

"THE BOLD AND THE BEAUTIFUL"

EPISODE #: 0009 PROD. #01-0064-0102

TAPE DATE: Thursday, March 19, 1987

AIR DATE: Thursday, April 2, 1987

CREATED BY:	William J. Bell Lee Phillip Bell	<u>CAST</u>
EXECUTIVE PRODUCER:	William J. Bell	Ridge Caroline
PRODUCED BY:	Gail Kobe	Katie
DIRECTED BY:	Michael Stich	Donna Beth
WRITTEN BY:	William J. Bell Bradley Bell Meg Bennett John F. Smith	Brooke Margo Bill Dave Vivian Model
DIRECTOR OF BUSINESS AFFAIRS:	Bill Bell Jr.	Alex
ASSOCIATE PRODUCERS:	Hope Smith Ron Weaver	Stewardess Conway Weston (V.O.)
PRODUCTION CONSULTANT:	Bill Glenn	
PRODUCTION COORDINATOR:	Rhonda Friedman	
PRODUCTION ASSISTANT:	Catherine Sedwick	
PRODUCTION SUPERVISOR:	Bob Cisneros	
ASSOCIATE DIRECTOR:	Bozena Wasilewski	
ART DIRECTOR:	Sy Tomashoff	<u>SCHEDULE</u>
ASST. ART DIRECTOR:	Jack Forrestel	Studio 31
SET DECORATOR:	Jay Garvin	9:30-11:00 - Rehearsal
ASST. SET DECORATOR:	Randy Gunderson	11:00-12:00 - Producer's Read Thru
COSTUMES:	David Dangle	
MUSIC COORDINATOR:	Michael Amorosi	12:00-1:00 - Meal
CASTING DIRECTOR:	John Conwell	1:00-5:45 - Block & Tape
ASSOC. CASTING DIRECTOR:	Jill Wilson	
PRODUCTION ACCOUNTANT:	Richard Ginger	
ACCOUNTING CONSULTANT:	Kathy Grosso	
PRODUCTION PERSONNEL:	Cynthia J. Popp Christy Dooley Cameron Loring	

THE BOLD AND THE BEAUTIFUL - REHEARSAL AND TAPE SCHEDULE

SHOW #9 - Thursday, March 19, 1987 - Director: Mike Stitch

Studio 31 - 9:30 - 5:45

<u>ITEM</u>	<u>PAGES</u>	<u>SET</u>	<u>ACTORS</u>
1.) P - S2	(6-7)	<u>LOGAN KITCHEN</u>	Katie, Beth, Donna Brooke
2.) II - S1	(17-20)	<u>LOGAN LIVING ROOM</u>	Brooke, Beth
3.) III - S1	(24-28)	<u>LOGAN LIVING ROOM</u>	Brooke, dave
4.) II - S2	(21-23)	<u>LOGAN GIRL'S BEDROOM</u>	Katie, Donna
5.) P - S3	(8-10)	<u>RIDGE'S OFFICE/LIMBO AREA OF PLANE</u>	Ridge, Margo, Alex Stewardess
6.) I - S1	(11-14)	<u>RIDGE'S OFFICE</u>	Ridge, Margo
7.) P - S1	(1-5)	<u>RIDGE'S OFFICE</u>	Ridge, Caroline Vivian, 2 models
8.) IV - S2	(35-37)	<u>RIDGE'S OFFICE/LIMBO HOTEL PHONE</u>	Ridge, Alex, Vivian Jennifer
9.) IV - S3	(38)	<u>SPENCER LIVING ROOM</u>	Bill, Conway (V.O.)
10.) I - S2	(15-16)	<u>SPENCER LIVING ROOM</u>	Caroline, Bill
11.) III - S2	(29)	<u>SPENCER LIVING ROOM</u>	Caroline, Bill
12.) IV - S1	(30-34)	<u>SPENCER LIVING ROOM</u>	Caroline, Bill

SHOW: #9 - SAME DAY AS #7 AND #8

#9 - P-I - RIDGE'S OFFICE (NEW SET) - EARLY EVENING

RIDGE, CAROLINE, VIVIAN, 1 OR 2 MODELS

RIDGE IS VIEWING THE SEXY NEW CRUISEWEAR LINE BEING MODELED. IT IS UNDOUBTEDLY MAKING HIM HORNY. CAROLINE ENTERS. RIDGE TRIES AGAIN TO GET CAROLINE TO SURRENDER HER VIRGINITY BEFORE THE WEDDING BUT SHE WON'T BUDGE. CAROLINE IS OFF TO MEET HER FATHER FOR DINNER. SHE LEAVES. RIDGE IS SEXUALLY FRUSTRATED.

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#9 - P-II - LOGAN KITCHEN - EARLY EVENING

KATIE, DONNA, BETH, BROOKE

BETH; DONNA AND BROOKE ARE CLEANING UP AFTER DINNER. THEY'RE ALL EXCITED ABOUT KATIE'S DATE. KATIE COMES HOME ALL AGLOW. SHE TELLS EVERYONE THAT SHE JUST HAD THE MOST WONDERFUL NIGHT OF HER LIFE.

...

#9 - P-III - RIDGE'S OFFICE/LIMBO AREA OF PLANE (BOTH NEW SETS)

- LATE EVENING

RIDGE, MARGO, ALEX, STEWARDESS

RIDGE IS LOOKING OVER THE PICTURES OF THE MODELS IN SWIMWEAR -- FEELING HORNY -- WHEN THE PHONE RINGS. ALEX; AN OLD FLING OF RIDGE'S IS CALLING HIM TO VERIFY THE RUMOR SHE HEARD ABOUT RIDGE GETTING MARRIED. HE CONFIRMS IT. SHE TELLS HIM SHE'S IN PARIS AND WISHES HIM LUCK. SHE IS ACTUALLY CALLING HIM FROM AN AIRPLANE ENROUTE TO LOS ANGELES. MARGO ENTERS AND CATCHES RIDGE SMILING DEVILISHLY AND WONDERS IF IT'S CAROLINE HE'S THINKING OF.

