

DALLAS



D r e h b u c h

„Cuba Libre“ (#127)

„Reise ins Ungewisse“ (#120)

Dallas Fan Club Stuttgart 1991

Episode #127

DALLAS

„CUBA LIBRE“

#171124

by

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FINAL DRAFT

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DALLAS

"Cuba Libre"

SETS

EXTERIOR:

SOUTHFORK (STOCK)
Pool Area

EWING OIL BUILDING (STOCK)

RAY KREBBS' HOUSE (STOCK)

SOUTH OF FRANCE (STOCK)

BEACH HOTEL IN SOUTH OF FRANCE

SAN JUAN, PUERTO RICO (STOCK)

OFFICE BUILDING IN SAN JUAN

CATTLEMAN'S CLUB (STOCK)

HOLLY HARWOOD'S HOUSE (STOCK)

FAIRVIEW HOTEL

JOSE MARTI AIRPORT, CUBA

INTERIOR:

SOUTHFORK
J.R./Sue Ellen Bedroom
Living Room

EWING OIL
Bobby's Office
Reception Area
Secretaries' Area
J.R.'s Office

RAY'S LIVING ROOM

TROTTER HOUSE IN KANSAS

BEACH HOTEL IN SOUTH OF FRANCE
Entry
Lobby
Coffee Shop

J.R.'S HOTEL ROOM IN PUERTO RICO

HOLLY HARWOOD'S BEDROOM

CATTLEMAN'S CLUB

FAIRVIEW HOTEL
Katherine's Hotel Suite
(Re-Dress of Pam's)

RATHER POSH RESTAURANT

CUSTOMS HALLWAY AND BUILDING (Cuba)

BARREN ROOM

JAIL CORRIDOR

DALLAS
"Cuba Libre"

CAST

BOBBY EWING	RICHARD McINTYRE .
PAMELA EWING	GARCIA
J.R. EWING	ANDREW FORREST
ELLIE EWING	WAITER
SUE ELLEN EWING	JORDAN LEE
LUCY EWING	ELLIOT
RAY KREBBS	CUBAN GUIDE
CLIFF BARNES	JOE
DONNA KREBBS	PETE
AFTON COOPER	ARNOLD
CLAYTON FARLOW	CUBAN ARMY OFFICER
MICKEY TROTTER	MR. SPERRY
KATHERINE WENTWORTH	JEANNIE (WAITRESS)
PUNK ANDERSON	
HOLLY HARWOOD	
MARK GRAISON	
PHYLLIS	
SLY LOVEGREN	
LIL TROTTER	
MARIA	
MAVIS ANDERSON	
KENDALL	

DALLAS

"Cuba Libre"

Chronology

SCENES	1 through 19	Day 1
	20 through 28	Night 1
	27 through 34	Day 2
	35 through 49	Night 2
	50 through 61	Day 3
	62 through 64	Day 3 / Night 3

DALLAS

"Cuba Libre"

ACT ONE

FADE IN:

1 EXT. SOUTHFORK - ESTABLISHING - DAY 1

We HOLD FOR TITLES as Bobby's car drives out the gate and down the road. Then CAMERA MOVES IN toward J.R. and Sue Ellen's bedroom window.

2 INT. J.R. AND SUE ELLEN'S BEDROOM - MORNING 2

J.R. is on the phone. He is dressed except for his vest and jacket... he has decided that honey will get him to Cuba faster than a big stick.

J.R.

Yes, Mister Garcia, I know it's been a long time. I can see that I was very hasty before... I definitely think we should meet in person.

INTERCUT:

3 INT. GARCIA'S OFFICE IN PUERTO RICO 4

GARCIA is on the phone.

GARCIA

I would be only too happy to meet you, Senor Ewing... Perhaps you can arrange to visit my country?

J.R.

Matter of fact, senor, I booked myself on a flight to San Juan this very day.

GARCIA

Splendid... And I'm sure when we have time to talk, you will see that my fee for arranging the release of your funds from Cuba is more than reasonable.

(CONTINUED)

J.R.

Nothing I'd like better than to discuss that with you... I know just where your office is located, I'll grab a cab at the airport and meet you there...

GARCIA

Until then, senor...

J.R.

Until then.

He hangs up. In the b.g., SUE ELLEN has come out of the bathroom. She is still in her dressing gown. The thought of the lipstick mark on his collar still strong on her mind.

