

Present: Richard, Esther, Bob, Mike, Ed, Sharen

ACT 1

Steven/Bart arc - page 3

Steven's attitude re: Bart. Steven doesn't want to convince Bart to come out of the closet. His attitude here is to remain neutral. It's Bart's problem and he is looking toward Steven for some support and to help him come out of the closet. He would like Steven to make this decision for him. Steven says no, I wish I could help you but I can't. You have to work it out for yourself. I came out. That was my decision. I say who I am, but that's my decision and my life. If you want to do it, consider it, it's not an easy choice. There are people out there who hate you can if given the chance will kill you because of it. Bart plays I need time. I don't know if I'm ready. Steven plays Damn right you need time. Take all the time you need. It's easier to get out of the closet than to get back in. If you come out, the state may be deprived of a person like Jack Kennedy.

Then when Adam blows the whole thing wide open Steven can play You son of a bitch! He had the right to decide for himself. Everyone comes out a winner but Adam. Bart might have made the decision himself, but Adam does it for him. No specific reference to "senator" so we don't telegraph what Adam is planning to do.

Pg. 14. Steven/Bart. Can be a higher scene. "All I;m asking for is a little advise!" Steven plays, "Every man has to make his own decision here. There are lots of decisions to make in life - where to go to school, what kind of bread to eat, I'll help you make those decisions, but this one is going to cost you blood and it's one you have to make for yourself."

Drop scenes 40, 41 and 42.

Embrace scene Steven/Bart will work as written.

Caress/Blake arc

Sc. 8 Pick up mid-scene. Different tack. Caress plays I'm in town just for a few days. Alexis thinks I've left for Europe. I want you to know how great it is to see you again. I hate Alexis for having stolen you from me. Blake plays you and Alexis never got along. What are you doing here? Caress: Some newspaper in Europe have asked me to do a few stories on Alexis....they're fascinated by her. I'm sort of a roving reporter. I read about what went on during the trial ...the Ted Dinard thing...I know you wouldn't do anything like that. She's buttering him up. Stuff about Alexis. Blake says you hated Alexis all your life. You must have something else in mind. The two of you got along like cats and dogs so don't hand me that. What are you really here for? A vendetta? Those stories you mentioned are old hat. Nobody's interested in them. Caress: Well, Blake, I see you're as

suspicious as ever. Core of scene is she wants information and he reads it - she's trying to get back at her sister. Blake has nothing to do with it. Caress assumes Blake will be a co-conspirator. Blake will have nothing to do with it.

End of scene: Blake : What I have to say about Alexis, I'll say to her face and you might try the same. Caress: Maybe Ben will talk to me. By the way where is that baby brother of yours these days? Blake: I don't know. Caress: You don't know where he is? Blake: No, I don't. Have a nice time in Europe.

Ben/Aussie scene. Cut reference to Tom Carrington in Ben's speech on pg. 8 - Newspaper clipping.

Sc. 14 - play scene between Steven and Alexis, not male secretary. Steven: Who is this man? (Don't mention Ben Carrington by name). It's a 14 hour flight to Australia. How will you find him? etc. Alexis: Oh, I'll find him.

ACT II

Sc. 15 Amanda/Blake - Different tack. Blake is pacing. She enters. Blake plays For God's sake, he is your mother's husband! He is too old for you. What are you going to do? Amanda plays, But Daddy I love him. Blake: You're a kid. You don't know what you want. Maybe it would have been better had you been living with me, had me there as your father, had some decent values to grow up with. I could have raised you to... Amanda: Like Fallon and Steven. Teriffic, Daddy. Blake: I won't take that from you! Amanda: You're only recently my father. I know I'm not perfect but I only had myself for guidelines. Amanda's counter-point argument: Maybe you don't believe in him or us, but I do. I love him. I know how I feel and he loves me. Blake: Damn it. I love you and I will do what's right for you. Love and anger scene. Love for her father played defiantly; love for his daughter played angrily.

Amanda/Dex. Pg 12 Sc. 19. Different tack, slightly. Have Amanda lead up to mentioning marriage. Dex plays What marriage? I just got a divorce. The compulsion works both ways. He wants her - lust only. She wants him - no reservations at all. Dex is saying in essence, Yes. But maybe we should think a little about the fact that I am older than you - maybe your father is right...etc. We see a Dex who is well-intentioned but gives in to the weakness of the flesh. Can we pre-suppose that she has told Dex that she defied her father for her love for him?

Sc. 26, pg. 16. Sammy Jo/Hess - out

Sc. 31, pg. 20. Sammy Jo/Blake - out as written.

