

EPISODE #7

DALLAS

"THE WIND OF CHANGE"

#174107/6257

by

Peter Dunne

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FINAL DRAFT

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DALLAS

"The Wind of Change"

CAST

CLIFF BARNES	AMY ROSE, M.D.	*
JAMIE EWING	JEREMY WENDELL	*
PAMELA EWING	HARV SMITHFIELD	
MARK GRAISON	MARILEE STONE	
ELLIE EWING FARLOW	JORDAN LEE	
CLAYTON FARLOW	MANDY WINGER	
JOHN ROSS EWING	RAOUL	*
SUE ELLEN EWING	IRENE	*
J.R. EWING		
JENNA WADE		
CHARLIE		
JACK EWING		
PHOTOGRAPHER		
SYDNEY PARRISH	*	
GRACE		
PATRICIA		
DONNA KREBBS		
CHRISTOPHER EWING		
ANGELA		
RAY KREBBS		

DALLAS

"The Wind of Change"

SETS

EXTERIORS:

DALLAS CITYSCAPE

CLIFF'S CONDO

SOUTHFORK

Range

Patio

*

MEADOWLARK REHABILITATION
CENTER

*

PAM'S HOUSE
Backyard

GRAND BALLROOM (STOCK)

INTERIORS:

CLIFF'S CONDO

SOUTHFORK

Jenna's Bedroom

*

Upstairs Corridor

J.R.'s Bedroom

Living Room

HOTEL SUITE

*

PAM'S HOUSE

Bedroom

*

KREBBS' HOUSE

Living Room

Donna's Bedroom

GRAND BALLROOM

Anteroom or Balcony

Anteroom Corridor

*

DALLAS

"The Wind of Change"

CHRONOLOGY

NIGHT #1	SCS. 1 - 3	*
DAY #2	SCS. 4 - 8	*
NIGHT #2	SCS. 9 - 10	*
DAY #3	SCS. 11 - 14	*
NIGHT #3	SCS. 15 - 76	*

DALLAS"The Wind Of Change"ACT ONE

FADE IN:

1 EXT. DALLAS CITYSCAPE - NIGHT 1

The dazzle and glow of Southern Hospitality twinkles everywhere. It is a good night for a celebration.

DISSOLVE TO:

2 EXT. CLIFF'S CONDO - ESTABLISHING - NIGHT 2

Lights burn brightly in the windows. There is a celebration going on inside.

CUT TO:

3 INT. CLIFF'S CONDO - NIGHT 3

It's after dinner and CLIFF, JAMIE, PAM and MARK are having cordials and coffee. The celebration is coming to a close. Jamie makes the rounds with the coffee. Pam and Mark are mellow and comfortable. Cliff is amped.

JAMIE

(pouring coffee
for Pam)

Mark, what about you?

MARK

I've had it, thanks.

CLIFF

Then another brandy.

MARK

Good grief, no.

JAMIE

Pam, anything else?

PAM

No, thanks. I feel nice and relaxed ... and relieved.

(CONTINUED)

CLIFF

Relieved? You should be
ecstatic! Wendell's offer was
fantastic.

JAMIE

Down, Cliff. All you've talked
about tonight is Wendell.

*
*
*

MARK

Maybe Jamie's right.

PAM

(nonetheless)

I think I made the right choice.

CLIFF

Darn right, you did.

*

JAMIE

You're just happy because J.R. got
burned.

*
*

CLIFF

He burned himself. His offer was
lousy.

*
*

MARK

I have to admit that I don't feel
sorry for him.

PAM

In a way, I do.

Everyone is very surprised by that statement.

PAM

(continuing)

But, it's best for Christopher.

CLIFF

That's the bottom line.
Christopher.

MARK

(gently)

Are you having doubts? Because if
you are, I can postpone our
meeting with Wendell.

Cliff's heart stops. Pam thinks a minute.

PAM

No.

*

(CONTINUED)

3 CONTINUED: (2)

3

CLIFF
 (breathing again)
 I can move the meeting up if you
 want to get it out of the way.

JAMIE
 Cliff...

PAM
 We'll meet him the day after
 tomorrow as planned.

On Pam's answer and Cliff's relief, we,

CUT TO:

4 EXT. SOUTHFORK - ESTABLISHING - DAY 4 *

To ESTABLISH. *

CLAYTON (V.O.)
 Are you sure?

ELLIE (V.O.)
 I know what I heard.

CUT TO:

A4 EXT. SOUTHFORK PATIO - DAY A4 *

ELLIE and CLAYTON come out for breakfast. Ellie is
 uptight and Clayton is trying to calm her a bit. RAOUL
 pours them coffee. *

ELLIE
 Raoul, have you seen J.R. this
 morning? *

RAOUL
 He left a little while ago with
 John Ross, Miss Ellie. *

Raoul goes inside. *

CLAYTON
 It doesn't sound like J.R. He
 couldn't have meant it.

ELLIE
 He meant every word.

(CONTINUED)

A4 CONTINUED:

A4

CLAYTON

But... Leave Southfork?

ELLIE

With John Ross. To start over.

CLAYTON

He'd be leaving his whole life
behind him... *

ELLIE

We've left him no choice. He
already feels everyone's abandoned
him... abandoned Ewing Oil. And
without Ewing Oil, there's no reason
for him to stay.

CLAYTON

No reason? There's you! There's
his family!

ELLIE

What family? There's no family
left. *

CLAYTON

He's angry. He'll cool down. And
when he does, he'll stay. I can't
imagine Southfork without J.R.

ELLIE

Neither can I.

(beat)

That's why, for better or worse, I
can't sell my share of Ewing Oil
to Wendell now. *

CLAYTON

But, you were going to put an end
to all the fighting.

ELLIE

To save my son... not to lose him. *

Clayton isn't sure of Ellie's choice. *

CUT TO:

5

OMITTED

5 *

A pastoral setting in which patients of the facility and their visitors stroll and chat. Among those taking advantage of the lovely day are SUE ELLEN, J.R., and JOHN ROSS. This is their first encounter since Sue Ellen entered the rehab program. No matter how hard they try, there is still a lot of tension in the air.

JOHN ROSS

Can you believe it? Down to the final round and I blew it.

SUE ELLEN

What was the word? Do you remember?

JOHN ROSS

How could I forget. Phlegm.
P.H.L.E.G.M.

SUE ELLEN

It was the "G."

JOHN ROSS

It was the "G."
(beat, excited)
Look! Ducks! Mama, can we feed the ducks?

SUE ELLEN

Sure. Why don't you run ahead?
We'll be right behind you.

J.R.

Be careful, son.

He takes off in a run. Sue Ellen and J.R. continue to walk without talking for a while.

SUE ELLEN

Thank you for bringing him. I've missed him.

J.R.

He's missed you.
(long beat)
You look good, Sue Ellen. Healthy.

SUE ELLEN

I am healthy for the first time in a long time.
(beat)

J.R., I want to tell you how sorry I am for the mess I've made... of our lives. Yours, mine, and John Ross'.

(CONTINUED)

J.R.

Sue Ellen... really...

SUE ELLEN

(overriding)

No... let me finish, please.

(a little self-

deprecating)

I know some of this is going to sound familiar... but bear with me.

(beat)

Whatever problems I caused as a wife, and a mother... and I know I have caused some serious ones... I won't be able to solve, until I take care of my alcoholism first.

(beat)

I know now that I have to stay sober... no matter what... for the rest of my life. Or I won't have a life.

