is Lucas. That is what I wanted to tell you.

LUCAS
How?

SAMI
I had Lexi run another test in secret. She also had Abe run it through the police lab.
It's true. You are Johnny's father.

LUCAS
(Sleepily)
Does EJ know?

SAMI
He's out of our lives.

LUCAS
(Touching her cheek)
Thank you.

SAMI

You're welcome. But you have to get better. You have diaper duty.

LUCAS

Potty training here we come.

Lucas falls asleep. Sami tenderly kisses his lips.

CUT

INT: BARN: EVENING

Ava is taking the saddle off her horse. EJ has already taken the saddle of his; he is unbuckling the bridle.

EJ

Are you sure you don't want me to help you?

STANLEY
(Walking in)

I thought you were going to stay out all night.

AVA

Weren't you going to see Marie?

STANLEY
(Taking the saddle from her)

Already back. She's happy about the two of you. She wants me to weasel an invitation to the wedding.

EJ

What are you doing tomorrow?

STANLEY

Tomorrow. I didn't think you had a license.

EJ

We don't.

AVA

I'm superstitious.

STANLEY

Nothing wrong with that.

AVA

I wanted to fly to Vegas and get married tonight.

STANLEY

It can't be the plane fare.

EJ

There are legal issues.

AVA

I just have the feeling that if we don't get married now, we never will.

STANLEY

After living with Marie all these years, I've learned to trust women's intuition. Let me make a call.

Stanley walks into the tack room.

EJ

I'll pick you up first thing in the morning to get the license. Then we can go out for breakfast.

AVA

Don't we have to get a blood test or something?

EJ

Not in this state. But we both have to go with ID.

(Kissing her)

Where in the state do you want to honeymoon?

AVA

In bed.

EJ

Of course. But don't you want to do something special?

AVA

Oh, I guarantee it will be special.

EJ

That's a given.

STANLEY

(Walking out)

Okay. Let's go.

EJ

Go where?

STANLEY

The courthouse. Martin is meeting us there. That is if you don't mind being married in Grant County instead of Salem. But we have to go now. He has plans for later this evening.

AVA

I don't mind not having the dress or my daddy here, but I smell like horse.

EJ

So do I.

STANLEY

I wasn't going to mention it. If you hurry, you can take a shower.

AVA

But my clothes--

STANLEY

Let me worry about that. Now bustle to the house

EJ

Bustle?

STANLEY

(Taking the reigns)

Get moving kid or go to your wedding smelling like a horse. There is a shower in the bathroom in the main hallway. EJ use that one. Ava, you can use the one off Marie and my bedroom.

CUT

INT: STEFANO'S STUDY: EVENING

The room is dark.

ROLF

(Off camera)

I still don't feel comfortable doing this.

JOHN

(Off camera)

Unlock the door or someone will be locking a door on you.

ROLF

(Off camera)

Very well.

The lock clicks. The door opens. Rolf walks in and turns on the light. It is a room over looks the backyard of the mansion. The sunset can be seen fading in the western sky. The room contains a combination of Roman and Egyptian art, while the furniture is Colonial. The color scheme is dark blues and purples that could be best described as regal. There are dark red sashes hanging around the windows and the door. On either side of the door is a candle opera with a red candle that had been partially burned. Yet, instead of being foreboding, it has a comfortable feel to it. There is a computer on the desk along with a multi-line phone. The shelves are filled with old books, pictures of his parents and his children. John and Marlana follow.

JOHN

Now this is my kind of room.

MARLENA

(Picking up one of the framed baby picture off the table)
It makes him seem almost human.

ROLF

He can be. He loved his mother dearly. He had few pictures of her. That one is his favorite. He had a copy made for every one of his homes. No matter which one he slept in he would always light a candle to her before retiring for the night.

JOHN

Where's the information about the woman in the room?

ROLF

I still don't know.

JOHN

(Making himself comfortable behind the desk)
Then why didn't you want us to open the west wing.

ROLF

I was following Stefano's orders.

MARLENA

Where would you start looking?

JOHN

(Turning on the computer)
What's the password?

ROLF

I don't know to both your questions.

JOHN

You're not being very helpful. Should I start questioning your loyalty?

ROLF

Do what you will. I can't tell you what I don't know.

MARLENA

Don't know or won't say?

ROLF

Don't know.

MARLENA

Will you help us search?

ROLF

Would you trust me not to try to hide something?

MARLENA

Good point.

ROLF
(Backing out of the room)

Then I will leave you to it.

JOHN
(Pulling a photograph album off the shelf)
Wait. Why are there so many photo albums?

ROLF
They aren't important. Stefano like to take pictures.

JOHN
Pictures?

ROLF
Of people and places he found interesting. He didn't have much of an eye for the camera.

MARLENA
Maybe there is a picture of her.

ROLF
Do you know what she looks like?

MARLENA
Petite with dark hair.

ROLF
I'm sure you find several hundred of those. Some of them might even be clear enough to see the faces and not have Stefano's finger in the picture.

JOHN
(Putting the album back)
Fine. He was a lousy photographer. What's the password on the computer?

ROLF
I still don't know. The third wrong guess fries the hard drive.

MARLENA
That's just great.

JOHN
If it was easy, anybody could do it.

Rolf turns to leave.

Call Anthony and Junior. Tell them to get their butts over here.

MARLENA

Let's wait until morning. Maybe the two of us can find what we need. Or at least a get a good start.

JOHN

I'm not leaving his room until I boot this thing up.

MARLENA

You'd better bring us a pot of coffee.

JOHN

And dinner. Tell my nephews to be here first thing in the morning for family pow-wow.

ROLF

What about Alexandra?

MARLENA

Call her. But she might not be able to come. Celeste is in the hospital

ROLF

What happened to her?

JOHN

She was attacked by the evil spirit in the room.

ROLF

Aren't you afraid your prying will make her angrier?

MARLENA

We're looking for a way to stop her.

ROLF

The only way to do that is lock her back in the room.

JOHN

You said that you didn't know who she is.

ROLF

If Stefano could have stopped her, he would have. He wouldn't have just locked her away.

MARLENA

Not necessarily. He likes kidnapping people and holding them against their will.

ROLF

(Walking out the door)

Some things are best left alone. You don't want to listen to me. Don't listen to me. I'll make the calls and get dinner.

CUT

INT: HALLWAY OUTSIDE STEFANO'S OFFICE: EVENING.

Rolf closes the door.

ROLF

I don't know what will be worse. Stefano will have my head if they discover his secrets. John, will if he doesn't. But if John finds what he is looking for he will loose everything else.

CUT

INT: CHEZ ROUGE: NIGHT

Doug is on the stage singing "I Remember You". Chloe is at the bar with Philip waiting to go on. Roman is at the other end of the bar, watching Doug and talking to Julie.

CHLOE

Do I look all right?

PHILIP

Why are you so nervous?

CHLOE

After what happened this afternoon, how can I not be.

PHILIP

I'm here. Roman's over there..

Morgan walks in and looks around. Seeing Philip, she walks to him.

CHLOE

Lucas was attacked in the middle of Salem Square. Besides I'm opening up with a new song.

PHILIP

The truth comes out.

CHLOE

It's different.

MORGAN

Philip, I was looking for you.

PHILIP

You found me.

MORGAN

I need to talk to you.

CHLOE
(Annoyed)

Hello, Morgan. What is it this time?

MORGAN

Chloe, I didn't expect to see you here.

CHLOE

I work here.

MORGAN

Isn't this a little beneath an international opera star.

CHLOE

(Sexual undertone)

You have no idea what is beneath me.

MORGAN

Philip, I really need to talk to you--alone.

PHILIP

Can't it wait?

MORGAN

It's about my father.

CHLOE

(Under her breath)

Isn't it always.

MORGAN

It's important.

PHILIP

Chloe, we'll just be a minute. Morgan, let's go out on the terrace.

CHLOE

Don't leave on my account. I need to go talk to Julie.

Chloe walks to the other end of the bar.

ROMAN

I thought Maggie was just talking about a piano. There is a five piece orchestra.

JULIE

You know Doug. He can't do anything small.

ROMAN

I think it's wonderful. Hi Chloe.

CHLOE

Hi.

JULIE

What's wrong?

CHLOE

(Faking a Southern accent)

Miss Magnolia has another emergency. She just has to talk to Philip about her daddy.

ROMAN

This is a little out of my expertise. I'm going to call my date and see what's keeping her.

Roman walks toward the front entrance.

JULIE

(Looking at the other end of the bar)

You're not going to just give up like that?

CHLOE

What can I do?

JULIE

Fight for what is yours.

CHLOE

He's not mine.

JULIE

He is if you want him. I've seen the way he looks at you.

CHLOE

How can I compete with her damsel in distress routine?

JULIE

Mark your turf.

CHLOE

Mark my turf?

JULIE

You're bright, talent and beautiful. Use your God given assets to get his attention.

CHLOE

If my dress was any lower, I would have a wardrobe malfunction.

JULIE

Looks only get their attention. To reel him in you have to be smarter and tougher than the competition. And believe me Morgan isn't much competition unless you give her room to be. Yesterday, you rehearsed Albert's friend song.

CHLOE

Yea?

JULIE

Got down enough to sing in?

CHLOE

Yes, but that's not what Doug is going to announce.

JULIE

Let me take care of it.

CUT

EXT: CHEZ ROUGE: NIGHT

Roman is on his phone.

ROMAN

Hi, Alyssa. Roman. I'm at Chez Rouge. Could you give me a call?

He hangs up. Kate walks up.

KATE

Problem?

ROMAN

Not really. Katie, you look nice?

KATE

You clean up real nice too.

(Looking around)

Where's your date?

ROMAN

She's running a little late.

KATE

Oh. I see. How about if I buy you a drink while you wait? I'll order you a Kamikaze.

ROMAN

Why in the world would you do that?

KATE

I saw the way you were looking at Marlana. You have never gotten over her.

ROMAN

Katie, Katie. Are you implying I'm self-destructive?

KATE

Isn't that why you faked having a date?

ROMAN

I didn't fake anything. Alyssa is just late.

KATE

Alyssa? How long have you known her?

ROMAN

We went to school together.

KATE

High school sweetheart?

Alyssa walks up.

ROMAN

No, actually she gave me a black eye. Hello, pretty lady. We were just talking about you. Kate. Alyssa. Alyssa. Kate.

ALYSSA

(Extending her hand)

It's nice to meet one of Roman's friends.

KATE

I'm his ex-wife.

ROMAN

Katie, be nice.

KATE

I am being nice.

ALYSSA

It's good to meet you any way.

(To Roman)

I'm sorry I'm late.

ROMAN

No problem.

(To Kate)

It was nice seeing you again.

Roman and Alyssa walk inside, leaving Kate outside alone. She starts to go in, but changes her mind and walks toward the park.

CUT

INT: STANLEY AND MARIE'S BEDROOM: NIGHT

The shower can be heard from the bathroom. Stanley walks in carrying a large dress box. The water is turned off

STANLEY

Ava. There has been a change in plans. I called Martin. He is coming here.

AVA

(Walks out wearing a bathrobe)

I smell better at least.

STANLEY

I called Marie. She wanted you to wear this.
(Offering her the box)
It's her wedding dress.

AVA

I couldn't. That's for family.

STANLEY

Marie wouldn't have offered if she didn't want you to wear it.

AVA

(Taking the box)

Thank you.

STANLEY

It might be a bit big. But Martin's wife, Cheryl will be coming with him. She'll be able to make it look nice.