...

#9 - I-A - RIDGE'S OFFICE (NEW SET) - LATE EVENING

RIDGE, MARGO

RIDGE IS ANNOYED WITH MARGO FOR BARGING INTO HIS OFFICE. THERE SEEMS TO BE SOME UNDERLYING HOSTILITY BETWEEN THESE TWO. MARGO TELLS RIDGE HOW LOVELY CAROLINE IS. MARGO CAUTIONS RIDGE NOT TO PLAY GAMES WITH CAROLINE SINCE SHE'S A SWEET AND INNOCENT YOUNG WOMAN. MARGO FEELS RIDGE IS WRONG FOR CAROLINE AND DOESN'T WANT TO SEE CAROLINE HURT BY HIM.

...

#9 - I-B - SPENCER LIVING ROOM (NEW SET) - LATE EVENING

CAROLINE, BILL

CAROLINE IS DESCRIBING HER WEDDING DRESS TO HER FATHER. SHE RAVES ABOUT HER FUTURE FATHER-IN-LAW MENTIONING THAT RIDGE GETS HIS CHARM FROM HIS FATHER. SHE CAN TELL THAT HER FATHER'S MIND IS ON SOMETHING ELSE AND SHE TELLS HIM THEY HAD BETTER TALK ABOUT WHATEVER IS BOTHERING HIM.

...

#9 - II-A - LOGAN LIVING ROOM (REPEAT SET) - LATE EVENING**BROOKE, BETH**

BETH WANTS TO KNOW IF BROOKE HAS REACHED A DECISION ON DAVE'S PROPOSAL. BROOKE ISN'T SURE. BETH CAUTIONS HER OF THE MANY FACTORS INVOLVED IN MAKING THIS DECISION. SHE JUST WANTS BROOKE TO BE SURE.

...

#9 - II-B - LOGAN GIRLS' BEDROOM (NEW SET) - LATE EVENING**DONNA, KATIE**

DONNA AND KATIE DISCUSS KATIE'S DATE WITH ROCCO. KATIE ASKS DONNA IF SHE HAD ANYTHING TO DO WITH ROCCO ASKING HER OUT. DONNA IS THROWN BY THIS QUESTION BUT DENIES ANY INVOLVEMENT. DONNA LEAVES TO TAKE A SHOWER AND KATIE WRITES IN HER DIARY ABOUT HER WONDERFUL EVENING.

...

#9 - III-A - LOGAN LIVING ROOM (REPEAT SET) - LATE EVENING**BROOKE, DAVE**

DAVE COMES OVER. THEY GREET EACH OTHER WITH A VERY ROMANTIC KISS. IT'S OBVIOUS THEY REALLY CARE ABOUT EACH OTHER BUT BROOKE ISN'T READY TO RESPOND TO DAVE'S PROPOSAL. DAVE NOTICES THE ARTICLE ON RIDGE AND CAROLINE'S WEDDING IN THE NEWSPAPER. BROOKE THINKS CAROLINE IS THE LUCKIEST GIRL IN TOWN. SHE IMAGINES HOW GLORIOUS THE FORRESTER WEDDING IS GOING TO BE. DAVE HAS TO ADMIT THAT IF THEY GET MARRIED THEIR WEDDING WON'T BE QUITE AS DREAMLIKE BUT HE ASSURES HER HE WOULD ALWAYS DO HIS BEST FOR HER. THEY KISS.

...

#9 - III-B - SPENCER LIVING ROOM (NEW SET) - LATE EVENING**BILL, CAROLINE**

BILL ADMITS TO CAROLINE THAT HE HAS A GREAT DEAL OF MISGIVINGS ABOUT RIDGE BUT HE OFFERED HER HIS BLESSINGS. SHE WANTS MORE THAN JUST HIS BLESSINGS. SHE WANTS HIS APPROVAL.

...

#9 - IV-A - SPENCER LIVING ROOM (NEW SET) - LATE EVENING**BILL, CAROLINE**

BILL TELLS CAROLINE THAT RIDGE IS NOT THE KIND OF MAN HE WANTS FOR HER. HE'S TRYING TO PROTECT CAROLINE FROM BEING HURT BUT CAROLINE DOESN'T WANT TO HEAR THAT. THEY TALK ABOUT CAROLINE'S MOTHER AND HOW MUCH THEY BOTH MISS HER. CAROLINE ASSURES HER FATHER THAT SHE HAS KEPT HER PROMISE TO HER MOTHER ABOUT SAVING HERSELF FOR HER HUSBAND. HE IS SURPRISED TO LEARN THAT RIDGE HAS NEVER TRIED TO FORCE HIMSELF ON HER. CAROLINE BEGS HER FATHER TO GIVE RIDGE A CHANCE.

...

#8 - IV-B - RIDGE'S OFFICE (NEW SET)/LIMBO HOTEL PHONE (NEW SET)
- LATE EVENING

RIDGE, ALEX, VIVIAN, MODEL

RIDGE IS ONCE AGAIN VIEWING THE CRUISEWEAR LINE BEING MODELED. ALEX CALLS. SHE TELLS HIM SHE'S IN TOWN AND INVITES HIM TO HER HOTEL FOR A DRINK. RIDGE IS TEMPTED - ALTHOUGH HE KNOWS HE SHOULDN'T. FINALLY HE AGREES.

...

#9 - IV-C - TELEPHONE IN SPENCER HOUSE (NEW SET) - LATE
EVENING

BILL, CONWAY WESTON (V.O)

BILL LEAVES A MESSAGE ON CONWAY WESTON'S ANSWER PHONE STATING THAT HE WAS WRONG ABOUT RIDGE FORRESTER AND WANTS TO CALL OFF THE INVESTIGATION.