J.R.

And now you think you can do that?

SUE ELLEN

I can with a lot of help. From these people and from A.A.

J.R.

Are you telling me you're cured?

SUE ELLEN

There is no cure. There is only treatment. And in the past, I've been denying myself that treatment.

(beat)

But I won't anymore.

J.R.

Sue Ellen, if you're telling me you want to stay here longer, I think you should.

SUE ELLEN

(long beat)

I'm checking out tomorrow.

J.R. doesn't understand this.

(CONTINUED)

SUE ELLEN

(continuing)

But I'm not going back to Southfork. At least not right away. I'm going to stay with my mother awhile.

J.R.

Don't be a fool. If you're not ready to leave, stay here until you are.

SUE ELLEN

I'm ready to leave.

(beat)

I'm just not ready for... us. I need more time. If I do come home, it should be something we both want. Otherwise, it makes no sense.

J.R.

Sue Ellen, if you can make sense of our relationship, they've got a miracle cure here. Frankly I don't care where you live, just as long as you understand John Ross stays at Southfork.

SUE ELLEN

I'll explain it to him in a day or two... after I get used to the idea myself.

The tension is broken by a call from their son by the pond.

JOHN ROSS (O.S.)

Mama! Daddy! Come look at the baby ducks! Hurry!

J.R. and Sue Ellen stare at each other. She is afraid of him... she always has been and she always will be... but she is more afraid of alcoholism. She turns and goes to John Ross leaving J.R. pleased with this new development.

CUT TO:

7 EXT. SOUTHFORK RANGE - DAY

7

A HARMONICA softly baffles the strains of a sentimental ballad as JENNA and CHARLIE ride across the Southfork range. The wind pushes the hair off their pretty faces. They are glowing. No matter what has happened to them... the loss of Naldo... then, Bobby... they still have each other to count on... and to love.

As they ride, they come upon a saddled horse, reins dropped in front of him, grazing. There is no rider in sight, but Charlie has a good idea who the rider is. She dismounts and, following the SOUND OF THE MUSIC, walks quietly to the top of a small ridge, Jenna in tow.

8 TOP OF THE RIDGE

8

As they come over the top of the hillock, they discover JACK. He is sitting alone, facing the prairie playing his harmonica. The two women watch him without disturbing him. The song is beautiful. After a minute, Jenna taps Charlie on the shoulder and gestures with her thumb that they should leave before he hears them. Charlie frowns and shakes her head. She doesn't want to leave. Jenna becomes more animated, exaggerating her gestures. Charlie smiles and shakes her head belligerently. Completely frustrated, Jenna growls menacingly.

JENNA
(through gritted teeth)
Charlotte...

The MUSIC STOPS, suddenly. Everyone freezes. *

After a long, embarrassing moment...

CHARLIE
(sheepishly)
Hi, Jack.

JACK
Hi, Charlotte.
(turning)
Hi, Jenna.

JENNA
Sorry...

CHARLIE
... That was beautiful...

(CONTINUED)

JENNA
 (overriding)
 ... we didn't mean to interrupt.

JACK
 It's okay.

CHARLIE
 What were you playing?

JACK
 (looking at the
 harmonica)
 I wasn't really playing
 anything. I was thinking.
 (looking up)
 Funny way of thinking, huh?

Charlie goes over to Jack and sits down, taking a look
 at the harmonica. Jenna keeps her distance.

CHARLIE
 Depends on what you were thinking.

JENNA
 (rolling her eyes)
 Charlie...

JACK
 (unenthusiastically)
The Ball.

CHARLIE
 The Oil Baron's Ball? It sounds
 so wonderful!

JACK
 It does? Are you going?

CHARLIE
 I wish! Kids aren't allowed.
 (a dawning)
 But Mom is!

JENNA
 (that does it)
 Like I said, we're sorry we
 interrupted you like this.

JACK
 Are you? Going to the Ball, I
 mean?

She acknowledges with a reluctant shrug.

(CONTINUED)

CHARLIE

Mom's not very enthusiastic,
either.

JACK

Then let's suffer together.

JENNA

What?

JACK

Be my date.

Jenna is a little stunned.

CHARLIE

Alright!

JENNA

Your date?

JACK

Sure. Well, it's not like a real
date. I mean we're all going as a
family, aren't we? I'll be your
escort.

CHARLIE

(it has a nice ring)

Escort.

*
*

Jack and Jenna turn to Charlie. She realizes she's
pushing it. She smiles at them and nervously blows
into the harmonica, faking a song. It is a harsh
rendition; whatever it is. Jenna looks back to Jack.
There are limits to everything, including cute
daughters. Jenna moves to her horse, leaving Charlie
to entertain Jack.

*

JACK

Shall I pick you up at, say,
eight?

Jenna stops at the crest of the ridge and turns back to
him.

JENNA

Eight would be fine.

She turns and disappears over the hill. Charlie stops
playing the harmonica and looks to Jack with a very big
smile. He has one himself.

CUT TO:

CLOSE on a photograph of Jack and Charlie being held in a woman's hands. It is a photograph of them taken at the shopping mall the other day. We WIDEN to reveal another photograph, held in another pair of hands, being compared to the first. The second, older photograph is of a man and woman in bathing suits on the deck of an elegant yacht. The man in the photograph looks alarmingly like Jack Ewing.

PHOTOGRAPHER (O.S.)

Spooky, huh?

SYDNEY (O.S.)

Yes. Frightening, almost.

PHOTOGRAPHER (O.S.)

That's what I thought.

SYDNEY (O.S.)

I never expected to find him.

PHOTOGRAPHER (O.S.)

(bragging)

It wasn't easy.

SYDNEY (O.S.)

You're sure he isn't aware you've been following him?

PHOTOGRAPHER (O.S.)

(lying; nervous)

Of course, I'm sure.

The CAMERA PANS UP to the face of SYDNEY PARRISH. She is positively beautiful... and she is positively the woman in the photograph.

SYDNEY

Good. I'm going to want to see him in person... close up... and I don't want him to suspect anything.

She escorts the Photographer to the door.

PHOTOGRAPHER

I can assure you, he won't suspect a thing.

SYDNEY

I'll be in touch.

The Photographer leaves. After a beat, a pretty, young girl, Sydney's assistant, GRACE, enters from another room.

(CONTINUED)

SYDNEY

(continuing)

Take care of him.

A little smile crosses Grace's face as she nods obediently. Sydney stares at Jack's photograph.

CUT TO:

INT. SOUTHFORK LIVING ROOM - NIGHT

J.R. is sitting, finishing up a phone conversation.

J.R.

You heard me, Billy, I want everyone in your office to be in my office by Friday.

(beat)

I don't care where they are today, fly them home, just make sure no one is missing.

(beat)

You'll know what this is about at the meeting -- I'll tell you one thing... I'm going to make an announcement that will stand Dallas on its ear.

He hangs up. After a beat, Ellie comes out to join him.

ELLIE

J.R., I've been looking for you all day.

J.R.

Sorry, Mama. After I took John Ross to visit his mother this morning, I needed to be alone to do some thinking.

ELLIE

J.R., I know how everything seems like it's coming down around you. Not just Sue Ellen... everything else.

(beat)

Including me.

J.R. doesn't know what Ellie is getting at. He listens.

(CONTINUED)

ELLIE

(continuing)

But that's changed now. I want you to know that I'm standing behind you.