Ava takes the dress out of the box. Made with silk and lace, it was designed after Renaissance era with full puffy sleeves and square cut bodice. It has a long and flowing train made of lace.

AVA

It's beautiful.

STANLEY

Marie made it. There isn't a veil. We wanted to see each other.

AVA

(Kissing his cheek)

It doesn't need it. Thank you Stanley

STANLEY

(Patting his stomach)

My suits, well let say they would take a lot more alternating. I dug out one of my son's suits. It'll fit better in the waist. But I wouldn't be taking any full length pictures.

Ava's confused.

You'll see. I'll send Cheryl up when she gets here.

Stanley walks out and closes the door. Smiling, Ava holds the dress up to herself and looks in the mirror.

CUT

INT: STEFANO'S OFFICE: NIGHT

John at the computer. His untouched dinner sets on the desk. Marlina sits across the room, finishing her dinner.

JOHN

I think I have it.

He types and pushes enter. The computer beeps at him

Not it.

MARLENA

That's two.

JOHN

I was sure it Santo.

MARLENA

You were just as sure it was phoenix.

JOHN

Do you think you can do better?

MARLENA

Yes. I'd wait to talk to EJ and Tony.

JOHN

I can do it.

MARLENA

Try his mother's name.

JOHN

Why?

MARLENA

(Standing and walking to the desk)

Look around. He built a shrine to her.

JOHN

Stefano isn't that sentimental.

MARLENA

That's one thing that hasn't changed. You're still stubborn.

JOHN

I prefer tenacious.

MARLENA

Same thing.

JOHN

Mine sounds better.

MARLENA

Fine.

(Pulling off one of the scrapbooks)

Do what you want? But don't complain later.

JOHN

Me complain?

Astonished, Marlena takes the scrapbook back to the chair and opens it up.

I never complain. I express my displeasure in a clear, concise manor.

MARLENA

(Turning the pages)

Keep telling yourself that. One of us will start to believe it.

CUT

INT: FRONT HALLWAY TO STANLEY AND MARIE'S HOUSE: NIGHT

EJ, Stanley and Martin stand by the fireplace. In his early twenties Martin is dressed in Genes and a t-shirt. He looks more like a college student than an ordained minister and township clerk. EJ is dressed in a late 60's black suit that was better suited for a high school prom. It fits; however, the pants are about three inches too short.

MARTIN

It's a good thing you called when you did. Cheryl and I were just getting ready to leave for Chicago. We have Cubbie tickets They have a double header at Wrigley tomorrow.

STANLEY

Love the field.

MARTIN

Don't even go there.

EJ

Ava and I are very grateful.

MARTIN

I didn't have much choice. Marie called Cheryl.

STANLEY

Translation. They thought it was romantic and Cheryl didn't give him a choice.

MARTIN

Exactly. No wedding. No Wrigley.

EJ

I'm sorry.

MARTIN

Don't worry about it. Do you have a ring?

EJ

No.

MARTIN

Marie didn't think you would. We stopped on the way here.

(Pulling a ring out pocket)

It's nice, but nothing fancy. We'll settle up later. Cheryl picked a bouquet from our garden. She also called the Staninski's in town. They have a bed and breakfast. Pat is holding a room for the two of you. If you don't have other plans, give her a call and she'll spiffy it up for a romantic honeymoon night.

EJ

I don't know what to say.

STANLEY

Mayfield may just a little county place. But know the true meaning of friendship and family.

CHERYL

(Off camera)

We're ready.

MARTIN

Okay. We're starting the music.

Stanley goes to his desktop computer. With a click of the mouse, the wedding march begins. Quickly, he returns to EJ's side. Wearing a sundress, Cheryl walks down the stairs ahead of Ava. Ava follows, the train flowing behind her. She stumbles on the last step and falls. EJ runs to her, helping her up.

EJ

Are you okay?

AVA

As long as I'm with you, I won't be anything else.

EJ

Always and forever.

With Cheryl in the lead, they walk into the living room. Ava hands her the bouquet and Stanley mutes the music.

We are gathered here to legalize the bond that EJ DiMera and Ava Vitali already have created in their hearts and their souls. Their paths briefly led each other in different directions, yet their souls longed for the love they found in each other. Although they were separated, they were never truly parted. The fates, seeing the longing their hearts, brought them back to each other to rekindle the love and passion

that will last all the days of their lives.

MERGING OF SCENES WITH INT: CHAZ ROUGE: NIGHT

Doug is singing "My Romance/You're Nearer" to the crowded dining room. Roman and Alyssa sit at a dinner table. Roman smiles at her. Alyssa smiles back. Julie walks around towards the side of the stage to stand just outside the spotlight. Philip talks with Morgan. He looks up at Chloe and smiles at her.

INT: STANLEY AND MARIE'S LIVING ROOM: NIGHT

Doug sings as a voice over. Martin continues with the ceremony. EJ and Ava take each other hands. Martin blesses the rings and gives one to EJ. He slips it on Ava's finger and kisses it. Martin gives the second to Ava, who puts it on EJ's finger. Their fingers intertwine.

INT: CHEZ ROUGE: NIGHT

Doug sings slowly moving in Julie's direction. He extends his hand and she takes it; he pulls her on the stage, singing directly to her. He finishes the song and he kisses her.

At the same time, EJ and Ava kiss.

FADE

INT: CHEZ ROUGE: NIGHT

The crowd applauds.

DOUG
(To the audience)

Oh, you all still here.

JULIE

We are on the stage.

Crowd laughs.

DOUG

I can't see anyone but you fair lady.

JULIE

Yes, that may be true my darling. But they can definitely see us.

DOUG

Okay, in that case. Chloe would you pretty please come up and sing. So I can take this beautiful woman in the moonlight.

CHLOE
(Walking up)

I would love to.

JULIE

Albert, there has been a little change. Chloe is going to be singing your friend, Suz Tyler-McPhee's song.

ALBERT

She is?

CHLOE

I'll do the other one next.

Julie and Doug leave the stage, walking toward the balcony.

ALBERT

Okay by me.

DOUG

What was that all about?

Albert is seen talking to the other musicians.

JULIE

Never mind. Didn't you promise me moonlight?

The music starts and Chloe sings Voodoo Mamma copy righted and used with the permission of Tyler-McPhee.

CHLOE

Well, I stumbled on a letter
To my man in the mail,
The contents of the letter
Turned my face all white and pale.
It was written on some paper
That smelled of cheap perfume,
From some low-rent kind of woman.
Guess I better get my broom.

DOUG

What's that--

Julie passionately kisses him and walks out on the balcony. He looks to the stage then at the doorway.

Who cares?

Doug follows her. Chloe sings from the stage. Morgan and Philip don't seem to notice. Still singing, Chloe steps off the stage and weaves through the tables; the spotlight follows her.

CHLOE

And go see Mamma
Yeaaaa, Voodoo Mamma.
Keep away from my man,
Mamma do her voodoo on you.

My Mamma lives out in the swamp

In a spooky little shack,
Lotta of folk will try to find her,
Not a lot will make it back.
I said, 'Mamma, what do I do?
Some woman wants many man.'
Mamma sprinkled something on the note,
Then placed it in my hand.

That's my Mamma,
Mamma do her Voodoo on you.

Mamma said, 'A spell has been cast,
And it carries her name.
With every thought of your man
More weight she will gain.
Just a pound or two at first,
We'll give her a little chance,
But if she persists by noon
She won't fit in her pants!'

Yea that's my Mamma,
Mamma do her Voodoo on you.

Mamma said, 'If she keeps it up
That girl will be aghast,
When she looks in the mirror
And see she's grown a thick mustache.
Well, her slender thighs will swell
And her ample breasts will sag.
Well, honey it won't take long
To turn that woman into a hag.

That's my Mamma,
Mamma do her Voodoo on you.

Chloe works her to where Philip and Morgan are standing. They notice her. Chloe steps between them and sings to Morgan. Philip is both embarrassed and flattered. He doesn't move. However, Morgan backs away. Chloe follows.

Mamma said, 'honey wait til midnight,
When the moon is full and bright.
Then light this note on fire,
You know, the flames will make it right.'
She spun around in circles.
Arms raised in the moon's new light.
Then she danced a little dance and
Disappeared into the night.

Morgan leaves. Chloe returns to Philip.

That's my Mamma,
Mamma do her Voodoo on you.

Now, women be forewarned
If you mess with a married man,
You better give him up
You know he's stolen contraband.
Well, I wouldn't be so sure,
As if it were routine
He may just have a mother-in-law
Like my Mamma, the Voodoo Queen.

Well, that's my Mamma,
Yeaaaaah, Voodoo Mamma.
Keep away from my man,
Mamma do her Voodoo on you.

The song ends. Chloe quickly kisses Philip and returns to the stage.

ROMAN

What's that all about?

ALYSSA

Looks like she is claiming what's hers.

ROMAN

They're not married.

ALYSSA

Not yet.

ROMAN

You sound as if you approve.

ALYSSA

I do.

ROMAN
(Teasing)

Now you're scaring me.

ALYSSA
(Touching his hand)

There is nothing wrong with telling the world, this is mind-you can't have.

ROMAN
(Placing his hand on top of hers)

You're right. There is nothing wrong with that.

CUT

INT: STEFANO'S STUDY: NIGHT

Frustrated, John stares at the computer screen. Marlena has fallen asleep on the couch. Several of the scrapbooks have been stacked on the table. He looks up and smiles. He walks around the couch and drapes the throw over her. Leaning over, he kisses her cheek. Marlena wakes and turns her head so that their lips touch.

MARLENA
(Sleepily)

John.

Taking his hand, she pulls him closer to her. John slides over the back of the couch and snuggles behind her. They fit together perfectly.

I love you.

Marlena falls asleep. John momentarily watches her before he too starts to doze off. The door knob turns; the door slowly opens

CUT

EXT: FOUNTAIN IN THE PARK: EVENING

Forlorn Kate walks toward the fountain. She sits next to the dedication plate and traces John's name. Carrying take out from the Pub, Miles walks down the path toward the street on the other side of the park. He sees her.

MILES

Kate? Kate Roberts

Kate looks up.

What are you doing here by yourself?

Kate waves him off.

Are you crying?

KATE

Me. No.

MILES
(Walking over)

Yes you are.

KATE

See no tears.

MILES
No tears on the outside. But you're still crying.

KATE

Thank you for saving my son. I'm so worried about him.

MILES

Why do I get the feeling that isn't why you are crying.

KATE

(Slapping the marker and standing)

It doesn't matter.

MILES

(Stepping in her path)

Of course it does. Sometimes talking it gives you a fresh perspective.

KATE

It won't change anything. No matter what I do. Did you know that Marlena built this as a tribute to their love.

MILES

I heard that.

KATE

After all they have been through, they still love each other--even if John remember any of it.

MILES

I heard the talk. I can't even imagine what it's like to have your entire past wiped away.

KATE

Sometimes it doesn't seem like a bad idea to me.

MILES

In theory, maybe. But no matter what my son has done, I wouldn't want to forget him.

KATE

You have a point. I love my children with my whole heart.

(Laughing at herself)

I just can seem to find a way for them to love me back.

MILES

I'm sure that's not true.

KATE

Not completely. I'm afraid all the time.

MILES

Of what?

KATE

That I'll lose them. There's nothing wrong with a mother protecting her children.

MILES

No. There isn't. But loving also means letting go.

KATE

I just want to help them be happy.

MILES

Maybe you try to hard? Or maybe you just need to diversify.