SUE ELLEN

You're going to Puerto Rico?

He turns and sees her, nods, then goes to where his vest and jacket are.

J.R.

Just a real quick trip down and back...

SUE ELLEN

Why Puerto Rico?

J.R.

Fella down there holds the key to a lot of money that Ewing Oil could use.

SUE ELLEN

Will you be back tonight?

J.R.

If all goes well, I'll try to be!

Beat, he looks over at her. She seems preoccupied.

J.R.

(continuing)

You want to come on down with me?

SUE ELLEN

No... thank you. I have some things I have to do.

(CONTINUED)

3 CONTINUED: (2)

3

By now J.R. has finished dressing. He goes to her.

J.R.
All right, darlin'... I'll bring
you home something real pretty.

SUE ELLEN
(cool)
Don't bother.

J.R.
Something the matter, darlin'?

She decides to hold off before she gets into it with
him.

SUE ELLEN
No... I'm sorry... You have a
good flight.

He comes over, gives her a peck on the cheek.

J.R.
See you tonight...

He goes. We HOLD on Sue Ellen. She hopes she is
wrong about what she is thinking.

4 EXT. EWING OIL - ESTABLISHING - DAY

4

5 INT. BOBBY'S OFFICE - DAY

5

BOBBY is staring off into space... Nothing seems to
be going right. Then the INTERCOM BUZZES. He reaches
over, hits it.

BOBBY
Yes, Phyllis?

PHYLLIS (O.S.)
Miss Katherine Wentworth and a
Mister Forrest are here.

Bobby brightens up.

BOBBY
Show them in.

He gets to his feet, moves toward the door and gets
there as it opens. PHYLLIS shows in KATHERINE and
MR. FORREST.

(CONTINUED)

5 CONTINUED:

5

BOBBY

(continuing)

Katherine, good morning...

Katherine gives him a peck on the cheek.

KATHERINE

Good morning. Bobby, this is Andrew Forrest... Bobby Ewing.

They exchange hellos and handshakes.

KATHERINE

(continuing)

Andrew is with Wentworth Industries in Houston... I asked him to fly up and meet with you. I couldn't explain what you needed.

BOBBY

Well, come in, please...

They decline.

BOBBY

(continuing)

I appreciate your coming up here. I really do need help.

FORREST

Perhaps if you can tell me what the problem is I can help. I know you've been drilling on the North Slope... Or at least trying to. According to Miss Wentworth, you seem to be sitting on a huge pool of low sulphur crude that you can't get to.

BOBBY

That's it exactly. They tried the artificial diamond drill bit... But, no go, it just won't work in the kind of hard rock and frost conditions we're up against.

FORREST

So what you're really after is a new drill bit...

(MORE)

(CONTINUED)

FORREST (CONT'D)

One that will work in the extreme conditions that you're encountering.

BOBBY

I have my people trying everywhere ... I know there are prototypes being worked on... But you know most research and development people won't let you near anything 'til it's proven.

KATHERINE

I thought if anyone knew what the company was working on, it would be you, Mister Forrest.

FORREST

Perhaps you ought to talk to Preston over at Tool and Die... If other companies have the drill bits in development, I'm sure he will too.

KATHERINE

I'll do that... I mean, I am one of the owners.

FORREST

Wouldn't hurt to remind him of that. As Mister Ewing says, R and D people are a tight-mouthed group.

He rises.

FORREST

(continuing)

If there's nothing else, I think I'll head back to Houston.

BOBBY

Thank you. I really appreciate the suggestion.

FORREST

I hope something comes of it.

(beat)

Miss Wentworth.

He goes.

(CONTINUED)

KATHERINE

I'm going over to Tool and Die right now and talk to Mister Preston... If they have something, I'll get it.

BOBBY

(a smile)

Hey... slow down. Before you run off and save my company, I'd like to talk for a minute.

Katherine brings herself up short, smiles back at Bobby.

KATHERINE

You're right... It's just that I'm really excited that I may be able to help you.

BOBBY

And I'm very grateful... But since you are the official baby-sitter, I'd like to know how my son is.

KATHERINE

Adorable... I really love him...

(beat)

I just don't know how Pam could...

BOBBY

... Run off and leave him?

KATHERINE

No... I didn't mean that. Look, I shouldn't have said anything. I understand her reasons.

BOBBY

That puts you one up on me... Have you talked to her since she left?