J.R.

In what way, Mama?

ELLIE

Every way.

(beat)

I thought you were right committing Sue Ellen. And I think you were right to fight against the takeover attempt of Jeremy Wendell. I didn't at first... but I do now.

J.R.

Well, that's nice to hear, Mama, but it's a little late for that.

ELLIE

No, it's not. I've decided not to sell my interest in Ewing Oil, and I've convinced Ray and Gary to do the same.

J.R.

In case you hadn't heard, Bobby's ex-wife is going to sell Christopher's share to Wendell.

ELLIE

I heard.

J.R.

Then you must know that it doesn't matter what you do anymore.

ELLIE

What do you mean?

J.R.

I mean that as long as an outsider like Jeremy Wendell owns thirty percent of Ewing Oil, I don't want to be a part of it.

ELLIE

You can't be serious.

(CONTINUED)

J.R.

(very serious)

Are you forgetting what this company is all about? Are you forgetting how hard my Daddy worked to build Ewing Oil so that he would have something to pass on to his family? Has everyone forgotten?

*

ELLIE

But we still own seventy percent of Ewing Oil. It's still our company.

J.R. stands, very agitated.

J.R.

Owning one hundred percent of Ewing Oil made it our company. Owning seventy percent makes us stockholders. Daddy didn't live and die for that and neither will I.

ELLIE

What will you do?

J.R.

(looking at John
Ross)

What my daddy would have done. Start over. This time for my family. For John Ross. And I'm not going to sell him out like my family has sold me out!

*

*

*

J.R. turns and goes, leaving Ellie shocked and saddened. Her house... her life... is getting emptier.

*

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

11 EXT. MEADOWLARK SANITARIUM - DAY

11

Sue Ellen is saying goodbye to her roommate IRENE. Although they haven't known each other long, they have become close. This isn't easy for either one. PATRICIA stands impatiently nearby, holding Sue Ellen's bag.

SUE ELLEN

I'll give you a call tomorrow.

IRENE

No. Don't. Wait a few days.
Forget about us for a while.

SUE ELLEN

Forget about you!
(hugging her;
near tears)
My roommate? My soul mate? You?

IRENE

Me. All of us. Get used to the
big, bad world again.

SUE ELLEN

(chilled)
I'd rather stay here.

IRENE

I know, but it doesn't work that
way.

SUE ELLEN

You sound more ready to leave than
me.

IRENE

In three weeks, I'll be just as
scared as you.

SUE ELLEN

(beat)
How do I thank you?

They hug tightly. Patricia has had enough. She clears her throat, breaking them up.

IRENE

(lying)
I've got to go.

(CONTINUED)

11 CONTINUED:

11

She gives Sue Ellen one final hug of encouragement and turns and leaves. Sue Ellen watches her go as Patricia approaches.

PATRICIA

Before you know it, things will get back to normal, and the big, bad world won't be so bad anymore.

SUE ELLEN

I can't afford to forget this place.

PATRICIA

You can't afford to forget your responsibilities either. You have a husband... and a son.

Sue Ellen faces her mother. She takes her bag and they start to walk to the car.

SUE ELLEN

I saw J.R. and John Ross yesterday. I told J.R. I would be staying with you.

PATRICIA

How did he feel about that?

SUE ELLEN

I only know how I feel about it.

(beat)

I'm going to miss John Ross terribly.

PATRICIA

John Ross can visit us. He can stay overnight or spend weekends with us.

SUE ELLEN

I'd like that.

PATRICIA

(patronizing)

You'll see. We'll work everything out. We always have.

She links her arm through Sue Ellen's and walks on proudly... very sure of herself. Sue Ellen is not so sure.

CUT TO:

12 OMITTED
 &
 13

12 *
 &
 13

14 EXT. PAM'S BACKYARD - DAY

14

CHRISTOPHER and John Ross are playing in the pool. John Ross climbs up the ladder and runs to the diving board. He charges down the board's length and flings his body recklessly into the water... screaming all the way. Christopher comes unglued with excitement, screeching and splashing as loud as he can.

Ellie, who is visiting Pam, watches wistfully. Pam watches Ellie, curiously. ANGELA approaches with fresh glasses of iced tea.

JOHN ROSS
 Grandma, Aunt Pam, watch this!

And he tears down the diving board again and sails into the air... lungs full bore. He hits the surface with a noisy splash. After a few seconds he appears again, and paddles to the side of the pool.

JOHN ROSS
 (continuing)
 How was that one, Grandma?

ELLIE
 Very good, John Ross. Very good.

Angela takes the old glasses and leaves the new.

PAM
 Thank you, Angela.

Pam studies Ellie silently for a beat.

PAM
 (continuing)
 Christopher is so happy John Ross is here.

ELLIE
 Thanks for letting him visit. He misses seeing Christopher.

PAM
 I'll try not to let so much time slip between visits.

ELLIE
 I didn't mean it that way.
 (MORE)

(CONTINUED)

ELLIE (CONT'D)

I know it isn't easy for you to visit Southfork. I just hope that as time goes by, it will become less difficult... even pleasant.

There is a long pause.

PAM

I don't imagine I'd be very welcome around J.R.

Miss Ellie sips her tea.

PAM

(continuing)

Did he tell you that I'm going to sell Christopher's interest in Ewing Oil to Jeremy Wendell?

ELLIE

(sadly)

Actually, Jeremy Wendell told me the other night on the phone.

(beat)

He wanted me to sell my share of Ewing Oil to him, and he also wants to buy Ray's and Gary's.

*
*
*

Pam is beginning to see a bigger picture than she had in the past.

PAM

(surprised)

You aren't going to sell, are you?

ELLIE

No.

PAM

You realize that it wasn't an easy decision for me to make.

ELLIE

Oh, yes. I realize how difficult a decision it was.

PAM

I know J.R. doesn't understand my choice. He hates me for it.

(beat)

I just hope that you don't.

(CONTINUED)

ELLIE

I don't.

PAM

I did what I thought was best for my son.

ELLIE

I know you did. I've always done what I thought was best for mine.

(beat)

But what I thought was right, and what was right, weren't always the same thing.

PAM

What do you mean?

ELLIE

Well, for a long time now, rather than encourage J.R. to hold onto what was rightfully his, I discouraged him. I told him I thought it was a good idea to sell Ewing Oil.

(beat)

I might as well have stabbed him in the back. J.R. can't survive without Ewing Oil.

Ellie takes another sip of tea and trades looks to Pam.

ELLIE

(continuing)

I honestly felt that selling to Wendell would end all the fighting ... all the pain. I thought if we all sold out it would bring us back together as a family. But I was wrong. Instead, J.R. is going to leave Southfork and take John Ross with him.

(looking toward the boys)

Now, I look at our children and I see that they will never be a family. I had always pictured John Ross and Christopher growing up side by side. Running the company the way Jock would have run it. Tough. Honest. I held out hope that they would have accepted and enjoyed their heritage.

(MORE)

*
*
*
*

*

(CONTINUED)

14 CONTINUED: (3)

14

ELLIE (CONT'D)

(beat)

I had faith that they would do things the right way... even where their fathers had failed in the past.

(beat)

I had faith... and I had forgotten about that. I had given up on them without giving them a chance.

(looking right into Pam's eyes)

I didn't trust them to do better than we did. And when I lost that faith... I lost them.

(turning to the boys)

So now, not only is Ewing Oil coming to an end... but the Ewing family, as well.