KATE

Diversify?

MILES

Help more people? Like me. Maybe you can help me.

KATE

I'll talk to the hospital board for you.

MILES

Thanks. But that's not what I meant. I have all this food. Share it with me.

KATE

I'm not hungry.

MILES

I hate eating alone.

KATE

I'm terrible company.

MILES

I'm fabulous company. Besides, you owe me. I did save your son.

KATE

Well...if you put it like that. Let me buy you dinner at Chez Rouge.

MILES

(Holding the bags up)

Great. The picnic tables are over there. There is more than enough. If you don't like lemonade, there is a soda machine over there.

KATE

Are you sure you don't want to go to Chez Rouge? Doug Williams is singing.

MILES

(Walking toward the picnic table)

Mother Nature is singing. If you stop to listen with your heart, you'll can hear what you've been looking for.

KATE

Hum...you were a hippie in a previous life.

MILES

Still am. The summer of love never ends.. Not if you don't want it to.

KATE

(Mostly to herself)

If that were only true.

CUT

INT: STEFANO'S STUDY: NIGHT

Marlena and John are sleeping on the couch. The door slowly opens. A person wearing black shoes steps in the room. The floor creaks. John's eyes open. The camera pans up to reveal Rolf; he looks around the room and starts toward the desk. He walks past the couch, without seeing John and Marlena

JOHN

Rolf. What are you doing?

ROLF

(Startled)

I was just cleaning up the dirty dishes.

JOHN

(Carefully getting off the couch)

Are you sure you weren't going to clean out the computer?

ROLF

Why would I do that?

Their voices awake Marlena.

JOHN

For the same reason you didn't tell me about this room.

MARLENA

John, what's going on? Rolf?

JOHN

Rolf, came to clean up.

ROLF

That's my job.

MARLENA

What's Stefano's mother name?

ROLF

Why do you ask?

JOHN

She wants to know.

ROLF

Elizabeth.

JOHN

(Walking around behind the desk)

Blondie, do you think that's it? We have only one more try.

MARLENA

Stefano's whole life has revolved around how Colleen and Santos hurt his mother. Using something that remind him of her would keep him focused.

JOHN

Is that true?

ROLF

I don't know.

JOHN

Rolfie?

ROLF

I don't know. Scout's honor.

MARLENA

Were you ever a Boy Scout?

ROLF

No. But I wanted to be.

John types, but stop before he presses enter.

MARLENA

What wrong?

JOHN

It's too easy.

(Typing as he speaks)

Colleen Brady.

The computer starts booking up.

I'm in.

Stefano's face appears on the screen and his laughter echoes around the room. The screen flickers briefly and goes to black. The hard drive is dead.

Son of a

MARLENA

What happened?

JOHN

I guessed wrong.

CUT

INT: BEDROOM OF BED AND BREAKFAST: NIGHT

In the center of the room is a large canopied bed. The flames from large pillar candles illuminate the room, giving the room romantic aura of times long past. The breeze blowing through the open windows and balcony doors makes them dance. Romantic music plays in the background, intertwining with the songs of the crickets, frogs and Nightingales. A bottle of wine chills in a bucket of ice. Beside it are platters of chocolates covered strawberries and other delicate sweets as well as fruits and cheeses. Two robes are neatly folded on the antique rocking chair. The balcony over looks a small lake

AVA
(Off screen)

She said the second door on the right.

EJ

This must be it.

The doorknob turns and the door opens. Ava and EJ walk wearing their own clothes.

AVA

It's beautiful.

EJ
(Closing the door and locking it)

Yes, you are.

AVA

They don't even know us. Look what they did for us.

EJ
(Caressing her cheek)

I don't want to talk about or think about anyone else. It's just us. You and me.

They passionately kiss.

AVA

EJ.

EJ

What darling?

AVA

You smell like horse again.

EJ

So do you.

AVA

Yes. I do. I wish I could have kept that dress. At least for the night.

EJ

You looked beautiful.

AVA

(Giggling)

You looked like you were ready for high tide.

EJ

I don't care.

AVA

You don't.

EJ

(Shaking his head)

The only thing that matters is that you are here with me. You have made my heart whole. No one and nothing can change that.

Unbuttoning his shirt, she kisses his chest. Her hands slide up his chest, removing his shirt. It drops to the floor. Gently he picks her up; cradling her in his arms, he kisses her and carries her to the bed. Slowly, they kiss and caress each other as if they are trying to make this one night last forever. In the distance, an owl hoots.

CUT

INT: HOSPITAL HALLWAY: NIGHT

A police officer stands guard outside Lucas's room. Daniel walks up and tries to go in. The officer intercepts him.

OFFICER

I'm sorry. Only authorized personnel.

DANIEL

I'm the doctor on duty. I need to check on Lucas.

OFFICER

Sorry. Per Roman Brady only those on the list go inside.

DANIEL

I'm a friend of his mother. I promised Kate I would keep a close eye on him.

OFFICER

Sorry. It'd be my job.

The door opens. With his gun drawn, another officer appears.

SECOND OFFICER

Problem Hank?

DANIEL

No problem.

OFFICER

You'll have to clear it with the Commander.

DANIEL

Right. I'll do it tomorrow.

Daniel continues down the hall to the nurses' station. He walks past the nurses at the desk and goes into the room behind the desk.

CUT

INT: ROOM BEHIND NURSE'S STATION: NIGHT

Daniel walks in and closes the door. He pulls a syringe out of his pocket.

DANIEL

Damn!

The door opens. Quickly, he tosses it in the hazmat box.

NURSE

Is everything alright?

DANIEL

Fine. Just fine.

He walks past her and down the hall in the opposite direction of Lucas's room.

SECOND NURSE

What was that all about?

NURSE

I haven't a clue.

CUT

INT: EMERGENCY TREATMENT ROOM: NIGHT

Celeste lays unconscious on the bed. Sitting by her bedside, Lexie holds her hand. Abe walks in. Lexie runs to him.

LEXIE
(Crying)

She's not waking up.

ABE

I'm sorry I wasn't here for you. Tell me what happened.

LEXIE

It was her.

ABE

Her?

LEXIE

Her the spirit. Mom was going to tell me. She didn't get a chance. The back door burst open. Mom just flew across the room.

(Hesitating)

Theo stopped her from coming in. Abe, he stood in front of her and told her to go away. And she did.

ABE

You saw her?

LEXIE

Not clearly.

ABE

Where is Theo?

LEXIE

He's up in daycare. We were in the waiting room. Abe, he said the strangest thing. He said, Mom wouldn't wake up until she was done. Mom must know a way to stop her.

ABE

When Celeste wakes--

LEXIE

She should be awake. There is no reason for her to still be unconscious. Her injuries are minor. No broken bones. According to the CT, she has a slight concussion. Her EEG is normal.

CUT

INT: REALM BETWEEN LIFE AND DEATH: NO TIME

Celeste stands in a darkened room except for the incandescent mists swirls around her. Yet she doesn't try to find her way out.

CELESTE

I know you are here. Show yourself.

The woman steps closer, yet remains cloaked in the shadows.

WOMAN

You should have never helped Stefano.

CELESTE

You gave me no choice.

WOMAN

You always had a choice. I did not.

CELESTE

Do you think I had any more freedom than you? I gave up my daughter just as you did.

WOMAN

His evil still poisoned her.

CELESTE

Not completely. Alexandra made mistakes. But she has made up for them. She's a doctor. She saves people.

WOMAN

My daughter never had a chance to make up for her mistakes.

CELESTE

That is not my fault! Not my daughter's fault.

WOMAN

She found true love; Stefano stole it from her. All those things your daughter experienced--love, marriage, a child of her own--my daughter was deprived of.

CELESTE

There is still a chance.

WOMAN

More lies! Here you are. Here you shall wait.

CELESTE

You can't do this!

WOMAN

(Backing into the darkness)

As you left me. Now I leave you. When it is done, I will free you. I wasn't able to say good-bye to my daughter. I would not deprive you of the same.

CELESTE

Please. I beg you. Take me. I will do penance for her.

WOMAN

You will watch them lower her lifeless body into the cold ground and know that you were responsible.

The woman leaves. Celeste is left alone in the mist and darkness.

CELESTE
(Screaming)

No!

CUT

INT: EMERGENCY TREATMENT ROOM: NIGHT

Lexie sits next to the bed, again holding Celeste's hand. Abe stands to her.

ABE

I'll take Theo home.

LEXIE

Tell him I love him.

ABE

Are you sure you don't want to come with us?

LEXIE

I need to be here. If-when she wakes up.

ABE

I'm sorry I wasn't here sooner.

LEXIE

There wasn't anything you could do.

ABE

I'm still sorry. Marlina called.

LEXIE

Did they find anything?

ABE

Stefano's private study. She didn't give me any details. She wanted you to come to the mansion tomorrow morning.

LEXIE

I can't promise that.

ABE

I'll tell her. She also called Tony and EJ. They plan is to compare notes.

LEXIE

I wouldn't have much to share. They knew him much better. Father never really trusted me enough to let me into his world.

ABE

Which I am eternally grateful for.

LEXIE

Me too. Give Theo a kiss for me.

ABE

(Kissing her cheek)

I will. Try to get some sleep. Wearing yourself out won't help her.

LEXIE

I'll--we'll be fine. I've arranged for a room with an extra bed for me. Night sweetheart. I'll miss you.

ABE

If you need me call. I love you.

LEXIE

I love you too.

Abe leaves.

Mom. You have to wake up. We need you.

CUT

INT: HOSPITAL DOCTOR'S LOUNGE: NIGHT

Dr. Dan is alone in the room, talking on his phone.

DANIEL

I told you... Listen....Just listen. It was too soon. I told you that....Not even me. It wouldn't have mattered. There are guards inside and out....I'll talk to Bo or Roman tomorrow. They both trust me...If I push it, they'll get suspicious...There isn't a hurry. I looked at his chart. Lucas will be here for at least a couple of days....Don't worry about her...I don't know what Lane was doing with him. Horton is involved with Samantha Brady... That's right. Roman Brady's daughter. Bo Brady's niece. You go after her and I'm out...When it comes to their family--they're crazy. The Brady's and the Hell's Angels--All on one....Let me handle it. With Lexie's history, let just say I know how to play her. She helps me or I'll threaten to tell her husband we had an affair... No. Of course not. But the rumor mill has already begun to turn...I'm having a good time with her. Don't worry. When the time comes he'll be Chelsea's father more than he is a cop...Give me time. I'll take care of Lucas. The only way he's leaving the hospital is in a body bag. Accidents happen all the time.

He hangs up his phone.

Damn.

CUT

INT: BEDROOM OF BED AND BREAKFAST: NIGHT

Ava and EJ snuggle in bed, basking in love's after glow.

EJ

I'm hungry.

AVA
(Teasing)

Hungry? You can think of food now?

EJ
(Tracing his finger up her arm)

Just think of all that lovely chocolate. Just right over there. And you. And me.

(Nibbling on her ear lobe)

And this big beautiful bed. All together.

AVA
(Rolling over to face him)

You. Me. Together. In this big beautiful bed. Hum?

Slowly her index finger circle around one of his nipples before, her hand massages his bare chest downward.

Whatever will we do?

EJ

I have a few ideas.

AVA

You do? Please share.

EJ
(Teasing)

We could watch the telly.

AVA

The telly? The Disney channel perhaps?

EJ

I was thinking of a cooking show.

AVA

A cooking show? Any particular one?