KATHERINE

No. She did call and talk to the nurse though.

BOBBY

Look, when I get through tonight, I'm going to stop by the hotel and pick Christopher up and take him to Southfork with me.

(MORE)

(CONTINUED)

5 CONTINUED: (4)

5

BOBBY (CONT'D)

If Pam's gone, there's no reason
for me not to be with him every
chance I get.

KATHERINE

All right... I'm going to see
Mister Preston right now. Then
I'll see you at the hotel tonight.
I'll have Christopher all ready
for you. 'Bye.

BOBBY

See you tonight.

She goes. Bobby looks after her...She is a terrific
lady.

6 EXT. KREBBS HOUSE - ESTABLISHING - DAY

6

Only Donna's car is parked in the driveway. Now we
hear the PHONE start to RING.

7 INT. KREBBS LIVING ROOM - DAY

7

SHOOTING PAST the phone... it is RINGING.

DONNA (O.S.)

I'm comin'... Hold on.

Now DONNA bursts out of the bedroom, trying to button
the cuff of her blouse. She has her suit coat slung
over her arm and her purse looped over her shoulder.
She has only one shoe on and, as a result, is hobbling
as she goes. The PHONE KEEPS RINGING.

DONNA

(continuing)

All right... all right.

She reaches the phone and almost hollers into it.

DONNA

(continuing)

Hello!

INTERCUT:

8 INT. TROTTER HOUSE IN KANSAS - DAY

8

LIL TROTTER on the phone.

(CONTINUED)

LIL

Raymond?

DONNA

Raymond? No... This is Donna.

LIL

Oh, Donna... Lil Trotter here...
Hope I didn't disturb you none.

DONNA

Aunt Lil... How are you? It's
so good to hear your voice.

LIL

Well, I'm just fine... Thank you
... I don't suppose Mickey is
near abouts?

DONNA

No, ma'am... He's out working
with Ray.

LIL

I know I'm the one that sort of
talked Raymond into takin' him
back to Texas with you... But I
do miss him.

DONNA

I'm sure you do... But you don't
have to worry... Ray's taking
real good care of him.

LIL

He behavin' himself?... Not gettin'
into trouble or anything?

DONNA

Ray keeps him so busy he doesn't
have much chance to get into
trouble.

LIL

Well, I don't want to tie you
up all day, Donna... I just did
miss Mickey and wanted to talk
to him.

It suddenly hits her.

(CONTINUED)

9 CONTINUED:

9

DONNA

Aunt Lil, why don't you fly out here, spend some time with us... We'd love to see you... and I know it would make Mickey happy.

LIL

Well, I don't know 'bout flyin' all the way out there...

DONNA

We'll make all the arrangements ... I won't take no for an answer.

LIL

You really think I should?

DONNA

I'll call you back and let you know all the details.

LIL

I really would like to see Mickey.

DONNA

Then that's what you're going to do. I'll call you back later.

LIL

'Bye, Donna... and thank you.

DONNA

'Bye.

They hang up. Donna looks around at the house.

DONNA

(continuing)

I better start cleaning before she gets here.

CUT TO:

- | | | |
|----|---|----|
| 10 | EXT. SOUTH OF FRANCE - DAY (STOCK) | 10 |
| | Showing the beautiful beaches and bay... a little Edith Piaf-type MUSIC, or something even happier. | |
| 11 | EXT. BEACH HOTEL IN SOUTH OF FRANCE - ESTABLISHING
- DAY | 11 |

12 INT. COFFEE SHOP OF HOTEL - DAY

12

PAM is there relaxing, having some espresso and croissants. There is a happy, relaxed crowd in the restaurant and Pam seems far more at ease with herself. The delicate scent of Gauloises and Joy tend to make her more relaxed. In the b.g. we see MARK GRAISON in very casual garb come through the door. He carries a large wrapped box, looks around, spots Pam, then moves to her.

MARK

Good morning.

PAM

'Morning... You've been out shopping this early?

MARK

A little present for you.

He sits, hands her the box. A WAITER moves to him.

WAITER

M'sieu?

MARK

Cafe Noir, s'il vous plait.

The Waiter moves off.

PAM

Mark, I really don't need anything.

MARK

It's for the beach. The way styles change I was afraid you might not have known what they're wearing this year.

PAM

This big box for a bathing suit?