Use Sammy Jo in #135 in the following manner:

Sammy Jo/Blake His office. Blake is still on a tear coming off his scene with Amanda. She has come a) with registration papers for Krystle's horse b) to apologize and tell him she's leaving. I appreciate that you saved my life, Sammy Jo, but that's not enough (Blake plays at top) You hurt Krystle. SJ: I know. I came here to tell you that I'm going away. I'm not going to bother your family any more. Blake plays, You can't. You have to stay here and face it. Take responsibility. Remember Krystle is all the family you have now. You have to recognize that these are things, terrible things that people do, but we have to face up to them.

Sammy Jo/Steven. She goes to house to see Danny. Runs into Steven. Everybody can forgive you, SJ, but I don't. You can fool all of the people some of the time, but you can't fool me. I don't believe you.

Note: Pg 19, sc. 28. When Dominique calls Jonathan Lake she learns he has been transferred to Washington, D.C.

ACT II Cont'd

Sc. 29 - pg. 21 - OUT

Sc. 30 - 33 - OUT

Sc. 34 Blake/Dex. Different tack. This has to be a pipeline scene. Dex plays my personal business has nothing to do with my business business. We have a contract. Blake plays he's putting him on notice. You'll make a mistake, Dexter. One slip and I'll find a way to break that contract and you!  
Dex: Good luck to both of us.

Sc. 34 cont'd Adam/Blake. Works okay but cut the Logan Rhinewood, Cecil Colby lines mid-page 24. Also make a reference to Hong Kong along lines of Father, this telegram just came from Hong Kong... Blake plays God, this crisis in Hong Kong with the Chinese...it comes just at the wrong time...Adam: Do you want me to go father. Blake No.

ACT 3

Sc 36 Krystle/Blake. He's packing but he's going to Hong Kong. Krystle plays, Blake, I can't believe that she's back with him re Amanda & Dex. Blake: All she wants is to be with him. I can't get through to her. Krystle: She never had a father, Blake. You can't just try to control her. Blake: You don't understand, she's my daughter... Krystle: She didn't have a mother either. Any daughter of yours is a daughter of mine, too, Blake. We have to reach out to her now. If we challenge her, she'll just be defiant. Blake: What are we supposed to do? Condone it? Krystle: We don't slam doors. Blake: Okay Krystle. You're right. Meanwhile, I want to keep an eye on Alexis. Krystle: I'm not upset, Blake. She's covering. He looks and knows that she is. Push in on Krystle. She tries to be together with humor. She is steamed, but is covering with humor. (These last sentences refer to actual script now written.)

Sc. 40. Cut

Sc 43 okay as written

Alexis/Photogs/Krystle (Ed, I was out at this point- I think you took notes.)

Sc. 45 Dex/Alexis. Dex: Let's face it. We're in business... we're in bed together rather you like it or not. You've taken the step and did what you thought was necessary re the divorce. But what's happened has happened.

Amanda/Dex scene. Some cuts, but I believe you got them, Ed, and an addition: Amanda: Dex, I believe you, but a friendly warning.

Sc. 49 Dominique/Garrett. Some cuts of the first speeches. I believe you got them, Ed. If not, they were Esther's.

ACT 4

Alexis/Ben.

At some point in scene Alexis plays "I believed your side, Ben" vis a vis the fire. This is one of the ways she gets him to come back - also, "Maybe I married the wrong man" too. But Alexis doesn't put anything over on Ben. Ben: "You didn't come all this way to say you believed me, Alexis. What are you really here for? You want something. He sees through her and then agrees to come along. He knows that Alexis and Blake are divorced. Play it lightly: Ben: I understand that you and Blake have a terrific divorce. We can build from this -

Sc. 57. Pg. 39 - OUT

Scenes 62 through to 70 - OUT

## TAG SCENE 73 - 135

Caress - all sweetness - says to Ben, "Why Ben, what are you doing here. I was just thinking about you. What have you been up to all these years? What a delicious reunion this is going to make." Ben answers something charming while Alexis watches their exchange with suspicion and anger. Alexis turns to Caress "What are you talking about? I thought you were leaving." Ben observes the growing antagonism between the two sisters with amusement. He is obviously getting a kick out of it. Alexis hints at Ben to leave them telling him his suite is down the hall--he takes the hint and exits scene. Now the gauntlet is thrown down. All pretense gone. Alexis tells Caress to get out and Caress tells her she is staying--Alexis owes her a lot more than a place to stay.