EJ

(Shifting in bed so she is lying beside him and looking up)

Most definitely. It demonstrates unique ways to serve deserts in bed.

AVA

You've already seen it.

EJ

(His hand trails down her bare shoulder past her breast and rests on her stomach)

Once or twice.

AVA

What about the crumbs?

EJ

Crumbs? There won't be any.

AVA

I see. How do you do that?

EJ

(Kissing down her neck)

You remember to lick your plate clean.

On the night stand, EJ's phone rings.

AVA

That's your phone.

EJ

I don't hear anything.

AVA

It could be important.

EJ

(Tossing his phone across the room)

Nothing. No one is more important.

AVA

I like the way you think.

(Tossing her phone in the same general direction)

Where were we? Oh, yes. Just about there.

CUT

EXT: CHEZ ROUGE: NIGHT

Chloe and Philip are leaving. They walk toward the park

CHLOE

Did you like the new songs?

PHILIP

Trying to send message.

CHLOE

You could say that.

PHILIP
Not very subtle.

CHLOE
I wasn't trying to be subtle.

PHILIP
Good thing.

They walk the path in silence.

CHLOE
Philip.

PHILIP
Chloe.

CHLOE
(Stopping him)
I'm serious.

PHILIP
The night is too beautiful to be serious.

CHLOE
I need to start living again.

PHILIP
Were you dead?

CHLOE
Inside. Yes. When I lost Brady, a piece of my heart died.

PHILIP
You weren't responsible.

CHLOE
Not completely. Brady made his mistakes. But so did I.. I should have--

PHILIP
Should have. Could have. Would have. It's over. You can't go back.

CHLOE
I know. I want to go forward. Singing at Chez Rouge is a new beginning. I'm happy for the first time in a long time.

PHILIP
What's the problem?

CHLOE

You are.

PHILIP

Me?

CHLOE

I know we said friend with benefits. But I'm not willing to settle any more. I let Brady push me away. I gave up on my marriage. What I need to know from you--do we have anything--anything between us that is worth fighting for?

PHILIP

I don't know.

CHLOE

Honest and vague. What or should I say who do you want Philip? I will fight for you if there is something to fight for. But I'm not just going to be the sure thing if you can't find another playmate. You need to stop sending me mixed signals.

PHILIP

I'm not doing that.

CHLOE

You're not? You are all loving and protective, until little miss southern bell bats he eyes.

PHILIP

That's not the way it is.

CHLOE

Philip, you can't be every woman's knight in shining armor. At some point you have to decide in whose barn your horse is going to live.

PHILIP

Nice metaphor.

CHLOE

You're stalling.

PHILIP

You're jealous.

CHLOE

Call it what you like. But it's time to make a decision.

PHILIP

I remember saying something similar to you.

CHLOE

This is payback?

PHILIP

No. That's not what I meant.

CHLOE

What did you mean?

PHILIP

Back then you asked for me to be patient and understanding. Now I'm asking for you for the same.

CHLOE
(Backing away)

I'm sorry that I hurt you.

PHILIP

Where you going?

CHLOE

Home.

PHILIP

You can't go by yourself.

CHLOE

Sorry Philip. No benefits tonight.

Chloe runs into the park.

PHILIP

Chloe! Wait! Chloe, it's not safe!

Philip runs after her.

CUT

EXT: ANOTHER PART OF THE PARK: NIGHT

Miles and Kate are walking on the path toward Kate's car in the parking lot.

KATE

I don't care what anyone says. Once you are a parent, you are always a parent--no matter how old your children are.

MILES

It's true. It's also true that at some point they have to take responsibility for their own lives.

KATE

So you're not going to help your son.

MILES

I will be loving and supportive. But this time he has to climb out of the hole he dug.

KATE

What if he can't?

MILES

That's up to him. But he'll never know unless he tries.

KATE

Tough love. I don't think I could do it.

MILES

I never thought I could either. But this time he didn't just hurt himself, he hurt others. I won't support that.

KATE

He's your son.

MILES

Yes he is. He is also an adult who needs to be held responsible for his actions. We bailed him out more times than I can count. Each time it was worse. I feel partially responsible.

KATE

You shouldn't.

MILES

Thanks. It's time to talk about something else.

KATE

I'm sorry.

MILES

Me too. Did you hear A Chorus Line is touring again? It'll be at the Chicago Theatre for three weeks.

KATE

I heard too late. It was sold out. Oh well. Maybe it's for the best. I saw at the Shubert Theatre many years ago. It was amazing.

MILES

I have two tickets.

KATE

Two tickets?

MILES

On Friday.

KATE

On Friday?

MILES
Main floor.

KATE
Is that an invitation?

MILES
You could say that.

KATE
(Teasing)
Oh good. Otherwise, I would have to mug you.

MILES
(Startled)
You mug me.

KATE
Don't be so shocked. Not only am I stronger than I look, but I have moves that would take down a ninja.

MILES
Oh really like what?

KATE
(Walking ahead of him)
No. No. I might hurt you. Then you couldn't take me to Chicago.

Miles catches up with her and reaches out to take her arm. Kate flips him on his back. however, he grabs her and pulls her down on top of him. She pins him to the ground. Instead of struggling, Miles smiles up at her.

CUT

EXT: ANOTHER PART OF THE PARK PATH: NIGHT
Following the path, Chloe runs away from Philip.

PHILIP
(Off camera)
Chloe wait up

Chloe rounds a curve in the path to find Kate and Miles. She stops short.

CHLOE
Kate?

KATE
It's not what it looks like.

CHLOE

What are you doing? Trying to get a date?

Kate attempts to get off of Miles. He holds her down .

MILES
(Teasing)

Okay, okay. I'll go out with you!

Philip arrives. Without thinking, he pushes past Chloe to help his mother. Chloe grabs his arm and steps into his path.

CHLOE
Calm down.

PHILIP
(Angrily)
He's hurting--

MILES
(Letting go)
Who's on top of whom?

CHLOE
Chill. It's just part of your mother's mating ritual.

KATE
(Standing)
It's not what you think.

MILES
Hey, I wasn't complaining.

PHILIP
I don't know what to think.

KATE
Look. I'm not hurt.

MILES
(Getting to his feet)
I'm not so sure about me. Where did you learn to do that?

PHILIP
Mother, what do you think you were doing?

KATE
If it's any of your business--having fun.

Chloe quietly slips away.

PHILIP

What would people think?

KATE

There is no reason to take that tone with me. I'm your mother not your daughter!

MILES

Why do I suddenly feel like a teenage that just brought his date home late?

PHILIP

You could have hurt her!

KATE

I'm not made of glass.

MILES
(To Kate)

You're stronger than you look.

KATE

Thanks. I take self-defense classes at the gym.

CHLOE

Really? Me too.

MILES
(Poking her arm muscle)

Wow. I need to check that out.

KATE

Sorry women only. Do you want to get a drink?

MILES
(Looking briefly at Philip)

Love too if it's a twosome.

KATE
(To Philip)

You still here?

PHILIP

We need to talk.

KATE

Yes, we do. But not now. We--not including you are going for a drink.
(Kissing his cheek)

Good night Philip. I love you. Don't follow us.

Kate takes Miles arm and walks down the path. Philip stares. Suddenly, he looks around for Chloe only to find himself alone.

CUT

INT: DIMERA MANSION ENTRANCE WAY: NIGHT

Sami opens the door and pushes the stroller inside. The twins are asleep. She closes the door. Marlena walks out of the study.

MARLENA

Sami, we were worried. How is Lucas?

SAMI

Sorry. I had to stop off and pick up a few things. Dad arranged protection.

JOHN

(Walking out, carrying one of Stefano's scrapbooks)

Are you sure they are trust worthy?

SAMI

Of course. My father would make sure.

MARLENA

Sami!

SAMI

Sorry, John. It's been a long day. Lucas is doing good.

JOHN

Did they say when he would be released?

SAMI

Not for a couple of days.

JOHN

Good enough. I've made arrangements to have the cottage opened tomorrow. Blonde, if you'll make a list what kind of medical supplies he'll need, I'll have make sure they are there.

MARLENA

I'll talk to Miles. Do you still think it's necessary?

JOHN

They killed a cop behind the station. You tell me. Would your rather be safe than sorry?

MARLENA

Good point.

JOHN

(To Sami)

Don't worry about hauling the rugrats' stuff. There'll be a complete nursery--on the opposite side of the cottage. All you need is their favorite toys

MARLENA

When did you have a chance to do all that?

JOHN

While you were catnapping? Speaking of which, you'll have to make arrangement for your furball. It's not coming with.

SAMI

I'll talk to Rolf. Then again, maybe not. I'll think of something tomorrow. Night.

MARLENA

Night Sami

JOHN

Sleep well.

Sami pushes the stroller down the hall.

CUT

INT: DIMERA STUDY: NIGHT

John and Marlena walk in. They have begun to separate the scrapbooks into piles according to subject. Sticky notes with information have been attached to those they have looked through. There are at least 50 more that they haven't looked at.

JOHN
(Opening)

These were obviously taken on one of his islands. It has a women and a child.

MARLENA

I started a possibility pile over there.

JOHN

Don't thinks so. The woman and child appear to still be alive. There are current pictures.

(Setting it aside)

I'll put it in the maybe pile anyway. Who knows maybe they knew the child that died. The first seems to be from the early to mid 80's.

MARLENA

How do you know that is when the room was boarded up?

JOHN

I found Delia.

MARLENA

I remember her. She worked for Stefano for years.

JOHN

She said that the west wing was closed off except for a small staff. It was right after

Stefano came back from the dead.

MARLENA

Which time?

JOHN

I think the first.

MARLENA

Did she know why?

JOHN

Stefano made it clear that no one was to ask questions.

MARLENA

At least we know about when. To bad we know why?

(Opening another one)

Another one of Tony on the island.

(Putting it on top of a stack)

This stack is filled with pictures of him while he was on the island. I don't know how he is going to react when he finds out.

JOHN

He'll probably be pissed as hell. I would.

MARLENA

Maybe Tony will know. That could be why Stefano replaced him with Andre.

Imagine living 20 years in little more than a shack.

JOHN

The house in those pictures isn't a shack. It makes all this look like a ghetto. But it appears to be in the same tropical zone.

MARLENA

(Yawning)

Really? I wonder whose house it is?

JOHN

Tired?

MARLENA

Very. Aren't you?

JOHN

I'm too wired.

MARLENA

Nothing new about that.

JOHN

Let's not go there.

MARLENA

It was the part of you that made miracles happen. You saved me and so many others because you wouldn't--couldn't give up. You just instinctively knew what questions to ask and where to look.

JOHN

I'm not that man any more.

MARLENA

Just because you don't have the memories, doesn't mean that you aren't the same person at the core. I'm willing to bet you that you won't be able to sleep until you go through every one of these and organize them.

JOHN

(Sitting closely beside her)

Okay. What's the wager?

MARLENA

I'm so sure this I will to bet anything you like.

JOHN

(Nuzzling her neck)

Anything?

MARLENA

Anything.

JOHN

(Nipping her ear)

Are you sure?

MARLENA

Definitely. Don't you want to know what I want when I win?

JOHN

It's not going to happen.

MARLENA

Are you sure?

JOHN

Definitely.

MARLENA

So when--

JOHN

If--

MARLENA

When I win, I can have anything I want?

JOHN

What do you want?

MARLENA

I haven't decided.

JOHN

(Standing up)

You can pay up in the morning. I'm going to bed.

MARLENA

It won't last.

