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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.
...

#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 DRES 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.
...
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.

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.

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.

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.

IV-A - SPENCER LIVING ROOM (NEW SET) - LATE EVENING
BILL, CAROLINE
BILL TELLS CAROLINE THAT RIDGE IS NOT THE KIND OF MAN HE
WANTS FORHER. 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.
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.

...
THE BOLD AND THE BEAUTIFUL

D A Y - 4 T H U R S D A Y 3-19-87

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

INT. RIDGE’S OFFICE (NEW SET) - EARLY EVENING
Show/Scene: #9 - P-I
CAST
RIDGE
CAROLINE
VIVIAN
1 OR 2 MODELS

INT. LOGAN KITCHEN - EARLY EVENING
Show/Scene: #9 - P-II
CAST
KATIE
DONNA
BETH
BROOKE
CAST
PROPS
CLEAN DISHES AND GLASSES
DISHTOWEL

INT. RIDGE’S OFFICE/LIMBO AREA OF PLANE (BOTH NEW SETS) - LATE EVENING
Show/Scene: #9 - P-III
CAST
RIDGE
MARGO
ALEX
STEWARDESS
CAST
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

INT. RIDGE’S OFFICE (NEW SET) - LATE EVENING
Show/Scene: #9 - I-A
CAST
RIDGE
MARGO

(Continued)
(DAY 4 continued)

INT. SPENCER LIVING ROOM (NEW SET) - LATE EVENING
Show/Scene: #9 - I-B
CAST
CAROLINE
BILL
WARDROBE
COAT FOR CAROLINE

INT. LOGAN LIVING ROOM (REPEAT SET) - LATE EVENING
Show/Scene: #9 - II-A
CAST
BROOKE
BETH
PROPS
TEXTBOOK
YELLOW HIGHLIGHTING PEN
SOUND EFFECTS
DOORBELL

INT. LOGAN GIRLS' BEDROOM (NEW SET) - LATE EVENING
Show/Scene: #9 - II-B
CAST
DONNA
KATIE
PROPS
KATIE'S DIARY
PEN

INT. LOGAN LIVING ROOM (REPEAT SET) - LATE EVENING
Show/Scene: #9 - III-A
CAST
BROOKE
DAVE
PROPS
BOTTLE OF BEER
NEWSPAPER (SEE NOTES FOR CAPTION
'FASHION MAGNATE'S SON TO WED.'

INT. SPENCER LIVING ROOM (NEW SET) - LATE EVENING
Show/Scene: #9 - III-B
CAST
BILL
CAROLINE

(Continued)
INT. SPENCER LIVING ROOM (NEW SET) - LATE EVENING
Show/Scene: #9 - IV-A
CAST
BILL
CAROLINE

INT. RIDGE'S OFFICE (NEW SET)/LIMBO HOTEL PHONE (NEW SET) - LATE EVENING
Show/Scene: #9 - IV-B
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
Show/Scene: #9 - IV-C
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 ONE

FADE 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 OVERLY 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 sandals 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 fiancee?
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...)
#009

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 APPEHENSION...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 fiancee...

(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

(REACTION)

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...)
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

(OFF 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 ENVIOUS)
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 Promo & 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 FERVENCE)

(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