Now she opens it. There is a much smaller box inside.

MARK

It fits very nicely in the little box.

PAM

If it fits in here, I wore larger suits when I was five.

Now she opens the box, searches... it is empty. She looks at Mark, turns the box upside down and shakes.

(CONTINUED)

PAM

(continuing)

If this is what they're wearing,
I'm in the wrong place.

MARK

It cost me a fortune and you
won't wear it?

She can't help it, she breaks out in a laugh.

PAM

Not in public... I think you'll
just have to try to get your
money back.

MARK

If it makes you laugh it's worth
any price... it's so good to see
you like this.

PAM

I must admit I feel wonderful.
I'd almost forgotten how good
it feels to just relax.

MARK

Doctor Graison has the cure for
all your ills, but... I promised
you you'd have your own space
over here. And that's how it's
going to be.

PAM

(a smile)

I'm glad you're a man of your
word.

MARK

Well... between the beaches, the
nights... and all this atmosphere
... I wouldn't want you to fall
in love with me for the wrong
reason.

PAM

And what would the wrong reason
be?

MARK

That for the first time in a long
time, you're at ease and at peace.

(MORE)

(CONTINUED)

12 CONTINUED: (2)

12

MARK (CONT'D)

You're not tearing yourself apart
... So let's relax, enjoy what we
have right now... Deal?

PAM

Deal.

And they drink a coffee toast.

13 EXT. EWING OIL - ESTABLISHING - DAY

13

14 INT. BOBBY'S OFFICE - DAY

14

He is there, waiting to hear from Katherine. Now he turns to his computer, turns it on, begins to feed in data. In the b.g., we can see Sue Ellen enter his office. He has his back to her and is unaware of her presence.

SUE ELLEN

Bobby...

(a little louder)

Bobby.

Now he hears and turns.

BOBBY

Sue Ellen... Hi. J.R. isn't in
today.

SUE ELLEN

I know that... that's why I'm
here. I wanted to talk to you.

He rises and moves around his desk toward her.

BOBBY

If it's about my marriage or
where Pam is, it's something
I'd just as soon not talk about.

SUE ELLEN

No... It's about J.R.

BOBBY

You may be talking to the wrong
person about J.R.

(CONTINUED)

14 CONTINUED:

14

SUE ELLEN

Whatever our relationship has been, Bobby, I always felt I could trust you... that if I asked you something you wouldn't lie about it.

BOBBY

That's pretty much true.

He gestures to a chair.

BOBBY

(continuing)

Sit down, please...

She moves to the chair and sits.

BOBBY

(continuing)

Now, Sue Ellen... What can I do?

SUE ELLEN

Is there some kind of connection between J.R. and Holly Harwood?

Bobby isn't sure what kind of connection she's talking about.

BOBBY

Why do you want to know?

SUE ELLEN

It's very important to me.

Bobby debates.

BOBBY

All right. When J.R. got thrown out of Ewing Oil, Holly offered him a job at Harwood. He demanded, and got, twenty-five percent of her company in return for running it.

SUE ELLEN

They're business partners?

(CONTINUED)

BOBBY

He gives the orders -- she carries them out. I know she'd give anything to get out of their deal.

SUE ELLEN

Why? Is there something personal between them?

BOBBY

To the best of my knowledge, Holly actively despises J.R.

SUE ELLEN

And would she have any reason to want to hurt him?

BOBBY

She just went into a deal with J.R. that cost her company seventeen million dollars...

(beat)

Yeah, I think she'd like to hurt him.

She Ellen now thinks she understands: Holly lost the money and tried to get back at J.R. by lying to her about their relationship. She stands.

SUE ELLEN

Bobby, thank you. You've helped me so much.

BOBBY

I don't know what I did, but if it's made you feel better... I'm glad.

SUE ELLEN

It has.

She turns to go.

SUE ELLEN

(continuing)

I'm really sorry that everything has turned out this way for all of us.

BOBBY

Sue Ellen, please.

(CONTINUED)

14 CONTINUED: (3)

14

SUE ELLEN

What I'm saying is... I truly like you, Bobby, but there can only be one winner. And I know you're all alone now... but I'm behind J.R. all the way.

Bobby goes to her, puts his arm around her.

BOBBY

That's the way it should be. It's not often I envy J.R., but maybe today I do, just a little.