JOHN

Want a bet?

MARLENA

We just did.

JOHN

(Walking out of the room)

Easiest bet I ever won.

Marlena picks up another scrapbook. John walks back in.

Aren't you going to bed?

MARLENA

Not yet.

JOHN

You said you were tired.

MARLENA

I will in a little while.

JOHN

Okay. Fine. Good night.

Marlena waggles her fingers at him. He starts to mirror her but catches himself. Instead, he walks part way upstairs before coming back down

Did you reach Tony and EJ?

MARLENA

You were sitting right there when I talked to Tony.

JOHN

What about EJ?

MARLENA

You were standing over there when I left the third message to be here tomorrow morning.

JOHN

Maybe you should call again?

MARLENA

It's late.

JOHN

Then you should go to bed.

MARLENA

I will right after I win the bet.

JOHN

Not going to happen, Blondie.

John runs up the stairs.

MARLENA

That won't last long.

CUT

EXT: DOCKS: NIGHT

Roman and Alyssa walk along the docks on the warm late summer night.

ALYSSA

This is what you wanted to show me? The docks? How romantic.

ROMAN

You don't sound impressed..

ALYSSA

It's the docks.

ROMAN

Here yes. Follow me. Careful.

Roman leads her to the end of the dock over looking the lake. A light fog hovers over the water, obscuring the reflection of the moon. The waves gentle lap against the dock and the shore.

What do you think?

ALYSSA

That's it's this just about time the insane serial killer attacks?

ROMAN

You don't think it's romantic?

Alyssa shakes her head.

No.

ALYSSA

Sorry.

ROMAN

Don't be sorry. Where would you like to go?

ALYSSA

Now. Home. It's late.

ROMAN

I see. May I at least walk you back to your car?

ALYSSA

You better.

(Tucking her arm through his)

Next time. I'll plan the date.

ROMAN

Then there will be a next time.

ALYSSA

I hope so.

ROMAN

Me too. Is breakfast too soon?

ALYSSA

How about lunch tomorrow? I'll pack a lunch and we can meet in the park across from city hall.

ROMAN

You cook?

ALYSSA

I was a cook for a while at a small family restaurant.

ROMAN

Were you any good?

ALYSSA

People cried when I left.

ROMAN

That's pretty good. Do you want me to bring anything?

ALYSSA

Just your cute self.

ROMAN

That I can easily do.

CUT

INT: STEFANO'S STAGE: TIMELESS

Exhausted Stefano looks at the back of the theatre. For each step forward he takes, the back of the theatre retreats.

STEFANO

I will not give up. My legacy depends on it.

The woman's laughter echoes around him, increasing in volume.

Shut up! Shut up! You stupid bitch!

WOMAN

Your legacy?

STEFANO
(Stopping)

I am a man of power and wealth.

WOMAN

Who is hated.

STEFANO

I'm respected.

WOMAN

People will be waiting in line to dance on your grave.

STEFANO

I will waste no more time on you. I'm going to get out of here.

(Continuing to fight his way forward)

Celeste and her friends will help me. We will take care of you. Just like we did before.

WOMAN

Celeste is currently occupied.

STEFANO

What did you do to her?

WOMAN

The two of you have much in common right now. But don't worry. I won't kill your marionette. I can't say the same for your daughter.

STEFANO

Leave Alexandra alone!

WOMAN

When I am done with your spawn. I will come for you. Until that time--

The theatre lights suddenly go up on the full auditorium. The orchestra is posed and ready to play. Stunned, Stefano looks around. The audience applauds.

enjoy your make believe. Sing your songs. Accept their adoration.

STEFANO

This is not real.

WOMAN

Accept your heart's desire.

(Seductively)

It's what you always wanted. Just walk back on the stage. Take center stage. They love you.

STEFANO

This not real!

WOMAN

Not real?

FEMALE AUDIENCE MEMBER

(Reaching out to take his hand)

What's the matter, maestro? Are you feeling well?

STEFANO

You're not real.

FEMALE AUDIENCE MEMBER

(Standing and cupping his face in her hands)

Please sing for us.

STEFANO

(Pushing her away and focusing on the door)

No!

Stefano's mother appears center stage.

MOTHER

Mio figlio. (My son)

STEFANO
(Shocked)

Madre! (Mother)

MOTHER

Venite a me. (Come to me.) Ti amo. (I love you.). Essere mio figlio. (Be my son again.)

STEFANO

How can this be?

MOTHER

Non ho mai smesso di amare te. (I never stopped loving you.).
(Reaching out to him)

Come avete fatto quando si erano un bambino. (Sing for me again, my son. As you did when you were a child.)

(Pleading)

Mio figlio. Stefano, mio figlio di nuovo. (My child. Stefano, be my son again.)

Confused, Stefano looks from the door to the stage.

STEFANO

Ti amo madre. (I love you mother.)

MOTHER

Venite a me. (Come to me.)

STEFANO

(Looking around at the audience then back at the door)

Mother, I can't. You aren't real.

(Screaming to the woman)

You bitch! This be beyond cruel! She's not real!

His mother, the audience and the orchestra vanish. Stefano is left alone in the dark.

I am Stefano DiMera. I will go through that door!

WOMAN
(Mocking)

I am Stefano DiMera. I will go through that door!

STEFANO

When it is my time to die, I will find you.

WOMAN

Looking forward to it. That time is closer than you think.

The doors opens and closes. Their banging sounds intertwine with her laughter as it echoes off the walls.

CUT

INT: DIMERA STUDY: NIGHT

The room is dark except for a light by the couch and the entranceway light shining in through the doors. Dressed only in pajama bottoms, John creeps into the room, looking for Marlana. He doesn't see her lying on the couch. Dressed in a robe, Marlana lays on the couch looking through an album and making notes. Smugly, he walks across the room and picks up a scrapbook.

MARLENA

You are so busted.

JOHN
(Startled)

Blondie. What are you doing there?

MARLENA

Taking notes.

JOHN

You haven't won. The night isn't over. I was just concerned when I didn't hear you come upstairs.

MARLENA

Nice try.

JOHN

It's true.

MARLENA

Remember who you are talking to.

JOHN

Fine. What do you want?

MARLENA

The feud with you and Philip to end. I want you to make peace.

JOHN
(Taking note of her robe)

Are you sure that's what you want?

(Marlana smiles back and closes the front of her robe)

Not going to happen.

MARLENA

You're going to welsh on a bet.

JOHN

Chose something else.

MARLENA

The terms were anything I wanted.

JOHN

The night isn't over.

MARLENA

True. You can agree now or spend the rest of the night walking up and down the stairs. You choose.

JOHN

Don't you have appointments tomorrow morning?

MARLENA

I'm canceling them to be here. Remember?

JOHN

We can make better use of the couch. We're both already properly dressed

MARLENA

You haven't won the bed.

JOHN

Freudian slip.

MARLENA

You being down here makes me the winner. Pay up.

JOHN

If I win we both win.

MARLENA

If you let go of this stupid war, everyone wins.

JOHN

You're not going to let go of this?

MARLENA

Nope.

JOHN

(Walking toward the door)

Fine.

MARLENA

John.

(He stops)

I'll know it if you go back into Stefano's study.

Annoyed, John walks back in to room and sits the chair across from her. He turns on the light and picks up a scrapbook. Marlena chuckles.

JOHN

I'm not talking to you.

Marlena laughs.

CUT

INT: DIMERA STUDY: MORNING

The scrapbooks have been separated into different piles according to topic. A buffet breakfast has been set up. John walks in and pours himself a cup of coffee. Marlena follows a few moments later. They are freshly showered and changed.

MARLENA

(Seeing the coffee)

Good. I could use that.

JOHN

(Walking to the desk)

I'm still not talking to you.

MARLENA

(Pouring herself a cup of coffee and picking up a pastry)

Is Tony here?

John mumbles.

Guess not. Have you heard from EJ?

There is a knock at the front door.

You not talking to me will make sharing information more difficult.

Tony and Anna walk in. From above the perspective follows them in.

Tony and Anna. Good morning.

TONY

Good morning. I thought Anna could help with our quest. I asked her to come with me.

MARLENA

Of course. Coffee?

TONY

You both look tired.

JOHN

Blondie kept me up all night.

ANNA

Marlena!

MARLENA

We had a bet.

TONY

It must have been some bet.

MARLENA

John lost and he's trying to welsh.

ANNE

John?

JOHN

It'd be more fun if I won.

ANNA

I don't know how much help I can be. I didn't meet Stefano until we both came to Salem.

JOHN

I talked to Delia.

TONY

Is she still alive?

JOHN

Yes. And she would like to keep it that way. She wouldn't even talk to me until she found out Stefano was in a coma.

ANNA

That's understandable.

MARLENA

Stefano closed up the west wing when he came back to Salem after the first time he faked his death.

ANNA

I'm a little confused. How did this all start?

MARLENA

A few weeks ago, Sami found the west wing door. I never understood what she was looking for.

JOHN

She was going to help me redecorate so you would feel more comfortable living here.

MARLENA

I didn't know that.

JOHN

The long and the short of it is that Rolf and EJ didn't want us to open it. I did anyway. Celeste said that an avenging spirit was released. She cursed Stefano and all his children. Since then EJ, Lexie and Celeste have been attacked. Yesterday Celeste was finally going to tell Lexie who the woman was, but she was attacked.

MARLENA

She's in the hospital unconscious. There isn't a medical reason why. According to all the tests, Celeste should be awake.

ANNA

Lexie must be frantic. It's bad enough to have had to deal with Stefano

TONY

I know I'm going to regret asking. Why did she curse father?

MARLENA

Stefano killed her daughter and locked her away until she died. Celeste said, she died alone. Only her spirit refused to rest until she made Stefano pay. He had her magically seal the west wing to prevent her from carrying out her vengeance. The only reason Celeste did it was to protect Lexie. At first, I thought it was Renee. Especially after Sami found the white cat.

TONY

What white cat?

JOHN

The furball showed up the next day.

ANNA

Renee had a white cat.

MARLENA

I remember. Celeste told Sami and she named her Moonshine.

TONY

Moonshine. I remember. She loved that cat. I loved her.

ANNA

Tony don't go there.

TONY

Don't worry love. I love you too.

ANNA

Couldn't you have stopped with you?

Tony kisses her.

TONY

Moonshine saved my life.

MARLENA

I remember. She is how we told you and Andre apart

TONY

I thought it was strange how she just disappeared.

(Hesitant)

I don't know if this means anything. You said a few weeks ago. It was about then weird things started happening. Strange dreams. I've also been finding white roses.

ANNA

Maybe she was trying to hurt you too.

TONY

No they were actually quite pleasant. Speaking of Renee, reminded me.

ANNA

You still dream of Renee?

TONY

Yes. Especially the first years on the island. Once I dreamed that I escaped and I found her on another island. We made mad passionate love. But then I woke up in my bed alone. The raft that I made had floated out to sea. The spirit couldn't be Renee. She didn't have any children. With all the women father used and abused, who knows how many possibilities there are?

JOHN

After some persuasion, Rolf took us to Stefano's real study. It's where he kept computer and private papers.

TONY

What was on the computer?

JOHN

We'll never know. It self destructed before I could unlock the password.

MARLENA

However, we did find all these scrapbooks. Tony, you may or may not be pleased. That stack over there is of your time on the island. It seems you were never far from Stefano's sight.

TONY

Bloody wonderful. But it does answer a few questions.

ANNA

I'd like to see them.

TONY
(Kissing her forehead)

No you wouldn't.