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DAY - 4

THURSDAY

3-19-87

Show: #9 - SAME DAY AS #7 AND #8

BrkPg: 35

INT. RIDGE'S OFFICE (NEW SET) - EARLY EVENING

Show/Scene: #9 - P-I

Pages: 2+2/8

CAST

RIDGE
CAROLINE
VIVIAN
1 OR 2 MODELS

BrkPg: 36

INT. LOGAN KITCHEN - EARLY EVENING

Show/Scene: #9 - P-II

Pages: 0+5/8

CAST

KATIE
DONNA
BETH
BROOKE

PROPS

CLEAN DISHES AND GLASSES
DISHTOWEL

BrkPg: 37

INT. RIDGE'S OFFICE/LIMBO AREA OF PLANE (BOTH NEW SETS) - LATE EVENING

Show/Scene: #9 - P-III

Pages: 0+3/8

CAST

RIDGE
MARGO
ALEX
STEWARDESS

PROPS

PHONE UNIT USED ON AIRPLANES
PICTURES OF MODELS IN
BATHING SUITS

SOUND EFFECTS

PHONE RINGING

AUDIO

PRAC. PHONE BTWN. RIDGE'S OFFICE
AND LIMBO AIRPLANE

Notes: PRAC. PHONE BTWN. RIDGE'S OFFICE AND LIMBO AIRPLANE AREA

BrkPg: 38

INT. RIDGE'S OFFICE (NEW SET) - LATE EVENING

Show/Scene: #9 - I-A

Pages: 1+6/8

CAST

RIDGE
MARGO

(Continued)

(DAY 4 continued)

INT. SPENCER LIVING ROOM (NEW SET) - LATE EVENING

Show/Scene: #9 - I-B

BrkPg: 39

Pages: 0+6/8

CAST

CAROLINE
BILL

WARDROBE

COAT FOR CAROLINE

INT. LOGAN LIVING ROOM (REPEAT SET) - LATE EVENING

Show/Scene: #9 - II-A

BrkPg: 40

Pages: 1+3/8

CAST

BROOKE
BETH

PROPS

TEXTBOOK
YELLOW HIGHLIGHTING PEN
SOUND EFFECTS
DOORBELL

INT. LOGAN GIRLS' BEDROOM (NEW SET) - LATE EVENING

Show/Scene: #9 - II-B

BrkPg: 41

Pages: 1+1/8

CAST

DONNA
KATIE

PROPS

KATIE'S DIARY
PEN

INT. LOGAN LIVING ROOM (REPEAT SET) - LATE EVENING

Show/Scene: #9 - III-A

BrkPg: 42

Pages: 2+6/8

CAST

BROOKE
DAVE

PROPS

BOTTLE OF BEER
NEWSPAPER (SEE NOTES FOR CAPTIONNotes: NEWSPAPER WITH PICTURE OF RIDGE AND CAROLINE WITH CAPTION
'FASHION MAGNATE'S SON TO WED.'

INT. SPENCER LIVING ROOM (NEW SET) - LATE EVENING

Show/Scene: #9 - III-B

BrkPg: 43

Pages: 0+4/8

CAST

BILL
CAROLINE

(Continued)

(DAY 4 continued)

INT. SPENCER LIVING ROOM (NEW SET) - LATE EVENING

BrkPg: 44

Show/Scene: #9 - IV-A

Pages: 2+0/8

CAST

BILL
CAROLINE

INT. RIDGE'S OFFICE (NEW SET)/LIMBO HOTEL PHONE (NEW SET) - LATE EVENING

BrkPg: 45

Show/Scene: #9 - IV-B

Pages: 1+0/8

CAST

RIDGE
ALEX
VIVIAN
MODEL

SOUND EFFECTS

PHONE RINGING

AUDIO

PRAC. PHONE BTWN. RIDGE'S OFFICE
AND LIMBO HOTEL PHONE

Notes: PRAC. PHONE BTWN. RIDGE'S OFFICE AND LIMBO HOTEL PHONE

INT. TELEPHONE IN SPENCER HOUSE (NEW SET) - LATE EVENING

BrkPg: 46

Show/Scene: #9 - IV-C

Pages: 0+5/8

CAST

BILL
CONWAY WESTON (V.O)

SOUND EFFECTS

BEEP TONE OF ANSWER PHONE MACHIN

AUDIO

TELEPHONE RING ON FILTER
CONWAY WESTON'S PRE-RECORDED
MESSAGE ON HIS ANSWER PHONE

==== END OF DAY 4 ===== Total Pages: 15+1/8

PROLOGUE - SCENE ONEFADE IN:RIDGE'S OFFICE

(SAME NIGHT. OPEN IN RIDGE'S OFFICE, TIGHT ON RIDGE, SHIRT OPEN, TIE HANGING LOOSE, MUSIC WITH A HEAVY BEAT IN B.G. RIDGE IS STARING AHEAD, OBVIOUSLY VERY INVOLVED IN WHAT HE IS LOOKING AT. PULL BACK TO REVEAL HIM STUDYING ONE MODEL...THEN ANOTHER -- BOTH OF THEM MODELING SOME VERY HOT BEACH WEAR -- PART OF NEXT YEAR'S CRUISE-WEAR LINE. LET'S NOT JUST SEE THE MODELS IN BATHING SUITS. THEY'RE DECKED OUT IN ENSEMBLE: HOT BATHING SUIT, SEXY OPEN BEACH ROBE, HAT, SUNGLASSES, SHARP SANDLES, ETC. AND WHILE WE DON'T WANT AN OVERTLY LUSTFUL REACTION BY RIDGE HERE, HE'S OBVIOUSLY VERY INVOLVED. ESTABLISH THE MODELS. THEY MOVE TO THE MUSIC. AS THEY DO, WE HEAR DESIGNER -- LEAD MODEL, A BLACK WOMAN, VIVIAN, DESCRIBING THE COLLECTION)

VIVIAN

Ridge, how do you like this for the press release? "Jennifer's outfit -- part of the sizzling Carmel Collection -- will set the tone for the season.