Ellie watches John Ross help Christopher out of the water and wrap a towel around him. They sit next to each other at the water's edge, talking... sharing secrets and giggling.

Pam watches Ellie silently, sharing her sadness... questioning her own decision.

CUT TO:

15 EXT. SOUTHFORK - ESTABLISHING - NIGHT

15

The house is lit up brightly.

CHARLIE (V.O.)

Oh, Mommy, you look outrageous!

JENNA (V.O.)

Thank you. I think.

CUT TO:

16 INT. JENNA'S BEDROOM - NIGHT

16

Jenna is dressed for the Ball. Charlie is next to her inspecting her... and Charlie was right... Jenna looks stunning.

CHARLIE

Jack is going to die.

(CONTINUED)

16 CONTINUED:

16

JENNA

Charlie, I think it's about time
we had a talk about Jack.

Charlie raises her hand quickly, silencing Jenna.

CHARLIE

(interrupting)

What was that? Did you hear
someone at the front door?

Charlie bolts from the room before Jenna can answer.

JENNA

Charlie...

But she is gone.

CUT TO:

17 INT. UPSTAIRS CORRIDOR - NIGHT

17

Charlie comes steaming out of her mother's room and charges down the hallway. Coming in the other direction is John Ross. Charlie nearly runs him down.

JOHN ROSS

What's wrong?

CHARLIE

You're too young to understand!

John Ross has no idea what Charlie means as she bolts away. He just shrugs his shoulders and goes to his father's room.

CUT TO:

18 INT. J.R.'S BEDROOM - NIGHT

18

J.R. is dressed in his tuxedo, except for his jacket which is lying next to him on the bed. He pulls on a boot as John Ross comes into the room.

JOHN ROSS

Daddy?

J.R.

Come on in, John Ross.

JOHN ROSS

Are you all ready for the Ball?

(CONTINUED)

J.R.

Just about.

JOHN ROSS

I wish I was going with you.

J.R.

So do I, son.

JOHN ROSS

How old do you have to be to go?

J.R.

Well now, I think you still have a few years to wait.

JOHN ROSS

When I'm old enough, will you take me?

J.R. puts his arm around his son.

J.R.

You bet I will. It's something I've always dreamed of.

JOHN ROSS

I'll wear a tuxedo just like you.

J.R.

Okay.

JOHN ROSS

And you can win Oil Man of the Year.

J.R.

Whoa, I don't know about that. You have to be the best there is to win that.

JOHN ROSS

You are the best.

J.R.

So are you, son.

JOHN ROSS

We can win it together.

J.R.

Together? You and me?

(CONTINUED)

18 CONTINUED: (2)

18

JOHN ROSS

Sure. Why not?

J.R.

Why not?

He gives his little boy a big hug. There is determination on J.R.'s face. Why not be the best?

CUT TO:

19 INT. CLIFF'S CONDO - NIGHT

19

Jamie comes sweeping into the living room dressed to the nines. She is not happy. A beat later Cliff comes stomping out of the bedroom following her. He is the reason she is not happy.

CLIFF

Come on, Jamie. I'm sorry. Not another word, I promise.

JAMIE

All you ever think about is "getting" J.R. Ewing.

CLIFF

Tonight's a special night, that's all. I got carried away.

JAMIE

It has nothing to do with tonight. Every night is the same. I should have known from the day I met you. The first time you said hello to me, you asked about Ewing Oil. Face it, Cliff, you are obsessed with destroying Ewing Oil. And that is sick!

CLIFF

(fighting back)

Oh, no. I'll tell you what's sick. J.R. Ewing is sick. He is rotten to the core. He is immoral. Hell, he is amoral. He will do anything and hurt anyone to get what he wants. I can't begin to tell you how many lives he's ruined. And I hate him for that. I want to see him run out of town on a rail. He's the pits!

(MORE)

(CONTINUED)

19 CONTINUED:

19

CLIFF (CONT'D)

And everyone in Dallas knows that,
but no one's willing to do
anything about it.

JAMIE

Except you!

CLIFF

Yes! Me! And I'm made out to be
the bad guy. He's even getting
sympathy from my sister... and
now, from you.

(beat; calmer)

Well, the fact that Wendell is
buying into that company may not
make any difference to you... but
it certainly makes my day.
Because the less power J.R. has,
the safer mankind is.

He turns and goes back into the bedroom. Jamie is
surprised by this. She doesn't know whether to believe
him or not.

*
*
*
*

CUT TO:

20 EXT. PAM'S HOUSE - ESTABLISHING - NIGHT

20

Mark's Zimmer is parked out front. Lights are on in
the living room. There is a gentle KNOCKING SOUND.

*

MARK (V.O.)

Pam? I've been downstairs quite a
while. I was afraid Angela might
not have told you.

*
*
*
*

CUT TO:

21 INT. PAM'S BEDROOM - NIGHT

21

Pam is sitting with her back to Mark, staring into the
fireplace. She is dressed for the Ball and has her
wrap draped across her lap. She snaps out of it...
sort of.

*

*
*

PAM

I'm sorry. I was thinking about
something... I... guess I lost
track of time.

*
*
*
*

(CONTINUED)

MARK

(moving closer)

Must be pretty important.

*
*
*

PAM

(after a long beat)

I considered everything. Stock. Stock options. Cash. Inheritance taxes. Short term gains. Long range returns. Growth potential. Divestitures. Debentures. Everything short of pork belly futures. And I made my decision. And I felt good about it.

(beat)

Then I saw Miss Ellie.

*

MARK

Your decision was a good one.

PAM

Was it? I considered everything but what it would do to the Ewings.

MARK

It's not as if they're broke.

PAM

That's not the point. I considered what each possibility meant to me and to my son. But never what it would do to others.

(beat; disappointed
in herself)

I worry that I may have done that subconsciously, to hurt J.R.

(beat)

And the person I hurt the most was Miss Ellie.

(beat)

She's losing more of her family, and I wonder, if because of me, Christopher's losing more of his, too.

(turning to Mark)

Do I hate J.R. so much that I couldn't do what was right?

*
*

*
*

*

Mark moves forward to her, realizing she is very confused and very disappointed in herself.

(CONTINUED)

MARK

I dislike him as much as you do.
Maybe we were both misled by that
and didn't want to admit it. But
it's not too late to do what you
think is right.

(emphatically)

We went through all this trouble in
the first place so that you could
be happy. If you're unhappy,
change your mind. You're allowed.

Pam looks up, surprised to hear this.

MARK

(continuing)

Change your mind and sell the damn
shares to J.R.... and put all of
this behind us.

(beat)

I'll back you up, either way.

This obviously means a lot to Pam. She is relieved but
still very unsure of what she should do. As she
ponders:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

22 INT. KREBBS' LIVING ROOM - NIGHT

22

The living room lights are on but no one is in the room at the moment. The DOORBELL RINGS.

RAY (O.S.)

I'll get it.

RAY comes out of the bedroom, adjusting the bow tie of his tuxedo on the way.

RAY

(continuing;
to the door)

Coming.

He reaches the door and opens it. The visitor is a hardy, handsome woman. Ray does now know that she is Donna's OB/GYN, DOCTOR AMY ROSE.

RAY

(continuing)

Hello.

AMY

How do you do? Are you Ray
Krebbs?

RAY

Yes, that's right.

AMY

(offering a handshake)
I'm Doctor Rose. Amy Rose.
Donna's OB.