ANNA

Oh really.

JOHN

They are really quite revealing.

MARLENA

We thought we go through them together. Maybe one of them would trigger a memory.

JOHN

Where do you want to start?

ANNA

With Tony's.

TONY

Let's not.

MARLENA

That large stack starts when Stefano came to Salem. It has pictures of the Bradys, Hortons, and so many others. There are even pictures of Sami and Eric at Caracas.

JOHN

You let Stefano take Sami and Eric?

MARLENA

I didn't let him do any thing. They were only a few days old. and he kidnapped them.

JOHN

Leverage?

TONY

Family?

JOHN

(Miming quotation marks around adoption")

Stefano liked to adopt children. He'd call them family and uses them to do his bidding.

ANNA

I wonder what kind of experiments he performed on them. What? Like you never thought of it over the years when Sami was out of control.

JOHN

So exactly how many children does he have?

TONY

I'm not sure he even knows. I'm not one of them. Thank God.

MARLENA

Let see there was Megan, Renee, Lexie, EJ and Benji.

TONY

Shouldn't EJ be here?

JOHN

He's currently MIA.

MARLENA

I've left messages, asking him to be here this morning.

ANNA

Maybe he's hurt. If the evil spirit is out to kill DiMeras, maybe she did something to him?

MARLENA

I think we would have heard something.

JOHN

He is probably sulking somewhere trying to think of another way to manipulate Sami now that he can't use the kids.

MARLENA

Sami had another paternity test done in secret. EJ isn't Johnny's father. Lucas is.

ANNA

Sami must be really happy about that.

TONY

EJ must be devastated. He loved that boy. I can't even imagine losing a child.

JOHN

EJ will turn up. He always does. Until then, let's get started.

CUT

INT: LUCAS'S HOSPITAL ROOM: MORNING

Although he is in pain, Lucas is alert and awake. Miles has just finished examining him.

MILES

Looking good. I'm going to send the nurse in to remove the drain.

The officer steps forward and clears his throat. Miles turns and addresses him.

Yes, I know. Only specific people can come in. Just so you know I'm going file an official protest. Patients have a right to privacy. If I had wanted to kill him, it would have easier for me to do it on the operating table.

OFFICER

I'm just doing my job.

LUCAS

It's okay. When do I get out?

MILES

Keep it up. Tomorrow.

LUCAS

Why not today?

MILES

Your rib punctured your lung and came damn close to your heart. Your body needs time to work through the trauma.

LUCAS

I can do that at home.

MILES

I would prefer you to be here Besides, your secure location isn't ready yet.

LUCAS

What do you mean by that?

OFFICER

A safe house. Commander Brady is arranging for you to go directly from the hospital into hiding.

LUCAS

That isn't necessary. I can ID the guy.

OFFICER

You'll have to talk to Commander Brady.

LUCAS

There's something else going on? What is it?

OFFICER

An officer was murdered yesterday behind the station. He had evidence in your case. Rob had a wife and family.

LUCAS

How could that happen? Roman knows how to find the guys!

MILES

Calm down.

LUCAS

How can I calm down? A man was killed because what I know.

MILES

If you don't calm down, I'll sedate you. And there is a very beautiful woman waiting out there to see you. Do you want to see her or take a nap?

LUCAS

Fine.

MILES

(To the officer)

No more details Got it.

Without waiting for an answer, Miles walks out.

CUT

INT: HOSPITAL HALLWAY: MORNING

Sami is talking to Daniel. Miles walks up.

MILES
(To Sami)

You can go in.

SAMI

Thanks.

MILES

Just don't upset him.

SAMI

Is he okay?

MILES

He'll be fine. Just keep the conversation mellow. If his blood pressure goes up, you be doing all the talking and he'll be doing all the sleeping. Understand.

SAMI

Light happy talk. Got it.

Sami goes inside.

DANIEL

How is he really?

MILES

It could have been a lot worse. Isn't today you day off?

DANIEL

I had to check on a patient.

MILES

Which one? I'll take over for the day.

DANIEL
(Uncomfortable)

Thanks for the offer. It's not necessary. How long will Horton be here?

MILES

At least another day.

There is a loud explosion outside in the parking lot. Moments later the man who questioned Bo outside the Pub gets off the elevator; he is dressed in a patrolman's uniform. He immediately runs to the officer standing watch outside Lucas's room.

MAN FROM THE PUB

Carver wants you downstairs to help with crowd control. Blackburn can handle the babysitting duty alone for a few.

OFFICER AT THE DOOR

What's the code word?

MAN FROM THE PUB

Your ass, if you don't get downstairs.

OFFICER AT THE DOOR

Commander Brady gave me a specific code word. I don't move without it.

MAN FROM THE PUB

Carver out ranks Brady.

Daniel followed by Miles walk over

DANIEL

Problem?

MAN FROM THE PUB

Police matter. None of your concern.

MILES

Take it outside. This is a hospital.

SAMI
(Opening the door)

What's going on?

The officer is standing beside her in the room.

MAN FROM THE PUB

What are you doing in there?

DANIEL

(To the man from the Pub)

That's Commander Brady's daughter.

PLAIN CLOTHES DETECTIVE

(Walking up)

Ms Brady, go back in the room. Everything is under control.

SAMI

It sounded like an explosion

PLAIN CLOTHES DETECTIVE

A car blew up in the parking lot. Please go back in the room.

(To the man from the pub)

I don't know who gave you your orders. They are Horton's security. I'm Ms Brady's. You don't belong up here.

MAN FROM THE PUB

I must have made a mistake.

PLAIN CLOTHES DETECTIVE

Name.

The man from the pub back towards the stairs

Wait a minute.

The detective follows. The man runs into the stair well.

(To the officer at the door)

You stay here.

The detective runs after him, disappearing beyond the door.

I said stop!

There is a gunshot.

CUT

INT: HOSPITAL HALLWAY: MORNING

The officer at the door pushes Sami into the room. The one inside pulls her the rest of the way in and slams the door.

OFFICER AT THE DOOR

(Into his mic)

Shots fired. Possible officer down. North stairwell of University Hospital.

ABE

(Off camera)

Do not--I repeat do not leave your post

OFFICER AT THE DOOR

What about--

ABE

(Off camera)

Keep everyone away from the door. Swat is coming in.

OFFICER AT THE DOOR

What about--

ABE

(Off camera)

If you move more than ten feet from that door, you're fired!.

OFFICER AT THE DOOR

Affirmative.

Daniel walks toward the elevator, while Miles starts toward the stairway door.

(To Miles)

Down go down there!

MILES

Someone might be hurt!

OFFICER AT THE DOOR

(Reaching for his gun)

I gave you an order.

MILES

(Pointing at his hand)

You're going to shoot me?

OFFICER AT THE DOOR

(To Daniel)

Don't move!

Daniel stops and raises his hands. The south stairway door opens six officers in full swat gear run onto the floor and down the hall. On the way they clear the hallway by asking people to step into the nearest room and closing the door. The nurses at the station are herded into the room behind the desk. Two of the officers stop in the center of the hallway with the threesome. The others continue through the stairway door.

SWAT 1

Officer, you were told to stay by your objective.

OFFICER AT THE DOOR

I was detaining the witnesses.

SWAT 1

Suspects are detained. Witnesses are protected.

MILES

He was going to shoot me.

DANIEL

That's what it looked like to me.

OFFICER AT THE DOOR

He ignored my order.

SWAT OFFICER 2

(Shaking his head in disgust he clicks on his mic)

Carver, your man needs to be relieved of duty.

ABE

(Angrily)

Send him down and stand by until his replacement gets there.

SWAT 2

Will do. Get going.

Angrily the officer marches to the elevator.

Take the stairs. The elevator is stopped between floor.

SWAT 1

(Knocking on Lucas's door)

Did you copy in?

CUT

INT: LUCAS'S HOSPITAL ROOM: MORNING

Sami is sitting on the bed next to Lucas. The officer is at the door.

OFFICER

Affirmative.

(To Sami and Lucas)

Better make yourselves comfortable. But not too comfortable.

(To Lucas)

You just had surgery and I'm still in the room.

SAMI

What do you think happened?

OFFICER

You know as much I do.

LUCAS
It can't be good.

SAMI
How are you feeling?

LUCAS
I hurt. How's my new son?

OFFICER
You just have baby?

SAMI
Almost a year ago.

LUCAS
I just learned I was the father.

SAMI
First we thought Johnny was Lucas then the test--

OFFICER
(Waving his hand)
Way too much information. You both seem happy. Congratulations.

SAMI
Thanks.

LUCAS
How is EJ taking it?

SAMI
I haven't seen him.

LUCAS
I wonder what he's planning.

CUT

INT: B & B BATHROOM: MORNING.

Ava reclining on EJ as they take a bubble bath in an old fashion claw foot tub. Their fingers intertwine and he kisses her ring.

EJ
I need to get you a real wedding ring. Something big and shiny.

AVA
If you must.

EJ
I must. I must.

AVA
(Holding it up to the light)

I like it this one.

EJ
You don't want a big diamond to show off.

AVA
(Shrugging)
The ring doesn't matter as long as I'm in your heart.

They passionately kiss. One of their cell phones can be heard ringing from the bedroom.

Is that yours or mine?

EJ
Sounds like mine.

AVA
Aren't you going to answer it.

EJ
Whoever it is can bugger off.

AVA
(Looking up at him)
What if it's important?

EJ
(Embracing her)
I'm busy.

Rolling over to face him, she kisses down his chest. There is a sudden banging on the bedroom door.

MALE VOICE
Sheriff's department.

EJ
What's the problem officer?

MALE VOICE
You EJ DiMera?

EJ
Yes. What's the problem?

MALE VOICE
Open the door.

EJ

What the--just a second!

EJ gets out of the tube; quickly drying himself off, he wraps the towel around his middle. Ava stays in the tube.

AVA

I'll save you place.

EJ

This better be good.

(Opening the door)

Yes officer?

The sheriff's deputy looks him up and down as if he can't believe his eyes; the camera follows his gaze. Although, the sheriff has a big booming voice, he's a short, slender man who could have doubled for Don Knotts.

SHERIFF

Little late to be taking a bath.

EJ

Is there some sort of bathing law in this county?

SHERIFF

You're all wrinkly.

EJ

My new wife and I are on our honeymoon.

SHERIFF

Oh, I see. Your uncle called.

EJ

My uncle?

SHERIFF

John Black. He was worried about you? Seems you haven't been answering your phone.

EJ

(Closing the door)

I'm not a truant child.

SHERIFF

He said it's a family emergency. You need to go home immediately.

Wearing a robe, Ava walks up behind EJ.

Miss.

AVA
(Holding up her ring)

Mrs. Mrs. EJ DiMera.

SHERIFF
You're all wrinkly too. I didn't know these rooms had more than one tube.

EJ
They don't.

SHERIFF
(Embarrassed)
That would mean you were in the tube together.

EJ
(Closing the door)
Yes it would. If you will excuse us, we're going to pick up where we left off.
CUT

INT: B & B BEDROOM: MORNING

SHERIFF
(Off screen)
Well. I. You. He said it was life or death.

EJ
(To the Sheriff)
I'll take care of it. Thank you.

AVA
You should at least call.

EJ
(Putting on his pants)
No. I'm going to kill him in person.

CUT

INT: LUCAS'S HOSPITAL ROOM: MORNING

The officer stands near the door, listening to the police chatter on his radio. Sami stands at the window, looking out.

SAMI
The fire is out.