(MORE)

VIVIAN (CONT'D)

How do you describe the ensemble --
sensational. Brilliant splashes of
color...lines that accentuate every
delicious, sexy curve. The robe is in
hot tones...grabbing the eye...the
sandles are part of our Kona
Collection...It's all there -- a
vision in sand -- even the strongest
will-power can't resist a second look."

RIDGE

(SIMPLY)

You can say that again.

(AS THE MUSIC WINDS DOWN, CAROLINE ENTERS.
SHE REACTS WITH INTEREST (NO INSECURITY
OR JEALOUSY ON HER PART). THE MUSIC ENDS,
AS)

VIVIAN

What do you think?

RIDGE

Fabulous. We've got ourselves
another winner.

VIVIAN

It's your collection, Ridge --
your success.

RIDGE

(AS CAROLINE APPROACHES)

Have you ladies met my fiancée?

Caroline, this is Vivian...and Jennifer.

CAROLINE

Hi. Incredible swimwear.

VIVIAN

It's part of next year's cruise collection. All Ridge's ideas.

CAROLINE

(WRYLY)

My, my -- what goes on in this man's head.

VIVIAN

(SMILES HER DEPARTURE)

We'll be back with the rest of it.

RIDGE

I'll be here.

(THEY EXIT. THEN TURNING TO HIM)

CAROLINE

And how are you?

(PERTLY, KNOWINGLY)

Or do I even have to ask?

RIDGE

(LOOKS AT HER, DRYLY)

I have much need.

CAROLINE

(SMILES, PUTS HER ARMS AROUND HIM, SAUCY
AND PERT)

Hmmm -- don't we all.

RIDGE

(RESPONDING TO HER TOUCH)

But some of us are having a major
problem waiting for the honeymoon.

CAROLINE

(AS HE STARTS TO TURN ON)

You'll make it.

(THEN DEFTLY PULLING AWAY)

Have to go -- I have dinner plans.

RIDGE

What plans?

CAROLINE

I told you.

RIDGE

(DRYLY)

Oh, right -- Daddy.

CAROLINE

He needs reassurance, hon.

RIDGE

That may be what he needs. But what
he wants is a blunt object to drop
on my head some unsuspecting night.

CAROLINE

(STIFLING A SMILE)

Now, now -- he's coming around. I
can feel it.

RIDGE

(BEAT. GAZING AT HER, CAUGHT INTO HER
BEAUTY)

You're really gonna make me wait
'til the wedding night.

CAROLINE

What doesn't kill you makes you strong.

RIDGE

The word, I believe is horny..

(THEY KISS. WE CAN SENSE AND FEEL RIDGE
WANTS AND NEEDS MORE. CAROLINE DEFTLY PULLS
AWAY)

CAROLINE

See you tomorrow.

(SHE LEAVES...HOLD ON RIDGE...HIS
FRUSTRATION...THEN...)

DISSOLVE TO:

PROLOGUE - SCENE TWO

LOGAN KITCHEN

(THE LOGAN KITCHEN, TO BETH, BROOKE, AND
DONNA, DOING THE EVENING DISHES. BETH
WASHES, HANDS DISH TO DONNA WHO DRIES,
HANDING IT TO BROOKE WHO PUTS IT ON SHELF.
SCENE IN PROGRESS)

BETH

And he just called Katie -- out of
the blue.

BROOKE

Well, he's seen her at school.

BETH

But she's never met him?

BROOKE

Apparently not.

BETH

What did you say his name was again?

KATIE

(SUDDENLY APPEARING IN DOORWAY)

Rocco. Rocco Carner.

(THEY ALL REACT, MOVE TO HER)

BROOKE

Katie! Tell us about it!

KATIE

(BEAMING, AGLOW FROM THE DATE)

What's there to tell? Except that
I just had the best, most fabulous
night of my life.

BETH

(HUGS HER)

Oh, honey...

(AS WE TAKE DONNA'S REACTION, A MIXTURE OF
HAPPINESS AND APPREHENSION...AS WE HOLD...
THEN...)

DISSOLVE TO:

PROLOGUE - SCENE THREE

RIDGE'S OFFICE

(RIDGE, ALONE NOW, CASUALLY LOOKING AT
SOME PICTURES OF MODELS IN BATHING SUITS...
WHEN THE PHONE RINGS. HE ANSWERS)

RIDGE

Ridge Forrester.

(INTERCUT ALEX, IN TIGHT. WE CAN'T TELL
WHERE SHE'S CALLING FROM. NOTE: AT NO
POINT IN THIS SCENE DO WE WANT RIDGE TO
COME ON SEXUALLY TO HER)

ALEX

Working late these days.

RIDGE

(REACTS)

Who is this?

ALEX

Short memory. It hasn't been that
long, love.

RIDGE

(BEAT, BIT INCREDULOUSLY)

Alex -- ?

ALEX

Only have a minute.

RIDGE

Where are you?!

ALEX

Where does it sound like?

RIDGE

Like you're very far away, as usual.

How's Paris?

ALEX

It's great -- or was, until I heard
this silly rumor.

RIDGE

It's not a rumor.

ALEX

You're getting married and I wasn't
invited?

RIDGE

(GRINS)

You'd love her -- she's beautiful.

ALEX

Ridge dear, you don't marry for
beauty. I can testify to that.

RIDGE

Gotta settle down sometime, kiddo.

ALEX

I don't believe I'm hearing this.