Ray shakes her hand, a little confused by this visit, and welcomes her in with a gesture.

RAY

Doctor. Nice to meet you. Come
in, won't you.

(calling)

Donna!

As Amy comes further into the room, Donna comes out of the bedroom and sees her. At first Donna smiles, then worry crosses her face.

DONNA

Amy? What a nice surprise.

(CONTINUE)

22 CONTINUED:

22

But Amy's expression is not a promising one, and Ray and Donna are immediately on alert.

AMY

I'm sorry to come here so late,
but I tried reaching you several
times earlier today.

DONNA

Please have a seat.
(as she does)
What is it, Amy?

Amy looks from Donna to Ray and takes a deep breath.

AMY

It's the test results from your
amniocentesis. I wanted to
discuss them with you as soon as
possible.

Donna is instantly weak. She sits down. Ray goes to her side, sensing bad news.

AMY

(continuing)
There is an abnormality.

Ray takes a hold of Donna's hand.

DONNA

My baby is sick.

AMY

Not really. Your baby is
technically healthy.

RAY

Then, what's wrong? What is the
abnormality?

AMY

Your baby has Down's Syndrome.

Ray cannot look at Donna or the Doctor. His hand goes reflexively to his mouth to stifle an impulse to cry.

DONNA

(quietly trying to
comprehend)
Down's Syndrome.

Her hand slides to her abdomen as if protecting her baby. She closes her eyes.

DISSOLVE TO:

23 EXT. DALLAS CITYSCAPE - NIGHT (STOCK) 23

The city has come alive under a cooling, Texas sky graced with a bright, Texas moon.

DISSOLVE TO:

24 EXT. GRAND BALLROOM - ESTABLISHING - NIGHT (STOCK) 24

A clutch of glamorous party-goers flow happily from their limos to the doorways into the vast Grand Ballroom.

CUT TO:

25 INT. GRAND BALLROOM - NIGHT 25

The Ball is in full swing. The ORCHESTRA plays loudly and the dance floor is crowded with couples. Even though this is a black tie affair, the mood is loose and gay. The room is decorated in festive, pale colors, and the tables are highlighted with bursts of fresh flowers.

Cocktail waiters and waitresses crisscross the room doling out the champagne... and anything else one would want to drink.

Near the entrance, the Ewing party works its way into the room.

As they are lead by a hostess in the direction of their table, J.R. catches sight of the Barnes' table, where Cliff, Pam, Jamie, Mark and JEREMY WENDELL are seated. He stares at Pam. *

J.R.

Hmmm. I have seen my enemy.

26 OMITTED 26 *

27 THE BARNES' TABLE 27

While Cliff and Wendell chatter and Jamie picks at some caviar, Pam meets J.R.'s stare with one of her own. It makes her very uncomfortable, but she tries not to collapse.

JAMIE

Beluga. What a horrible name for food. Sounds like that actor who always played Dracula.

(CONTINUED)

27 CONTINUED:

27

Pam isn't listening. So Jamie continues to talk to herself.

JAMIE

(continuing)

Of course, how do you make fish eggs sound pretty?

Pam finally turns from J.R. and looks to Jamie, catching only the last few words she's said.

PAM

Hmm? I'm sorry...

JAMIE

Nothing.

Jamie shovels more caviar into her mouth. Pam looks back in J.R.'s direction. He has moved on to his table.

28 THE EWING TABLE

28

As the family seats itself, MARILEE STONE and JORDON LEE come up to J.R. before he sits. Ellie watches their conversation with interest. *

JORDON

J.R., how are you?

J.R.

Jordon. Marilee. Just fine thank you. How is the Cartel tonight?

MARILEE

Wondering.

J.R.

About?

JORDON

You.

MARILEE

And Jeremy Wendell.

J.R.

I guess you know that Barnes woman is selling Bobby out. *

MARILEE

We're surprised you let that happen.

(CONTINUED)

J.R.

I admit I tried to stop her. And at first I was very upset when I couldn't.

JORDON

You're not now?

J.R.

I consider it a blessing in disguise. I've been wanting to break out on my own for a long time now.

MARILEE

Start a new company?

J.R.

Brand new.

JORDON

Alone?

J.R.

Alone. No partners. No shareholders. No one to answer to but myself.

JORDON

And sell your interest in Ewing Oil?

J.R.

That's what I'm thinking.

MARILEE

To whom?

J.R.

Make me an offer.

MARILEE

You're serious.

J.R.

Jeremy Wendell can buy as much of the company as he wants... everything except the name... because that's mine. And next year at this time, there will be a new Ewing Oil, bigger and healthier than it's ever been. There's always a silver lining.

(MORE)

*
*
*

(CONTINUED)

28 CONTINUED: (2)

28

J.R. (CONT'D)
 Now, if you all will excuse me,
 I'm going to have a dance.

He bends to his mother's ear.

J.R.
 (continuing)
 Mama, may I have the honor of your
 first dance tonight?

Ellie accepts and walks off with J.R. Marilee and
 Jordon watch them go. *

JORDON
 He seems to be taking it very
 well. *

MARILEE
 He's dying inside. *

JORDON
 How can you say that?

MARILEE
 Are you kidding?

She moves off into the direction of the Barnes'
 table. Jordon follows her. As they approach the
 table, Cliff rises with expectation, greeting them
 warmly. Too warmly.

29 THE BARNES' TABLE

29

Cliff spreads his arms magnanimously.

CLIFF
 Marilee. Jordon. Join us, won't
 you?

MARILEE
 Hello everybody.

JORDON
 Cliff. Everyone.

MARILEE
 Jeremy, congratulations on your
 latest acquisition.

WENDELL
 (looking to Pam)
 Thank you.

(CONTINUED)

29 CONTINUED:

29

CLIFF

It's great, isn't it?

Cliff is high and Pam observes this uncomfortably.

MARILEE

(to Pam)

You must have found severing your ties with the Ewing family very difficult.

CLIFF

No. No. It would have been much more difficult to refuse Jeremy's offer.

MARILEE

I meant because of Bobby and all.

Mark flinches uncomfortably. *

PAM

(unsettled)

Yes. It was difficult.

Jamie doesn't like this conversation.

JAMIE

Come on, Cliff. I want to dance.

CLIFF

Not now.

JAMIE

(pulling him away)

Now.

He is led away reluctantly.

JAMIE

(continuing)

I want to do dips.

CLIFF

Dips?

As we FOLLOW THEM to the dance floor, we DISCOVER J.R. and Ellie dancing. Ellie is far away.

30 DANCE FLOOR

30

J.R. notices that Ellie is in a mild trance.

(CONTINUED)

30 CONTINUED:

30

J.R.

Concentrating on your box step?
Or are you simply somewhere else?

ELLIE

Sorry.

(beat)

I was wondering if this will be
the last time we come to the Oil
Barons' Ball as a family.

J.R.

Maybe some things are better left
behind.

Suddenly he spots a woman across the room who, from
behind, looks very much like Mandy. She is talking to
a couple of handsome men. He keeps his eye on her,
discreetly.

ELLIE

Are you sure of what you're doing?

J.R.

My mind is made up, Mama.

Ellie believes him, sadly.

31 J.R.'S POV

31

The woman he is watching turns around and makes eye
contact with him. It is MANDY. J.R.'s heart skips a
beat. At that moment, Clayton steps up and taps J.R.
on the shoulder. He jumps.