LUCAS
How many cars?

SAMI
Looks like three. My dad and Abe walked in a few minutes ago.

(To the officer)
Are they coming up?

OFFICER
Should be here in about five.

LUCAS
Do you have any more details?

OFFICER
Sorry. I can't.

LUCAS
You don't know or you can't say?

OFFICER
Both.

LUCAS
Come on man. I need to know how much blood I'm responsible for?

SAMI
You didn't do it..
(To the officer)
Tell him. He did the right thing.

OFFICER
I don't know nothing about nothing.

SAMI
How is the detective?

OFFICER
(Looks away then back)
Dead.

SAMI
What about the other guy?

OFFICER
He's dead too. I don't know what you're into buddy--but you're racking up a hell of a body count.

SAMI
You don't know what you are talking about!

LUCAS
Sami don't.

SAMI

No. He's implying that it's your fault it isn't!

OFFICER

There are two dead cops.

SAMI

He didn't start this. The guards at Statesville did.

OFFICER

They were just doing their job.

SAMI

Beating up inmates is part of their job?

OFFICER

Who said they were the ones?

LUCAS

I do.

OFFICER

You must have been a troublemaker.

There is a knock at the door.

ROMAN
(Off camera)

Brady and Carver. We're coming in. Codeword: Jack of all trades.

The officer opens the door. Abe and Roman walk in; Miles follows.

Is there a problem in here? I heard loud voices.

LUCAS

Nothing worth mentioning.

SAMI
(Pointing to the officer)

He's blaming Lucas.

ABE

Obviously he doesn't have his facts straight.

MILES

I would like to lodge an official complaint. He put my patient at risk and violated his civil rights.

ABE

Those are serious charges.

MILES

I asked him leave during the exam. He refused.

ROMAN

Is that true?

OFFICER

He's a convicted felon.

ABE

No. He is a witness and a victim of a violent crime.

MILES

That's been his attitude since he got here. Both him and the other one.

ABE

Officer, I want you to join your partner in my office. Don't leave until I get there.

Angrily, the officer walks to the door.

Leave your gun with the desk sergeant.

OFFICER

What about my badge?

ABE

We'll talk about that when I get there.

The officer leaves.

I'm sorry Lucas.

LUCAS

I understand.

SAMI

I don't.

ROMAN

Sami, calm down. Let us take care of it.

MILES

I need you all to leave. I'll remove the drain and make sure it is safe for him to travel.

SAMI

I thought he wasn't going to be released until tomorrow.

ROMAN

Things have changed. We'll talk about it in the hall.

Sami, Roman and Able leave, closing the door behind them.

CUT

INT: HOSPITAL HALLWAY.

SAMI

What wrong?

ROMAN

First the twins are safe.

SAMI

The twins!

ABE

There was traffic in Maggie's neighborhood that concerned us. So we sent someone.

SAMI

Someone like him?

ROMAN

No someone like Hope. Relax. We do know what we are doing?

SAMI

I'm sorry.

ROMAN

You're stressed. I understand. Right now you have to focus. We've had to move our plans up. If Lucas can travel, you have to be moved to safe location today

SAMI

What happened?

ABE

We can't give details on open investigation.

ROMAN

You really don't need to know.

SAMI

Don't need or are you afraid I'll go ballistic? Don't look at me like that. I know that sometimes I get a little nuts.

ROMAN

A little?

ABE

Not a word. I'm not saying a word.

SAMI

You just did.

ROMAN

Focus Sami. I've already talked to John. He's taking care of the transportation between the manor and the cottage. Hope is going to meet us there with the twins. You need to pack for everyone, including Lucas.

SAMI

For how long?

ABE

We don't know.

SAMI

You are scaring me.

The door opens and Miles walks out, closing the door behind him. Immediately, Sami walks in.

MILES

(To Abe and Roman)

I'd like him to stay another day.

ABE

That wouldn't be a good idea.

MILES

I understand. I'll have the supplies Marlina needs, including an antibiotic. Just in case. You can pick them up on the way out.

ROMAN

Thanks.

MILES

Don't thank me. I'm not happy about any of this.

ABE

Neither are we.

ROMAN

But it's the only way we're to root out the corruption

MILES

I'll take care of the paperwork.

Miles walks to the nurse's station.

ABE

We have to get these guys. Two department funerals are enough.

ROMAN

Amen to that.

CUT

INT: DIMERA STUDY: LATE MORNING

Tony, Anna, Marlena and John are looking through the scrapbooks from Salem. From above the perspective watches and listens.

MARLENA

So many I remember.

ANNA

We were so young.

TONY

And foolish.

(Looking at picture of Renee)

If we only knew then what we do now.

JOHN

One of the benefits of not having a past is that there are no regrets.

ANNA

There's also no special moments. First kisses. First fights.

TONY

The making love afterwards.

The perspective focuses on Tony. Bitter, sweetly Tony remembers his moments with Renee.
<http://www.youtube.com/watch?v=FTHIWzLmyle>

I wasn't teasing. I loved you.

ANNA

(Walking to him)

Tony, what are you looking at?

Tony snaps back to the present. Quickly, he sets the scrapbook on the table.

TONY

Old memories. Shouldn't EJ be here.

The Perspective focuses on Anna. One of the scrapbooks falls off the table and hits Anna's foot.

ANNA

Ow!

TONY

Did I do that? I'm sorry

ANNA

Talk about the past coming back to hurt you.

JOHN

He'll be here shortly.

MARLENA

How do you know?

JOHN

I tracked him down through his GPS.

TONY

I didn't know he had a GPS.

JOHN

He does now.

MARLENA

John, what did you do?

There is a knock at the front door.

JOHN

(Walking out of the room)

I'll get it. Rolf is making lunch.

ANNA

Am I the only one who just got a cold chill up their spine?

JOHN

(Returning with Hope and the Twins)

Look who I found.

MARLENA

My goodness there you are. Hi Hope.

HOPE

Hi. Tony. Anna. I didn't expect to see you here.

ANNA

Look at them. What I wouldn't give for one of my own.

TONY

If you ask nicely, maybe Samantha will loan you hers.

JOHN

Run Tony. Save yourself.

TONY
(To John)

Like I'd get away that easily.

HOPE
Do you know about the change in plans?

JOHN
All taken care of. The copter will be here at two.

MARLENA
When did you get a helicopter?

JOHN
Right after I lost my plane.

MARLENA
You replaced the plane.

JOHN
Now I have both. At one point, Stefano must have had one. There is a landing pad in the back and at the cottage. Mine's better.

ANNA
Boys and their toys. Tony, aren't they beautiful.

JOHN
These are big boy toys.

TONY
(Distracted)
Yes, of course.

MARLENA
(Walking to Tony)
Old memories?

The Perspective focuses on Tony and Marlena.

TONY
You could say that.

MARLENA
She was very special.

TONY
Ever wonder what your life would have been like if--

MARLENA
Don't go there.

HOPE

They missed their nap. I thought I'd put them down and start packing.

ANNA

Packing? Where is Sami going?

While Anna is holding Alie, she reaches out to the Perspective.

JOHN

We're all going on adventure.

ANNA

Where?

JOHN

If I told you, I'd have to kill you.

ANNA

John.

MARLENA

It's very complicated. Lucas was not only a witness to but was also suffered abuse at Statesville. Mickey documented it when he picked up.

HOPE

There was enough evidence to trigger an investigation. Lucas has agreed to testify. The last beating was a warning for him to keep his mouth shut.

TONY

Surely the authorities are protecting him.

JOHN

Not so much. He was nearly killed in Salem's Place yesterday afternoon.

HOPE

Not only are we taking it seriously, but it's also very personal. An officer was murdered on his way to log in evidence. This morning there was an attempt was made on Lucas's life. Several cars were blown up in the hospital parking lot as distraction. There was shoot out. A detective and the assassin were both killed.

ANNA

I can't believe this is happening.

HOPE

Whoever is behind this knows enough about our procedures to get around them.

MARLENA

That's why John is taking us all to one of Stefano's safe houses.

TONY

You found one of his retreats. I'm impressed.

HOPE

No one on the force will know where it is. If we don't know, there can be no leaks. Is there an easy way to get the stroller up to the nursery?

ANNA

(Picking up Ali)

Why take it up? You just have to bring it right back down. I'll care his little one up if you take her brother.

HOPE

Deal. Where is the nursery?

JOHN

I'll have Rolf take you there.

(Shouting)

Rolf.

TONY

Isn't he making lunch?

MARLENA

John likes tormenting him.

TONY

Oh.

JOHN

Rolf!

ROLF

(Running in he looks around)

More people for lunch.

JOHN

Most likely. But first take these two beautiful women up the west wing.

ROLF

I won't! I can't!

JOHN

Rolf, get over it. That's probably the safest place for you. She's out. If I were her, I wouldn't want anything to do with it.

(Rolf is unmoved)

Fine. You don't have to go in. Just show them to the door.

ROLF

Fine.

Carrying the children, Anna and Hope follow Rolf upstairs.

TONY
Do you trust him?

JOHN
Hell no!

The front door slams open, startling everyone. EJ marches in followed by Ava.

EJ
(Screaming)
John!
(Furious EJ enters the study)
You have gone to far!

JOHN
(Calmly)
When I call you, I expect you to answer.

EJ
You don't own me!

MARLENA
Calm down. We were worried.

EJ
Like I believe that. Tony, what are you doing here?

TONY
Ghost busting.

EJ
You don't believe that crap.

MARLENA
It's true.

EJ
It's superstitious nonsense!

JOHN
What was so important that you couldn't return a phone call?

AVA
That would be me.

TONY
Big bad you kept him from answering his phone.

AVA

(Showing off her ring)

Big bad me did a lot of things to him.

EJ

All of which I enjoyed immensely.

JOHN

Elvis, I see you spared no expense when it came to the ring. How long were you at the gumball machine?

AVA

(Angrily swings at John)

You son of --

EJ

(Intercepting her fist and kisses it)

Darling, don't worry about it. I'll take care of it.

(To John)

I'm here. What do you want?

MARLENA

While we were looking for information about the identity of the woman, we found Stefano's study.

EJ

Hold the presses! We're standing in it.

JOHN

His real study. This is just for show. Unfortunately, he booby-trapped his computer. All that information is gone.

MARLENA

We did find his scrapbooks.

Ava looks around the room at the different scrapbooks.

We were hoping that they would give us a lead.

AVA

These are his di ritagli di coppa. That's what he called them.

The Perspective focus on Ava, circling her as if it was trying to remember her.

TONY

How would you know that?

AVA

Daddy and Stefano not only did business together, they were friends.

EJ

Ava and I grew up together. We were going to get married.

(Bitterly)

My father had other plans for me.

MARLENA

How well did you know Stefano?

AVA

Me not well. But my parents did. Stefano would hold the huge galas. My mother would act as hostess.

EJ

I remember those.

AVA

That's how EJ and met.

(Sadly)

She was murdered during one of them.

EJ

I thought it was a car accident.

AVA

She died in a car, but it was on one of Stefano's islands. She was organizing Andrea Lee's coming out party. .

JOHN

Was this reminiscent of a pre-civil war mansion only gaudy? Half way up a hill with terrace gardens.

AVA

That's the one

JOHN

(Pointing to a stack of scrapbooks)

You might find interesting pictures of your mother.

AVA

It was the only time we had been there. If there are pictures of us, they would be elsewhere.

(Picking up the open one on the table)

I could help with the European books. Who are you looking for?