RIDGE

Too bad you're in Paris -- I'd say
it to you personally.

ALEX

Mmmm...I'll bet you would.

(REACTS, THEN)

Whoops, got to go. Good luck, sweetie.

(STAY WITH ALEX, AS SHE HANGS UP, SLY
LITTLE SMILE ON HER FACE. PULL BACK TO NOW
REVEAL HER IN A LIMBO AREA OF FIRST CLASS
SECTION OF PLANE, SPEAKING ON THE AIR-PHONE
UNIT. AS)

STEWARDESS

You'll have to take your seat, Miss.

We're expecting some turbulence.

ALEX

Yes, of course.

(THEN CUT BACK TO RIDGE, REFLECTIVE, DEVILISH
GRIN ON HIS FACE, AS HE LINGERS NEAR THE
PHONE. THEN)

MARGO

(OFF CAMERA)

I wonder if that's the smile of a man...

who's thinking about his fiancée...

(RIDGE GLANCES UP. TAKE MARGO. HOLD ON EYE
CONTACT...AND FADE)

MUSIC: UP TO FINISH AND OUT

FADE TO: BLACK

UP ON: OPENING FILM LOGO

FADE TO: BLACK

UP ON: COMMERCIAL #1

ACT ONE - SCENE ONE

FADE IN:

RIDGE'S OFFICE

(TAKE IT UP IMMEDIATELY. BASED ON THEIR PAST AFFAIR (THE DETAILS OF WHICH WE'LL BLUEPRINT IN FUTURE SCENES). MARGO'S RELATIONSHIP WITH RIDGE CAN BEST BE DESCRIBED AS LOVE-HATE. BUT LET'S NOT FEEL AN ACTIVE, OVERT HOSTILITY ON EITHER OF THEIR PARTS. RIDGE GETS UP, AS)

RIDGE

Hello, Margo.

MARGO

Mr. Forrester.

RIDGE

(BEAT. SIMPLY)

Have you ever given any thought to why they put doors on rooms like this?

MARGO

It was partially open.

RIDGE

Is that a green light to just walk in?

MARGO

Is there something you're hiding in here?

RIDGE

(BEAT)

What do you want?

MARGO

I thought you'd like to know -- I met your fiancee earlier.

RIDGE

Why would I want to know that?

MARGO

She's a lovely girl, Ridge.

RIDGE

Isn't it "woman" these days?

MARGO

(REFLECTIVE)

I guess she has a certain freshness -- it's almost girl-like.

RIDGE

Well, I'm glad you approve.

MARGO

(BEAT. THEN)

Why are you doing it?

RIDGE

The inevitable question...

MARGO

You're not interested in marriage.

RIDGE

How do you know what I'm interested in?

MARGO

How soon we forget.

RIDGE

Margo, it's been a couple of years since we were involved.

MARGO

(POINTEDLY)

I was involved. You were... "having fun."

RIDGE

Maybe if you'd been having fun it would have been different.

MARGO

(QUIETLY, UNDERLYING BITTERNESS)

You can be so cruel sometimes. That's what frightens me about you.

RIDGE

Luckily, that isn't your problem, is it.

MARGO

(BEAT. LOOKS AT HIM)

She's a fresh, innocent, stable human being. Don't play with her, Ridge.

RIDGE

She's really gotten to you.

MARGO

Yes. She has. To all of us.

(BEAT)

She hasn't slept with you, has she.

RIDGE

(REACTS)

My, we are getting personal.

MARGO

(FERVENT, POINTED)

Don't marry her just to get her into bed. That would destroy this woman.

RIDGE

You've become quite an expert on her, Margo. How much time did you spend with her, ten minutes?

MARGO

I'm an expert on you, your ways with women -- especially when you can't get what you want.

(BEAT)

For God's sake, give this one up.

You're wrong for her, Ridge, all wrong and you know it.

(HEAVY EYE CONTACT. THEN MARGO LEAVES. HOLD ON RIDGE, LOOKING AFTER HER ENIGMATICALLY... THEN...)

DISSOLVE TO:

ACT ONE - SCENE TWO

THE SPENCER LIVING ROOM

(TO CAROLINE AND BILL, CAROLINE HAVING JUST RETURNED HOME. BILL IS HELPING HER OFF WITH HER COAT, SCENE IN PROGRESS)

CAROLINE

It's so simple, Dad, yet so elegant.
The most incredible wedding dress I've ever seen.

BILL

Eric has a great reputation.

CAROLINE

To think I'll be wearing a Forrester original. Do you know how much something like that would cost?

BILL

I'm sure he feels you're worth it.

CAROLINE

What an amazing man. It's pretty obvious where Ridge gets all his charm.

(SHE EYES HER FATHER, WHO LOOKS AWAY, SOBERING. THEN, DEFTLY TRYING TO BRING HIM AROUND)

And guess what -- I talked to Kristen on the phone -- Ridge's sister in New York!

(MORE)

CAROLINE (CONT'D)

Talk about a dynamite gal! I've never even met her -- it was the first time I talked to her, Dad -- and when I hung up, I felt like we'd known each other for years. That family is so warm!

(BEAT. NOTICING HE'S WITHDRAWN)

Dad -- ?

(HE GLANCES AT HER)

Are you listening to me or am I just babbling for nothing?

BILL

I'm sorry honey. I have a lot on my mind.

CAROLINE

No, Dad. You only have one thing on your mind. And we better talk about it.

(BILL LOOKS AT HER. HOLD ON EYE CONTACT...AND FADE)

MUSIC: UP TO FINISH AND OUT

FADE TO: BLACK

UP ON: COMMERCIAL #2

UP ON: IN-SHOW PROMO

ACT TWO - SCENE ONE

FADE IN:

THE LOGAN LIVING ROOM

(OPEN ON BROOKE SITTING ON THE COUCH WITH A TEXTBOOK, UNDERLINING PASSAGES WITH A YELLOW MARKER AS SHE READS. PRESENTLY, BETH ENTERS FROM KITCHEN)

BETH

Your little sister's as happy as I've ever seen her.