She gives him a kiss on the cheek and leaves. CAMERA MOVES IN on Bobby, G___D___ it, why can't Pam see what Sue Ellen does.

15 INT. KREBBS HOUSE - DAY

15

We are SHOOTING PAST the phone to the front door. There is a large message which we cannot read propped against it. Now we hear the SOUND OF LAUGHTER O.S. and the door opens and RAY, followed by MICKEY, enters.

RAY

... Well, by the time he finally got a rope on that horse, Old Jock already had the herd turned and headed back.

MICKEY

He must'a been some kind of man.

RAY

He was and that's a fact.

Ray heads toward the fridge.

RAY

(continuing)

How about a beer?

MICKEY

Good... Hey, Donna left you a note.

He moves to it.

RAY

Lemme see it.

Mickey hands it to him.

(CONTINUED)

RAY

(continuing)

Hey, listen to this.

(reads)

"Ray, your Aunt Lil called today from Kansas. She misses her darling son... So invited her out for a visit. She arrives tomorrow at 11:00 a.m. at D.F.W. See you tonight, Love, Donna."

Ray puts the note down.

RAY

(continuing)

Hey, how about that. Your mama's comin' out here...

MICKEY

Yeah, how about that... eleven o'clock tomorrow.

RAY

Well, what's wrong with you? I thought that'd make you happy.

MICKEY

Well, it does... kind of. It's just, well... I've changed a lot since I seen her last... and this is so different than old Emporia ... I just don't know how well Ma will fit in.

Ray gives him a look... Is Mickey saying what he thinks thinks he is?

RAY

Your ma's a terrific lady... She'll fit in just fine. Besides, she's comin' to see you, not Southfork... and not Lucy. If that's what you're thinkin'.

MICKEY

Well, I just don't want her to feel out of place or anything.

RAY

Why would she? You know what it sounds like to me?

(CONTINUED)

15 CONTINUED: (2)

15

MICKEY

What?

RAY

Like you're ashamed of your mama.

MICKEY

Well, I'm not... I mean, not exactly.

RAY

Let me tell you something, boy. Your mama's just as fine a lady as anybody livin' at Southfork. I know she doesn't have anything like their money and maybe she's going to feel a little overpowered at first... But so did I when I first got here. I think you did too... But we come from the same stock and we're good enough for anyone... and don't you ever forget that.

(beat)

Now, here's your beer.

And he throws it to him. Mickey takes it and turns away to drink. CAMERA MOVES IN, he is not too happy about Mama's impending visit.

16 EXT. SAN JUAN, PUERTO RICO (STOCK) - DAY

16

To show the beautiful little island.

17 EXT. OFFICE BUILDING IN SAN JUAN - DAY

17

It is beginning to grow dark. If possible, lights are starting to come on. OVER we hear:

GARCIA (O.S.)

... looking forward to a continuing relationship, I am,
Yours sincerely...

18 INT. GARCIA'S OFFICE IN SAN JUAN - DAY

18

He is finishing dictating a letter to his secretary, MARIA.

(CONTINUED)

18 CONTINUED:

18

GARCIA

Et cetera, et cetera...

MARIA

Yes, sir... Is that all?

GARCIA

Yes... Oh, is Mister Ewing still out there?

MARIA

Yes, sir... for four hours now.

Garcia smiles.

GARCIA

Then show him in, please...

19 ANGLE

19

Maria goes to the door, opens it.

MARIA

Mister Ewing, Senor Garcia can see you now.

J.R. (O.S.)

Wonderful, darlin'...

She opens the door and J.R. enters... If he is upset, he hides it... J.R. does know how to play the other man's game. If Garcia wants to savor his moment, J.R. knows his turn will come.

GARCIA

Come in, please, senor... A thousand pardons for keeping you waiting... but there were so many things to attend to.

J.R.

I understand, senor. When I have the upper hand, I play it to the hilt myself.

GARCIA

Sit down, please.

J.R. moves to a chair and sits. Garcia sits behind his desk.

(CONTINUED)

J.R.

I believe we have a little unfinished business.

GARCIA

Exactly. You finally realized that thirty million is better than nothing.

J.R.

I do... But I also realize that thirty-nine million is even better than thirty.

GARCIA

I don't understand.

J.R. reaches into his coat, pulls out a cashier's check, shows it to Garcia.

J.R.

Sure you do... You never expected I'd be fool enough to pay you ten million dollars... and I won't. But I'm sure you realize that one million dollars is better than nothing.