CLAYTON

Easy, there. Didn't mean to sneak
up on you like that, but I'm
getting jealous.

J.R. graciously steps back, allowing Clayton to dance
with Ellie. He tries to keep his eye on Mandy.

J.R.

Well, I can't say that I blame
you. Thank you, Mama. You two
enjoy yourselves. I think I'll
catch some fresh air.

He leaves them as they sort of twirl away.

(CONTINUED)

CLAYTON

Have I told you tonight that I love you?

ELLIE

Yes. But tell me again.

He leans into her and whispers in her ear. She smiles and holds him tightly as they continue to dance lightly around the floor.

As J.R. goes off in search of Mandy, and Clayton and Ellie dance on, we see the mysterious Sydney Parrish in the near background. She is observing the goings on with great interest. *

She takes a slow walk past the dancers, including Jack and Jenna. As she passes Jack, she slows, almost to a stop and looks directly at him. He returns the look and smiles politely, not knowing who she is. She smiles at him and then walks away without a word. Jack looks at Jenna, but she has not seen any of this. He can't help but notice that her thoughts are elsewhere.

JACK

Would you rather sit down?

JENNA

(surprised)

No. Would you?

JACK

Your heart doesn't seem into it.

JENNA

I was looking around for Donna and Ray. I'm surprised they're so late.

JACK

They might have changed their minds about coming.

JENNA

I don't think so. I was with her this afternoon and I sensed she was looking forward to tonight very much.

JACK

Why don't you give them a call?

(CONTINUED)

31 CONTINUED: (2)

31

JENNA
 (shrugging it off)
 Nah, that's silly.

JACK
 Calling isn't silly. Worrying is.

JENNA
 (beat)
 You're right. Maybe I will.

JACK
 I think the phones are this way.

And he dances her off in the direction of the phones. As we SWING WITH THEM, we pick up Sue Ellen and Patricia entering the room. Sue Ellen looks absolutely spectacular.

As they cross the room, people from different groups eye her. Sue Ellen is aware of people staring at her... she is as she predicted, the fish in a bowl. Patricia walks proudly beside her, holding her arm for moral support. She guides them past the Ewing table just as Ellie and Clayton come off the dance floor. *

32 EWING TABLE

32

It is impossible to pass by without saying hello. Sue Ellen screws up her courage. *

PATRICIA
 Hello, everyone.

ELLIE
 Hello Patricia. Hello Sue Ellen.

Clayton rises and takes Sue Ellen's hand.

CLAYTON
 Sue Ellen. You look wonderful. I can't tell you how happy I am that you're here.

SUE ELLEN
 Thank you, Clayton. It's nice to see everyone.

ELLIE
 This is the surprise of the evening. The highlight. Join us. *

(CONTINUED)

PATRICIA

Well, we do have seats somewhere around here...

CLAYTON

Nonsense. You'll sit here with us.

Pam comes over from her table.

PAM

Sue Ellen.

SUE ELLEN

Pam. How are you? Have you been okay?

Pam, and everyone else, is surprised by Sue Ellen's generosity... that with all she's been going through, she hasn't forgotten what Pam's been going through.

PAM

Me? I'm fine. Just fine. Look at you!

SUE ELLEN

I got your letter. It meant a lot.

PAM

It was the least I could do. I'm so glad you came tonight.

SUE ELLEN

I have to admit I'm a little nervous.

PATRICIA

I told her there was nothing to be nervous about.

Everyone looks at Patricia... of course she has a lot to be nervous about.

ELLIE

You're with us. That's all that matters.

PATRICIA

There, you see? What did I tell you?

ELLIE

Pam, visit a while.

(CONTINUED)

32 CONTINUED: (2)

32

PAM
(hesitating)
Well...

SUE ELLEN
Just a minute.

PAM
Alright.

PATRICIA
I don't see J.R.

As they settle in, Sue Ellen can't help but scan the room for J.R., too. He is nowhere in sight.

CUT TO:

33 INT. BALLROOM ANTEROOM OR BALCONY - NIGHT

33

CLOSE on J.R. and Mandy kissing. Deeply. After a beat we WIDEN to find them apart from the party, sharing a very private conversation. They pull themselves apart.

J.R.
Lord, I missed you.

MANDY
No more than I missed you. That's why I had to risk coming here tonight to see you.

J.R.
Where did you run off to?

MANDY
It doesn't matter where I went. What matters is that I'm back... if you'll have me. Anyway you want.

J.R.
Anyway?

MANDY
I won't make any demands. Whatever happens, happens. Including your life with Sue Ellen. I'll be your girlfriend. I'll be your mistress. I'll be your wife, or I'll be anything in between. Because anything is better than nothing.

(CONTINUED)

33 CONTINUED:

33

J.R.

You don't have to worry about Sue Ellen. She doesn't live at Southfork anymore. As a matter of fact, I may not be there too much longer myself. From this point on...

MANDY

(putting her finger
to his lips)

No promises. Let's just take things as they come.

He pulls her to him again and they kiss passionately.

CUT TO:

34 INT. BALLROOM - DANCE FLOOR - NIGHT

34

Pam and Mark are enjoying a dance. She is very comfortable in his arms.

MARK

You know what I hope?

(beat)

I hope when all the dust has settled around here... I hope we can get the hell out of this city for awhile. Far away. Where we can be alone. No oil business. No research centers. No nothing.

PAM

(likes what she hears)

Mmmmmmm.

MARK

Slow everything down... take a cabin somewhere high on a mountain... looking down on forests... hold you in my arms like this... and dance... to our own music... to the music of the wind...

Pam is smiling when we:

*

CUT TO:

*

Cliff is waiting for Jamie when J.R. comes by on his way from his rendezvous with Mandy.

CLIFF

Well, J.R.! I've been looking for you. I wanted to be the first to tell you how happy I am that Pam decided to sell to Wendell. I feel great!

J.R.

What do you feel great about? The fact that she finally did something you could never do?

CLIFF

Oh?

J.R.

Course that's not saying much.

CLIFF

Well how would you like the truth of the matter?

Jamie comes out of the powder room unseen by Cliff.

CLIFF

(continuing)

I was behind this from the start. Not only did I help engineer all of this, but as Jeremy will tell you, the plan has always been for me to become the new Chief Executive Officer!

Jamie is shocked by this revelation. It contradicts everything he's been telling her. J.R. eyes a large pastry on a dessert table. He looks from it, to Cliff, and back to it again. His hand is itching to smash it into Cliff's face.

CLIFF

(continuing)

Stick around, J.R., I'm going to enjoy being your boss.

J.R. resists the urge to cream puff him. He decides to leave.

J.R.

That'll never happen, Barnes.
(MORE)

(CONTINUED)

J.R. (CONT'D)
 With you, Wendell's got a real
 mess on his hands. And that's
 sure going to make my life
 happier. You two deserve one
 another.

As J.R. leaves, Cliff gloats. But Jamie attacks from
 the blind side.

JAMIE
 How could you!?

CLIFF
 (surprised)
 What? What do you mean?

JAMIE
 You lied to me! Don't tell me
 that you're doing all of this for
 the good of mankind!

CLIFF
 Jamie, calm down.

JAMIE
 This has nothing to do with
anything except your screwed up
 obsession with beating J.R.!! You
 liked to your sister! You sold
 her out for power. How could you
 do that? How long will it be
 before you do that to me? Or have
 you already?! You're as bad as
 J.R! You're worse!