BROOKE

(GLANCES UP)

Isn't it great?

BETH

(SITS DOWN NEXT TO HER)

So many changes going on in this family. Sometimes I wonder if I can keep up with it.

BROOKE

(WARM SMILE)

You're always one step ahead of us, Mom.

BETH

(LOOKS AT HER)

I wasn't one step ahead of you. This marriage proposal of Dave's really threw me.

BROOKE

Want to know something -- it threw me,
too.

BETH

(BEAT)

Have you given it some thought?

BROOKE

It's all I've thought about.

BETH

(BEAT)

And what have you decided?

BROOKE

(BEAT. LOOKS AWAY. THOUGHTFULLY)

I don't know...

BETH

(BEAT)

Do you love him, Brooke?

BROOKE

I guess that's what it comes down to,
doesn't it?

BETH

(GENTLY)

That's the least of what it comes down to.
If you don't love him, you don't marry him.
If you love him, you still might not be
ready for marriage.

BROOKE

You don't make it sound too
easy.

BETH

Well, it is and it isn't, honey.

(BEAT, REFLECTS)

Used to be -- at your age a girl was
ready for marriage. It was just a matter
of finding the right boy.

(BEAT)

Today, things are different. You're in
college -- graduating in June. You might
want to start a career.

BROOKE

Do you think I should?

BETH

There's certainly something to be said
for it, Brooke. Most families need two
incomes anyway. It doesn't hurt to have
a career before you get married.

BROOKE

(BEAT)

Then -- then what you're saying --

BETH

(PUTS HER HAND ON BROOKE'S KNEE)

No, I'm not saying you shouldn't get
married. That has to be your decision.

BROOKE

(BEAT. THEN LEANING AGAINST HER MOTHER,
POIGNANTLY)

Sometimes I wish it wasn't my decision.

BETH

(HER ARM AROUND HER, GENTLE SMILE)

I know what you mean, sweetie...I know
what you mean...

(THE DOORBELL RINGS)

BROOKE

That must be Dave.

BETH

(TAKES HER ARM AS SHE STARTS TO GET UP. EYE
CONTACT)

He is a fine young man, Brooke.

(MOMENT OF EYE CONTACT. THEN BROOKE GOES
TO ANSWER THE DOOR...AS WE...)

CUT TO:

ACT TWO - SCENE TWO

THE LOGAN GIRLS' BEDROOM

(TO KATIE AND DONNA. KATIE IS SITTING ON THE
BED, VERY THOUGHTFUL. DONNA LOOKING OUT THE
WINDOW)

DONNA

Looks like Dave's here.

(BEAT. TURNS AWAY)

I wonder if she's going to tell him
"yes." What do you think?

KATIE

(COMING OUT OF HER THOUGHTS)

Huh -- ? DONNA

(SMILES)

Can't stop thinking about your date
tonight.

KATIE

(THOUGHTFULLY)

No...I can't -- .

DONNA

(MEASURING HER)

That's a pretty serious look.

KATIE

(BEAT. LOOKS AT HER)

Donna, do you know Rocco -- ?

DONNA

(BEAT. THROWN. COVERING)

Me?? Why would I know him?

KATIE

I was just wondering.

DONNA

What -- ?

KATIE

It's a crazy thought.

DONNA

So what is it??

KATIE

(BEAT)

I just wondered if -- by any chance...
you had anything to do with his calling
me up.

DONNA

(DEFTLY TURNING AWAY)

You're right -- it is a crazy thought.

KATIE

(DEFINITE BEAT, THEN)

You didn't, did you?

(DONNA TURNS TO HER. MOMENT OF EYE CONTACT.
THEN)

DONNA

No. Of course not.

KATIE

I knew it. Sorry. But I had to ask.

DONNA

I better go in and get a shower.

(DONNA EXITS INTO BATHROOM AS KATIE GETS UP,
GETS HER DIARY OUT OF HER DRAWER. HOLD ON
DONNA A MOMENT, SOBERLY GAZING AT KATIE BEFORE
SHE CLOSES THE BATHROOM DOOR. THEN SHE CLOSES
THE DOOR. TAKE KATIE, OPENING HER DIARY,
STARTING TO WRITE)

KATIE

"Dear Diary...Today was the most wonderful
day of my life."

(IN TIGHT ON KATIE. A VERY HUMAN, LOVELY,
EMOTIONAL MOMENT...AND FADE)

MUSIC: UP TO FINISH AND OUT

FADE TO: BLACK

UP ON: COMMERCIAL #3

ACT THREE - SCENE ONE

FADE IN:

LOGAN LIVING ROOM

(OPEN TIGHT ON BROOKE AND DAVE IN THE LOGAN LIVING ROOM, SHARING A LOVELY ROMANTIC KISS. FINALLY IT ENDS. THEY GAZE AT EACH OTHER, AS)

BROOKE

Well, hello to you, too...

DAVE

(HIS CONCERN)

How are you feeling?

BROOKE

(SIMPLY)

Better.

(BEAT. TRACE APPREHENSIVELY)

You're here to talk about your plan -- .

DAVE

No.

BROOKE

(SURPRISED REACTION)

But I thought --

DAVE

(CUTTING HER OFF)

We'll talk about it -- but not right now.
The guys who attacked you aren't going
anywhere.

(BEAT)

Besides...we have something more important
to discuss.

BROOKE

(EMBRACING HIM, FROM THE HEART)

Oh, Dave...I feel so good about you...

DAVE

(LIGHTLY)

Good enough to marry me?

BROOKE

(LOOKS AT HIM)

Maybe.