MARLENA

You would be too young to know. We've narrowed down the timeline to the mid-80's. That's when the west wing was sealed.

AVA

Sealed? I don't get it.

EJ

To keep a spirit locked away so she couldn't carry out her curse against Stefano and his progeny.

AVA

Stefano cursed. Who would have thought it?

TONY

Apparently Stefano killed her daughter and locked her away.

JOHN

When Sami and I opened the door, we freed her to carry out her revenge.

MARLENA

She's probably the one who tried to stab you.

AVA

Someone tried to stab you?

EJ

That was Samantha.

JOHN

Actually it wasn't.

MARLENA

She has attacked others. Lexie was nearly killed. Celeste is in the hospital.

TONY

I've been having weird dreams--

EJ

John, do you believe this nonsense?

JOHN

I know there is a mystery.

AVA

(Opening the scrapbook)

I love a good mystery.

TONY

That one's from Salem.

AVA

(Looking at the pictures)

I know her.

MARLENA

Who?

AVA
(Pointing to Renee)

Her.

MARLENA

Renee?

AVA
She's a lot older now. But that's her.

TONY
Andre murdered her. I saw her body.

JOHN
There are at least three of us in this room who have come back from the dead.

TONY
I was never dead.

EJ
Just kidnapped and held prisoner.

AVA
I saw her last year.

THE WOMAN
(Screaming)

You lie! It's a trick!

The book is ripped from Ava's hands and thrown against the wall. The several of the pictures fall out. The album catches fire. Tony stomps out the flames. A large statue is thrown at Ava. EJ pulls her out of the way. The other piles of scrap books smolder. One by one they ignite. Tony tries to put out the flames; they immediately re-ignite.

TONY
Stop! We're trying to help you!

Furniture is over turned. EJ, Ava and John dodge lamps, books--picture fly off the walls. EJ does his best to shield Ava, who seems to be the primary target. An unseen hand picks up the decanter of amber liquid.

JOHN
(Pointing)

Not the Scotch!

The decanter is thrown at him. He dives to the floor. It smashes on the wall behind where his head would have been. Marlena runs to him.

MARLENA

Are you all right?

JOHN

Wow! The ghost stuff is actually real!

While he stands next to Marlena, he is no longer a target.

MARLENA

You think?

JOHN

Wait a minute. You have our rolls reversed. I'm the sarcastic smart ass.

Marlena walks away and the cigar box flies off the desk toward John's head; he blocks it. It bounces off his arm and smashes on the wall.

Not the cigars!

Sadly, John picks up a broken cigar. As John dodges flying objects, he notices that neither Marlena nor Tony is being attacked.

THE WOMAN

(Crying)

My daughter. He murdered her and she never knew!

MARLENA

I know that voice. How do I know that voice?

JOHN

If you know who she is, don't keep it to yourself!

MARLENA

(To the woman)

What didn't you daughter know? Tell me. Let me help you.

The woman's voice becomes clearing and more localized to the area of the room in front of the large mirror. The fuzzy image of a petite dark hair woman appears in the broken glass, further distorting the image.

THE WOMAN

I kept the secret for so long. She never knew how much I loved her. What I did to keep her safe.

MARLENA

I'm sure she knew.

THE WOMAN

When I told her, it was too late.

MARLENA

What secret? Let us help you?

THE WOMAN

You can't help. Stefano found out and he punished me. He told me so. He said he'd make me pay. And he did.

TONY

What does this have to do with Renee?

THE WOMAN

She was my daughter!

MARLENA

Lee?

The suspended objects immediately drop to the floor.

LEE

Marlena, you were right. I didn't think it through. It was my fault. My fault he murdered my daughter!

AVA

(Screaming)

Renee's not dead!

LEE

(Her image become very clear in the mirror)

It's a DiMera trick! You would say anything.

TONY

(Grabbing Ava)

Where did you see her?

EJ

(Freeing Ava)

Stop it! You're hurting her!

AVA

The night my mother died. She was on the island. They were talking. When my mother saw him, that's when she ran away. He was so angry.

TONY

Where is this island? Tell me!

Lee's image stretches out of the mirror becoming 3 dimensional but not solid. Ava backs away. EJ attempts to protect her. With a wave of her hand, Lee knocks him across the room. Stunned, he slides down the wall to the floor

LEE

It's a lie! She's dead. Stefano laughed when he told me. He broke my heart and he laughed.

Walking through the furniture between them, she pursues Ava around the room.

I saw the two of you together. You are just trying to save him. It won't work. He's just like his father. Just as cruel and manipulative.

AVA

He's not!

MARLENA

Lee, stop! Listen to me.

LEE

No more talk. No more lies.

(To EJ)

Before you die, you are going to know what it's like to watch someone you love die in front of you.

AVA

She's not dead. I saw her!

LEE

It's not true. I saw it. Andre killed her in the garden.

(A large shard of glass is lifted off the floor)

You will die as she did.

MARLENA

That's not the way it happened!

The doors and windows slam shut.

TONY

Lee.. You can't do this! Let me find out the truth!

The shard soars across the room, piercing Ava's chest.

EJ

(Screaming)

Ava!

For a moment, Ava stands staring at the glass protruding from her chest before she crumples to the floor. EJ scrambles to her, cradling her in his arms.

Stay with me. Marlena save her.

LEE

I'm sorry Marlana. I can't let you do that.

With a flip of her hand, Marlana is thrown against the wall. She is knocked unconscious. John runs to her, catching her before she hits the floor.

Watch her died. Don't worry. The pain won't last long. Death will reunite you.

TONY

Lee! Lee...wait. What if it's true? What if Renee is still alive?

LEE

I saw her die!

TONY

Stefano lies. He manipulates. That's what he does.

TONY

Lee, you know how much I loved Renee.

JOHN

(Cradling Marlana in his arms)

If she is alive--Ava is the only one who knows where. She is your last chance to know the truth.

TONY

I give you my word. If Renee is alive, I will find her. If she isn't, I will tell you the truth.

LEE

You're Stefano's son!

TONY

No, I'm not! My mother lied to him. Renee is a DiMera. I'm the gardener's bastard. And proud to be so.

LEE

I don't understand. Why didn't she--

TONY

For the same reason you didn't tell him the truth about Renee. She was afraid.

JOHN

Decide quick. If you let her die, you will never know the truth. If it's a trick, you can always kill her later--you're dead. You have nothing but time.

The room becomes silent. The doors into the entrance way slowly open. Stunned, Roman stands in the entranceway. EJ picks up Ava. The doors violently slams shut.

LEE

No. You stay.

EJ

She's my wife! I love her!

LEE

No! DiMeras don't know anything about love.

TONY

Renee did. Lee, please. If she dies, we'll never know the truth.

LEE

He's just like Stefano. He'll hide her away and I'll never know.

JOHN

(To Marlana)

Marlena. Baby, you have to wake up. We need your special magic.

(Marlena stirs)

That's my girl. Focus on my voice.

EJ

I give you my word.

LEE

You're a DiMera.

JOHN

I give my word. We'll find her. If we don't, I'll help you kill them both. Deal?

LEE

Only if she reveals the location first.

AVA

(Painfully reaching up to touch EJ's face)

I love you.

EJ

(To Ava)

Shush. Lie still.

AVA

I told you I had a bad feeling.

EJ

Don't you even think about leaving me.

(Angrily)

If she dies--I'll make sure you will never know.

(Wiping Ava's tears away)

If Ava dies--I swear to you--I swear to you that if my dear sister is alive--she shortly won't be! I'll kill her myself and the rest of the world be damned!

TONY

EJ, you're not helping!

AVA

EJ. Let me. Get me a map.

TONY

(Runs to the desk)

John. Where?

JOHN

Bottom left drawer. There is a folder with maps of Stefano's holding.

(To Ava)

What did the island look like? I found six islands that Stefano owned. An artic. Two in the Mediterranean. Three tropical, including Tony's

EJ

Save your strength.

AVA

Tropical.

TONY

She wasn't on mine

MARLENA

John?

JOHN

(Holding up two fingers)

How many fingers do you see?

MARLENA

Two.

JOHN

Good. You're healthy enough to do your doctor thing.

(Helping Marlena stand)

Stefano owned all three islands in that cluster. It's the second map from the bottom.

Tony takes the map to Ava. She looks at map and points to one.

TONY

What? That can be. It's right next....That evil son of a bitch!

EJ

You have your answer!

As the doors open, Lee vanishes. Startled, Roman momentarily stares where Lee had been standing before redirecting his attention to Marlena. EJ carries Ava. toward the door.

Marlena intercepts checking Ava's injuries.

MARLENA

Roman, is Sami and Lucas with you?

ROMAN

Bo helped Sami take him up in the elevator.

MARLENA

Is the ambulance still here?

ROMAN

The EMT is waiting for you sign off on the medical supplies. What's going on? I thought I saw--

MARLENA

Tell them to bring the gurney and an IV. Ava's been stabbed. I'll explain on the way.

Roman runs to the front door. Instead of waiting, EJ follows him.

MARLENA

(Following)

Careful.

The front door opens and closes. Roman returns.

ROMAN

(Returning)

Okay which one of you is going to tell me what happened?

JOHN

The evil spirit.

ROMAN

Evil spirit?

JOHN

That's right.

TONY

She was right there. Just across the water.

ROMAN

Who?

TONY

Renee?

ROMAN

Renee's the ghost.

TONY

No. Lee is. Renee's on the island.

ROMAN

What island?

JOHN

Stefano's tropical island. Can't you keep up?

ROMAN

Renee's dead. Andre murdered her along with a bunch of other people.

Anna and Bo walk down the stairs.

TONY

Ava said she was alive.

ROMAN

Renee's alive.

ANNA
(Walking in)

Renee DiMera's alive?

CUT

INT: STEFANO'S STAGE: TIMELESS

Stefano has nearly made it to the doors. Exhausted he leans on one of the empty seats. He wipes the sweat from his brow and focuses on the door.

LEE
(Smugly)

I found my daughter!

STEFANO
(Taken off guard)

You couldn't have.

LEE

Tony is going to get her.

STEFANO

He couldn't--that's not possible.

LEE

But it is. They know about the island.

Stefano is momentarily stunned in to silence.

He is going to find her and bring her back to me.

STEFANO

Island?

(Suddenly laughing)

Oh, one of my little games.

LEE

It's not true. You're lying again.

STEFANO

No what they will find on the island is the lie.

LEE

Renee is alive. I know it. Tony will prove it.

STEFANO

Tony is a fool. That woman on the island may look like Renee DiMera. But my daughter is dead. Do you think for one moment, I could have kept her on an island? She loved Tony. In spite of everything, she loved him. Lord, knows why. She would have moved heaven and earth to get back to him. No. My precious Renee is dead.

LEE

But she said. Tony promised--

STEFANO

What? To bring the dead back to life.

Lee's screams echo off the walls. Stefano holds his ears. The chair vibrates, coming loose from the floor. The doors slam open and shut. Stefano grabs one of the chairs that have fallen at his feet and jams it between the doors, preventing them closing. Gathering his strength he pulls the door open enough for him to escape. Turning, he looks in and laughs.

LEE

(Screaming)

Stefano!

CUT

INT: STEFANO'S HOSPITAL ROOM: LATE MORNING

Stefano is lying in the hospital bed. Suddenly, his eyes open. He looks around. His fingers slowly move to find the call button for the nurse and he pushes it. Moments later a nurse runs in. Confused she checks the call button in his hand. He grabs her wrist and she screams.

CUT