She reaches down to the pastry and picks it up and
 smashes it into his face. She storms away. Cliff
 wipes the cream off of his face and attempts to make
 light of what just happened as a couple pass by.

CLIFF
 (through a shit-
 eating grin)
 Isn't she something?

CUT TO:

Jack is standing around when Jamie comes up to him
 still upset from yelling at cliff.

(CONTINUED)

36 CONTINUED:

36

JACK
Hey, sis. What is it?

JAMIE
Can I stay at your place tonight.

JACK
(so that's it)
Sure.

She storms off as quickly as she stormed in.

JAMIE
(over her shoulder)
Thanks.

He watches her go as Jenna comes up behind him.

JACK
Sure.

JENNA
Jack, would you take me home? *

He turns to see that she, too, is upset.

JACK
Right now?

JENNA
Please.

He's smart enough to see that she doesn't want to answer any questions right now.

JACK
Come on.

He takes her by the arm and leads her away, past J.R. who is on his way back to the Ewing table.

37 EWING TABLE

37

J.R. comes up to the table, in a not so happy mood, and sees Sue Ellen for the first time. The last person in the world he wants to see or deal with tonight. They stare at each other for a long, uncomfortable moment. Everyone else at the table is very tense.

SUE ELLEN
Hello, J.R.

(CONTINUED)

37 CONTINUED:

37

J.R. looks at her... then everyone else. Then he turns and leaves without saying a word. It is a terrible moment for Sue Ellen. She keeps a stiff upper lip as the rest of the group try not to look at her.

She is hurt and confused, as we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

38 EXT. SOUTHFORK - ESTABLISHING - NIGHT 38

A few lights are lit, but not many. Smoke drifts out of the chimney upward into a windless sky.

CUT TO:

39 INT. SOUTHFORK LIVING ROOM - NIGHT 39

The room is illuminated by the fire in the fireplace, which Jack is stoking. Jenna watches him from a nearby armchair. They are in a contemplative mood. She has her shoes off. He has his jacket and tie off.

JACK

You're sure you don't think we should go over? They might just want to talk.

JENNA

Ray said they really wanted to be alone... sort out their thoughts.

JACK

I wish there were something we could do.

He finishes stoking the fire and backs off a bit, sitting on the floor near Jenna's chair. They sit and stare for a while.

JENNA

I think of Charlie. How lucky I am. She's so beautiful... and so normal.

JACK

That's it isn't it? What you pray for.

JENNA

When you think of all the things that can go wrong, yes. You pray.

JACK

All the things that can go wrong and you never figure will.

INTERCUT with:

40 INT. KREBBS' LIVING ROOM - NIGHT

40

Ray is sitting in front of the fire. Donna is in a chair. They are very quiet, and one gets the sense that they have already had one or two good cries. Donna's eyes are still slightly red and puffy. They are tired and getting uptight.

RAY

I wonder what the odds were.

DONNA

What difference does it make.

RAY

I'd just like to know, that's all. No reason.

DONNA

There are no odds anymore.

(beat)

Just facts.

RAY

Some facts.

(poking the fire)

Some damn facts!

Jack take a sip from his drink and stares into the fire.

JACK

What are they going to do?

JENNA

Do?

JACK

I mean, you said they have the option of ending the pregnancy.

JENNA

They're going to meet with their doctor again tomorrow. I suppose they'll discuss that as one of the alternatives.

JACK

(rhetorically)

How does a mother make that choice?

Jenna just looks at him and shrugs. She can't imagine the pain Donna and Ray must be going through now.

(CONTINUED)

40 CONTINUED:

40

Ray has turned to Donna, confronting her and the tough issue.

DONNA
(incredulous)
Start over?

RAY
(uptight)
There's no reason why we shouldn't.

DONNA
Isn't this baby enough of a reason?

RAY
You can get pregnant again.

DONNA
Damn it! I'm pregnant now! There is a baby inside of me who's five months old!

RAY
That baby is very sick!

DONNA
That baby is alive!

RAY
You call it alive! They call it "seriously abnormal"! Let's face it!

DONNA
(flinching)
Stop it! I don't want to hear this!

RAY
(angry at everything)
Down's Syndrome! Go ahead, say it! Down's Syndrome!

DONNA
(bolting)
Stop it! Stop it!

She gets up and runs from the room into the bedroom. Ray is more frustrated than ever. He throws the poker into the fire, and really gets it off his chest.

(CONTINUED)

RAY
(screaming)
Damn it! Damn it!

Jenna has moved closer to the fire and Jack. Their faces glow.

JENNA
They're going to need every bit of strength they have. *

JACK
They're going to need us, too.

JENNA
But not a word to anyone else.
Ray was adamant about not telling the rest of the family yet.

JACK
I'm not sure I understand that, but I'll respect their decision. I guess they know what they're doing.

After a long beat, CLOSE on Jenna.

JENNA
I don't know what I'm going to say to her.

CUT TO:

41 INT. DONNA'S BEDROOM - NIGHT 41

CLOSE on Donna lit by the moonlight crossing her bed. She is staring into the night through watery eyes.

CUT TO:

42 EXT. GRAND BALLROOM - ESTABLISHING - NIGHT 42

MUSIC carries over into the Texas night as we ESTABLISH where we are.

CUT TO:

43 INT. GRAND BALLROOM - NIGHT 43

Everyone seems to be having a good time. J.R. is off to one side with Mandy. *

(CONTINUED)

43 CONTINUED:

43

MANDY

I see I'm not the only surprise visitor you've had tonight.

J.R.

Don't let her throw you.

MANDY

I'm okay if you're okay.

J.R.

I'm great.

J.R. brushes her face affectionately with his hand.

CUT TO:

44 EWING TABLE

44

Patricia watches J.R. and Mandy's interplay. She focuses on Mandy and sizes up her daughter's competition.

CUT TO:

45 BARNES TABLE

45

Pam is getting fidgety. She is not having a good time.

MARK

You okay?

PAM

No. I can't wait to get home.

MARK

We promised Cliff we'd meet him at the Tuxedo Club after the award ceremony.

PAM

Oh, no...

MARK

We'll make it short and sweet.

CUT TO:

46 THE PODIUM

46

As the ladies and gentlemen of the head table settle down, Jordon Lee gavels the room to order. *

JORDON *

Ladies and gentlemen, if I may have your attention, please.

The room gradually quiets.

JORDON *

(continuing)

Thank you. Now that we all have full stomachs and tired feet, it's time to announce this year's winner of the award as Oil Man of the Year.

A wave of anticipation travels the room.

JORDON *

(continuing)

As you all know, Punk Anderson was unable to attend tonight. Therefore, presenting the award in his stead will be last year's Oil Man of the Year, Weststar's Jeremy Wendell.

47 BARNES TABLE

47

A hardy round of applause for Wendell as he rises and goes to the podium.

48 EWING TABLE

48

Polite applause from all. It could not be a worse choice for them. J.R. is anxious about the award.

49 PODIUM

49

Wendell makes his way to the microphone and acknowledges the applause.

WENDELL

Thank you very much. I am honored to announce this year's winner. I must tell you that as the outgoing Oil Man of the Year, it has been a very special twelve months for me, and I want to thank you again for that wonderful honor.

(CONTINUED)

49 CONTINUED:

49

Gentle applause.

WENDELL

(continuing)

So, without further ado, why don't we find out who the blue ribbon panel has secretly voted as this year's honoree. The envelope please.