Garcia looks at him. He sees just how serious J.R. is.

GARCIA

As you say, a million is better than nothing.

He reaches for the check. J.R. pulls it back.

J.R.

Before you get this... You call your friend in Cuba. Have him show up here with my forty million dollars.

GARCIA

That he will not do. He has your oil and your money. Why should he come to you?

J.R.

Then what am I supposed to do?

(CONTINUED)

19 CONTINUED: (2)

19

GARCIA

I will contact him and set up a meeting for you. There are, of course, certain conditions you will have to meet.

J.R.

Got to pay him off too.

GARCIA

He has also been through much trouble.

J.R.

And we have to meet in Cuba...

GARCIA

If you want your forty million dollars, Mister Ewing... That's where you will have to go to get it.

We MOVE IN ON J.R. -- If that's what it takes to skin the dog... so be it.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

20 EXT. SOUTHFORK - ESTABLISHING - NIGHT 20

Bobby's car comes down the road and turns into the driveway.

21 INT. SOUTHFORK LIVING ROOM - NIGHT 21

ELLIE, CLAYTON, PUNK and MAVIS ANDERSON are there having pre-dinner cocktails as TERESA walks around with an hors d'oeuvre tray.

PUNK

I'm surprised you haven't been there yet, Clayton. I think it's the finest restaurant in Dallas.

CLAYTON

Well, we've found a couple of places we like and we keep going back.

ELLIE

I don't even have to bother with the menu. The only thing I ever order is the swordfish.

MAVIS

If you like swordfish, wait till you try it tonight.

ELLIE

They broil it?

MAVIS

Yes... but they have some sort of lemon butter they use, that's heaven.

In the b.g., Bobby appears, carrying a very sleepy CHRISTOPHER.

BOBBY

Evenin', everyone.

They react.

ELLIE

Oh, Bobby, you brought Christopher home.

(CONTINUED)

21 CONTINUED:

21

They all move to him and crowd around. The ladies especially remark on Christopher's cuteness.

MAVIS

He's grown so much since I last saw him.

PUNK

Good lookin' little cuss...

BOBBY

And I think he's ready for bed.

ELLIE

Let me help, Bobby. I've missed tucking him in.

BOBBY

Sure, Mama.

MAVIS

Don't leave me out.

And they head up the stairs, chatting away.

22 ANGLE - PUNK AND CLAYTON

22

Looking after them.

CLAYTON

Freshen your drink, Punk?

He heads back toward the bar. Punk follows. We are aware of the portrait of Jock hanging on the wall above the bar.

PUNK

I'm all right...

(beat)

You know, I don't want to speak out of turn... but Ellie seems like her old self again. I think you had a lot to do with that, Clayton.

CLAYTON

Ellie's a wonderful woman... I truly enjoy her friendship.

PUNK

And I can see how much she thinks of you.

(CONTINUED)

22 CONTINUED:

22

CLAYTON

Are you trying to get to something, Punk?

PUNK

You know how long Mavis and me have been friends of Ellie's. We feel kind of protective of her.

CLAYTON

You want to know if my intentions are honorable?

PUNK

Something like that, I reckon.

CLAYTON

I'll tell you the truth, Punk... There's no way Ellie is ever going to leave Southfork... for anyone.

(beat)

And with what's been happening between J.R. and Bobby...

And he takes a little look at the portrait.

CLAYTON

(continuing)

Well... No matter how I feel about Ellie I just don't think there's room for another man in this house.

23 INT. SUE ELLEN'S ROOM - NIGHT

23

She is lying in bed, reading. The PHONE RINGS, she reaches for it.

SUE ELLEN

Hello.

INTERCUT:

24 INT. J.R.'S HOTEL ROOM IN PUERTO RICO - NIGHT

24

J.R.

Sue Ellen...

(CONTINUED)

24 CONTINUED:

24

SUE ELLEN

J.R., where are you? I thought you'd be home by now.

J.R.

Darlin', they kept me coolin' my heels most of the day. I couldn't catch the last flight back... but I'll be home tomorrow.

SUE ELLEN

Try to make it early... I miss you.

J.R.

And I miss you, darlin'... I truly am sorry about that flight... But I love you and I'll see you tomorrow.

SUE ELLEN

Have a pleasant night... my darling.

J.R.