DAVE

You're gonna keep me dangling awhile.

BROOKE

Why not? It may be the only marriage proposal I ever get.

DAVE

(TOUCHING HER FACE LOVINGLY)

I sure hope so...

(THEN SNAPPING OUT OF IT, KISSING HER ON THE FOREHEAD, AS)

All right, if I don't get an answer tonight -- at least I want a beer.

BROOKE

(LIGHTLY, HEADING TO KITCHEN)

Boy, you're hard to please...

(DAVE PLOPS INTO A CHAIR. HE NOTICES A NEWSPAPER, PICKS IT UP. HE TURNS A FEW PAGES, PERUSING IT CASUALLY. THEN HE REACTS TO AN ARTICLE. HE READS IT MORE CLOSELY. PRESENTLY BROOKE REENTERS WITH A BOTTLE OF BEER)

(MORE)

BROOKE (CONT'D)

(LIKE A VENDOR AT THE BALL PARK)

Hey, ice cold beer here...

DAVE

(REACHING OUT HAND, WITHOUT TAKING EYE OFF PAPER)

Thanks...

(SHE HANDS HIM THE BEER, SITS DOWN NEXT TO HIM)

BROOKE

What'cha reading?

DAVE

This big wedding...

BROOKE

(REMEMBERING)

Oh, yeah, I meant to show you that!

(SHE LOOKS AT IT OVER HIS SHOULDER, AS WE TAKE IT: IT'S A DIFFERENT ARTICLE THAN THE ONE SEEN PREVIOUSLY. PERHAPS A PICTURE OF RIDGE AND CAROLINE IN ONE ANOTHER'S ARMS WITH CAPTION: "FASHION MAGNATE'S SON TO WED". WE SENSE BROOKE IMMEDIATELY CAUGHT INTO THE AURA OF IT)

Isn't it something? Marrying the son of Eric Forrester...What a dream world...

DAVE

I can't even imagine it.

BROOKE

(AS SHE GAZES AT PICTURE, INWARDLY A BIT ENVIIOUS)

That Caroline Spencer has to be the luckiest woman in town. Her wedding's going to be so special.

DAVE

She doesn't hold a candle to you.

BROOKE

In the wedding department she sure does. I mean, think of it, Dave. Reporters... photographers...elegance everywhere. And the Forrester Estate! What that must be like!

(DRAWN IN)

I picture this incredible staircase wrapped in flowers. There I am, standing at the top wearing something utterly sensational... Then the music begins -- the sound of harps...I start down...a hundred flashbulbs go off...my family, friends, dignitaries everywhere! And right in the center of it all --

DAVE

(PICKS IT UP, CAN'T BE SERIOUS ABOUT THIS)

Me! Standing there waiting for my rapturous bride.

(BEAT)

You've been thinking a lot about this I can see.

BROOKE

(BEAT. A LITTLE SADLY)

What girl doesn't fantasize?

(HE LOOKS AT HER. THEN PULLS HER A LITTLE CLOSER, AS)

DAVE

Well I can't give you all that, babe.

But you've got the best I have.

(NIFTY SMILE)

And that ain't bad, is it?

BROOKE

(BEAT, GAZES AT HIM LOVINGLY, RETURNING THE SMILE)

No. I guess that ain't too bad at all.

(EYE CONTACT...AS WE FEEL THE CHEMISTRY BETWEEN THEM..TWO PEOPLE SO DRAWN TO ONE ANOTHER. THEY KISS. IT BUILDS. PAN DOWN TO THE NEWSPAPER STORY NOW LYING ON THE FLOOR...THE PICTURE OF RIDGE AND CAROLINE IN THEIR EMBRACE. IN TIGHT ON THE PICTURE...THEN...)

DISSOLVE BACK TO:

ACT THREE - SCENE TWO

SPENCER LIVING ROOM

(BILL AND CAROLINE, IMMEDIATELY AFTER WE LEFT THEM. CAROLINE STUDIES HIM AS HE LOOKS AWAY. THEN)

CAROLINE

You still have a lot of misgivings...

BILL

(BEAT)

I'm sorry...but yes, I do.

(THEN GLANCING AT HER)

Still...I made you a promise and I intend to keep it. You've got my blessing.

CAROLINE

(BEAT, AS SHE GLANCES AWAY. THEN)

Your blessing...but not your approval.

And that's what I need, Dad. Your approval of not only me...but my husband.

(BEAT. FERVENTLY)

You've got to tell me you approve of Ridge.

I've got to hear you say that.

(CAROLINE GAZES AT HIM WITH ALL THE FERVENCE WITHIN HER. HOLD. AND FADE)

MUSIC: UP TO FINISH AND OUT

FADE TO: BLACK

UP ON: COMMERCIAL #4

UP ON: TITLE CARD

UP ON: MID CTN PROMD & NETWORK I.D.

UP ON: MID STATION BREAK

UP ON: TITLE CARD

ACT FOUR - SCENE ONE

FADE IN:

SPENCER LIVING ROOM

(TAKE IT UP IMMEDIATELY. CAROLINE MEASURES
HER FATHER CLOSELY. THEN, GENTLY, BUT VERY
EMPHATICALLY)

CAROLINE

I'm telling you, Dad, he is not the man
you think he is.

BILL

(BEAT)

Maybe not. But the point still stands:
He isn't the kind of man I wanted for you.

CAROLINE

But you barely know him.

BILL

I know of him.

CAROLINE

How?? From whom??

BILL

(EVASIVELY)

Never mind.

CAROLINE

I have a right to know. It's my fiance:
we're talking about.

BILL

(GLANCING AT HER)

Darling, the issue here isn't Ridge
Forrester. It's you. Don't you see??
I'm trying to protect you!