*
*
*

A man comes out and hands Wendell a sealed envelope. Wendell tears it open to the audience's delight.

WENDELL

(continuing)

Thank you. I love surprises.

(tearing it)

Here we go.

(reading)

Well. Ladies and gentlemen, the winner of this year's award as Oil Man of the Year...

*

He lowers the card and looks to the Ewing table.

WENDELL

(continuing)

is given, posthumously, to Bobby James Ewing.

50 EWING TABLE

50

There is delight on J.R.'s face. His campaign paid off. He applauds loudly. As does the rest of the room. Ellie is touched by the award.

51 BARNES TABLE

51

Pam is suddenly overwhelmed by the emotion of the moment. It is hard for her. Mark cannot help feel uncomfortable at what he sees. Cliff tries not to overreact.

52 PODIUM

52

Jordon taps the gavel for order and steps up to the microphone.

*
*

(CONTINUED)

52 CONTINUED:

52

JORDON

At this time, the committee would like to ask Bobby's mother, Mrs. Ellie Ewing Farlow, to come up and accept this award in his behalf.

*
*

53 EWING TABLE

53

Ellie doesn't want to go, but J.R. and Clayton urge her.

CLAYTON

It's for Bobby. Give 'em hell.

As Ellie rises and crosses the floor, applause accompanies her.

54 BARNES TABLE

54

Pam is very touched by all of this. It is hard for her to control herself. She applauds with everyone else.

Cliff and Mark shrug. They can do nothing but go along.

55 PODIUM

55

As Ellie comes to the microphone, Wendell hands her the award. People in the room start to stand... giving her a standing ovation.

56 AROUND THE ROOM

56

as the standing ovation builds. Louder.

57 EWING TABLE

57

Everyone is on his or her feet, proudly applauding.

58 BARNES TABLE

58

Because it is expected of them, they, too are on their feet. Pam is coming a little unglued. She realizes this ovation is as much for Bobby as anyone else.

59 PODIUM

59

Ellie acknowledges the ovation by raising her hands and asking for quiet. The crowd slowly complies.

ELLIE

Thank you. I am very moved by your generosity. I wish I were down there with you, applauding loudly for Bobby, too.

60 BARNES TABLE

60

ON Pam, who is having a difficult time holding on.

61 PODIUM

61

ELLIE

(continue)

This award means a lot to me... to my family. It would have meant a great deal to Bobby, as you know.

(beat)

I don't know if he had many enemies in this business. I know he had an awful lot of friends. Because I believe he worked with a strong code of honor. His own. And he set standards for himself that others never dreamed.

(beat)

I am happy you have remembered him. But I am worried that someone who meant more than anyone to him, will not. That someone is his son, Christopher.

62 BARNES TABLE

62

CLOSE on Pam, listening intently.

63 PODIUM

63

ELLIE

(continues)

It would be a shame, if all that Bobby lived for, died with him. If he could not pass on to his son, as Jock had to Bobby, those things that were important to him... honesty... hard work... a deep faith in other men... and an uncompromising love for his family.

CUT TO:

64 BARNES TABLE

64

Pam and Ellie seem to be having a special communication.

65 PODIUM

65

ELLIE

(continues)

To protect that legacy, I would like to ask your permission to pass this award on to his son... so that he may never forget who his father was and what he stood for... not just in our oil business... but what he stood for as a man.

(beat)

Perhaps it will encourage him someday to follow in his father's footsteps.

The audience approves the notion with APPLAUSE.

ELLIE

(continuing)

I'd like to ask Pamela Barnes Ewing to come up here and accept this on behalf of her and Bobby's son, Christopher Ewing.

*

The crowd heartily APPLAUDS.

66 BARNES TABLE

66

Minor shock. Cliff and Wendell are annoyed by this. Mark can only encourage Pam to get up and accept it. Pam is nervous and unsure. Mark helps her up.

MARK

It's only right.

As Pam gets up and crosses to the podium we see,

67 THE EWING TABLE

67

J.R. is fit to be tied. The award he campaigned for is winding up in the hands of a Barnes.

68 PODIUM

68

Pam crosses to Ellie and gives her a hug.

(CONTINUED)

68 CONTINUED:

68

They stand there, looking into one another's eyes as if no one else were in the room. Ellie hands her the award and leaves. Pam takes hold of the microphone and scans the room. She sees Mark and Cliff and Wendell and J.R.

PAM

There is a great deal of wisdom in what Miss Ellie has said here tonight. I guess that's where Bobby got his from. *

(beat)

It is only right that Bobby's son should have this award to keep. It will remind him forever of his father's achievements. His business expertise. His standing in the oil community.

(beat)

And that is good...

(beat)

But that may not be enough. Remembering his father is one thing. *

(beat)

Understanding his father's heritage is quite another. It is something he must do. *

There is a MURMUR around the room. Speculation abounds.

69 BARNES TABLE

69

Cliff doesn't know what she's getting at but he knows it's not good. Mark is subdued.

70 EWING TABLE

70

J.R. is hanging on to every word.

71 PODIUM

71

PAM

(continues)

As most of you know, it has been my intention to sell Christopher's interest in Ewing Oil to Weststar.

(MORE)

(CONTINUED)

71 CONTINUED:

71

PAM (CONT'D)

(beat)

But, I've slowly come to the realization, that if I did that, I might not be doing what Bobby would have wanted done. Because Bobby always said, Ewing Oil and the Ewing family were inseparable.

(beat)

Working with his family is something our son has a birthright to. I don't want to take away his chance to follow in his father's footsteps. To honor him by emulating him. To carry the torch, so-to-speak. To work beside you, as Bobby had.

*
*
*
*
*
*
*

CUT TO:

72 BARNES TABLE

72

Cliff is doing a slow fade as the rest of the room begins to get the drift of Pam's speech. Wendell could kill him.

73 PODIUM

73

PAM

(continues; looking at Mark and Cliff and Wendell)

With apologies to those that may not understand this change of heart... I cannot... and will not sell my son's shares of Ewing Oil to Weststar.

*
*
*

The place comes unglued. There is chaos. Pam leaves the podium in a rush to get back to her table and get home.

74 BARNES TABLE

74

Wendell is dumbfounded. For Cliff, this has simply been one of the worst nights of his life. Mark leaves the table on his way to get to Pam.

75 EWING TABLE

75

A celebration. This means the family is intact. J.R. bolts in Pam's direction.

J.R. catches up to Pam a step before Mark does. A small crowd gathers around them.

J.R.

Well, I have to admit in front of God and everyone else here, that what you've done here tonight will be remembered as a wise and historic decision.

Mark moves next to Pam.

PAM

I'm surprised to hear you say that. But, I'm happy to hear you say that, too.

J.R.

No one is happier than I am, Darlin'. I'll have my lawyers contact your lawyers right away to close the deal. *

PAM

Deal?

J.R.

For Christopher's share. *

PAM

J.R., when I said I wasn't going to sell those shares to Wendell, I didn't mean I was going to sell them to you.

This causes some confusion. The air is still.

J.R.

I don't understand? *

PAM

It's simple. I'm not selling them at all. From now on... it's you and me. I'll be seeing you in the office... partner. *

Mark's face clouds over. This is not the decision he can live with.

J.R. is shocked. The last person in the world he wants for a partner is that Barnes woman. On his surprise, we:

FREEZE FRAME.

FADE OUT.

END OF EPISODE