CAROLINE

(FERVENTLY)

Daddy, I don't need to be protected.
Besides, there's nothing -- nothing --
to protect me from!

(BEAT)

Ridge is everything I want in a husband.
I love him. And I know he loves me too!
You have to believe that!

(DEFINITE BEAT, AS BILL TURNS AWAY, NOT UNAFFECTED
BY HIS DAUGHTER'S FERVENT PLEAS. FINALLY,
SIMPLY)

BILL

What about your mother?

CAROLINE

(THROWN)

Mother -- ?

BILL

(BEAT)

She told me about...your promise.

(DEFINITE REACTION FROM CAROLINE. SHE STUDIES
HER FATHER CLOSELY A MOMENT. THEN)

CAROLINE

When?

BILL

When she was sick. Near the end.

(CAROLINE LOOKS AWAY, AS)

There's no need to be embarrassed. I know it's old-fashioned. But so was your mother.

(BEAT)

Twenty-five years I shared with that woman. She wanted the same kind of marriage for you.

CAROLINE

(BEAT. TEARS IN HER EYES)

I miss her so desperately...Especially now.

(BEAT. LOOKS AT HIM)

But I kept it, Dad. The promise.

(BILL REACTS, UNDENIABLY THROWN AND SURPRISED)

BILL

You...you've been dating this man...and you haven't once --

(IT HANGS)

CAROLINE

(BEAT. EYE CONTACT)

No, Dad. Not once.

(BEAT)

(MORE)

CAROLINE (CONT'D)

And you can't know how much I want him...
how much I want to share everything with
him.

BILL

(BEAT, HIS SURPRISE)

Ridge, he...he hasn't tried to force
himself --

(AGAIN, IT HANGS)

CAROLINE

(FERVENT EYE CONTACT)

I told you -- he loves me. He would
never do something like that.

(BEAT. READING HIS MIND)

Yes...he respects me.

(BILL SITS DOWN NOW. CAROLINE KNEELS AT HIS
KNEES, AS)

He's a good man, Dad. A man who has
dreams, a vision. He wants me to be part
of that vision. Not just for a night or
a couple of weeks. Forever. Like you
and mother.

(BEAT)

He needs me, Daddy. And I need him.
Mother would have loved him.

(BEAT. MUCH, MUCH FERVENT)

(MORE)

CAROLINE (CONT'D)

Please -- please give him a chance. To
be your son. To be my husband. I'm
asking you -- begging you -- oh, God,

Daddy, please believe in the man I love!!

(CAROLINE GAZES UP AT HER FATHER THRU HER TEARS.
HE TOO HAS TEARS. WE MUST SENSE SHE'S TOUCHED
HIS HEART. LONG MOMENT. THEN SHE SLOWLY GETS
UP...GOES UP THE STAIRS...HOLD ON BILL...THEN...)

DISSOLVE BACK TO:

ACT FOUR - SCENE TWO

RIDGE'S OFFICE

(SCENE IN PROGRESS WITH RIDGE ONCE AGAIN STUDYING THE BEAUTIFUL VIVIAN AND JENNIFER AS THEY MODEL VERY SENSUAL SUMMER EVENING WEAR. AS THEY MOVE TO THE SOUND OF SOFT JAZZ MUSIC)

VIVIAN

This press release reads, "The apre-sand collection includes a look that's as soft as a tropical tradewind...sensual, enchanting...yet passionate, promising... the complement of a perfect day on the beach..."

(DURING THE ABOVE, THE PHONE RINGS. RIDGE ANSWERS IT, AS THE MUSIC AND MODELS CONTINUE IN B.G.)

RIDGE

Ridge Forrester.

(INTERCUT ALEX, AT LIMBO HOTEL PHONE)

ALEX

So now what am I supposed to do?

RIDGE

(BEAT, REACTS)

Alex??

ALEX

These phone conversations are becoming so dull.

RIDGE

(LIGHT, WRY)

If you were here I'd invite you over.

ALEX

I am.

RIDGE

What?

ALEX

Here.

RIDGE

(MINDBLOWN)

No kidding, you're not in Paris?!

ALEX

I'm at the Biltmore -- right here in
good old L.A.

(DEFINITE BEAT. THE WHEELS IN RIDGE'S MIND ARE
TURNING, AS HE GAZES AT THE BEAUTIFUL MODELS.

WE FEEL HIS TEMPTATION. THEN)

(SIMPLY, PROVOCATIVELY)

At least we could have a drink, couldn't
we? I did come all the way from Paris.

RIDGE

Just to see me?

ALEX

The one and only.

RIDGE

A drink, huh...?

ALEX

For old time's sake. I'll be waiting.

(SHE HANGS UP...AS RIDGE CONTINUES TO GAZE AT
THE MODELS MOVING TO THE BEAT OF THE SEXY JAZZ...
HOLD...THEN...)

CUT BACK TO:

ACT FOUR - SCENE THREE

SPENCER LIVING ROOM

(ECU OF A TELEPHONE, MALE FINGER DIALING. PAN UP THE CORD TO SEE THE RECEIVER IN BILL'S HAND, AS WE HEAR THE RING ON FILTER. THEN THE CLICK... AND CONWAY WESTON'S VOICE ON HIS ANSWERING MACHINE)

CONWAY (O.F.)

You've reached Weston Investigations. At the tone please leave your name, number, and a brief message. I'll get back to you shortly.

(THE TONE. THEN SOTTO VOCE)

BILL

Mr. Weston, this is William Spencer. I'm calling to have you stop your investigation of Ridge Forrester. I've changed my mind. I was wrong about the man.

(BEAT)

Thank you.

(BILL HANGS UP, LINGERS THOUGHTFULLY NEAR THE PHONE. HOLD AND FADE TO BLACK)

MUSIC: UP TO FINISH AND OUT

FADE TO: BLACK

UP ON: COMMERCIAL #5