Good night.

They hang up. Sue Ellen lies back... then she starts thinking about Holly and her expression changes. She moves to the nightstand, takes out a small telephone directory, looks up a number and then dials.

25 INT. HOLLY HARWOOD'S BEDROOM - NIGHT

25

HOLLY HARWOOD is just getting ready to go out, making a last minute check in the mirror when her PHONE RINGS, TWICE... she moves to it picks it up.

HOLLY

Hello...

INTERCUT:

26 INT. SUE ELLEN'S BEDROOM - NIGHT

26

SUE ELLEN

Miss Harwood... Sue Ellen Ewing here.

Holly reacts to the very cool sound of Sue Ellen's voice.

(CONTINUED)

26 CONTINUED:

26

HOLLY

How are you, Sue Ellen?

SUE ELLEN

I don't think that really matters
... I'd like to meet with you
and talk.

HOLLY

When?

SUE ELLEN

Tomorrow would be fine.

HOLLY

A restaurant... my office...

SUE ELLEN

No. Somewhere more, more private.

HOLLY

Why don't you come to my home
about three?

SUE ELLEN

I'll see you then.

HOLLY

Fine.

She hangs up. Holly is trying to figure out from the
conversation just what is on Sue Ellen's mind.

27 EXT. EWING OIL (STOCK) - DAY

27

J.R. drives up, he gets out and enters the building.

28 INT. EWING OIL OUTER OFFICES - DAY

28

The elevator doors open, J.R. gets out, he exchanges
greetings with KENDALL.

KENDALL/J.R.

Good morning.

He crosses into the Secretarial Office.

J.R.

Good morning, ladies.

SLY

Good morning. I didn't think you'd
be in this early.

J.R.

Came straight from the airport.
Is McIntyre here?

(CONTINUED)

28 CONTINUED:

SLY

Yes, sir. He's waiting in your office.

J.R.

Good... Does he have coffee?

SLY

Yes, sir.

J.R.

Good. Hold my calls till we're through.

He heads for his office.

29 INT. J.R.'S OFFICE - DAY

29

RICHARD McINTYRE sits on the couch, sipping a cup of coffee. He has a briefcase with him, the door opens and J.R. enters.

J.R.

Richard...

McINTYRE

'Morning, J.R.

J.R.

How was Washington?

McINTYRE

The same grease still makes the same wheels turn.

J.R.

You got it?

McIntyre opens his attache case.

McINTYRE

It was rather circuitous, but you now have a Cuban visa... issued through the Cuban Interest Section of the Czechoslovakian Embassy in Washington.

J.R.

Richard, that's wonderful... No chance of a slip up, is there? I mean with this and my passport I can get into Cuba?

McINTYRE

Guaranteed... As a matter of fact, I've also arranged for a couple of other "concerned citizens" to join you on your excursion.

(CONTINUED)

29 CONTINUED:

29

J.R.

How soon can we leave?

McINTYRE

How about tomorrow?

J.R.

Richard, if there's ever anything
you need... you come to J.R.
Ewing. I'll never forget this
little favor.

McINTYRE

J.R., what are friends for.

30 EXT. CATTLEMAN'S CLUB - ESTABLISHING (STOCK) - DAY 30

31 INT. CATTLEMAN'S CLUB - DAY 31

The place is fairly busy. CLIFF BARNES, JORDAN LEE
and Punk Anderson are sitting at the bar having a
drink.

JORDAN

Well, it's not a bad idea, but
I don't know much about
recreational developments.

CLIFF

Punk, you were involved in that
Lake Takapa deal... turned out
good for you, didn't it?

PUNK

Just barely... I mean you got
to be careful of the
environmentalists... We almost
lost the whole project.

In the b.g., we see Bobby enter and look for a table.

CLIFF

Well, naturally we'd have all
that checked out.

Now he sees Bobby.

CLIFF

(continuing)

Hey, Bobby... Over here.

(CONTINUED)

31 CONTINUED:

31

Bobby sees him... he would just as soon sit somewhere else, but Punk and Jordan are there... so he joins the group.

CLIFF

(continuing)

Let me buy you a drink.

Bobby nods. He exchanges greetings with Punk and Jordan.

BOBBY

Jordan... Punk... how are you?

PUNK/JORDAN

Just fine.

PUNK

How's it with you, Bobby? I enjoyed seeing your little boy last night.

BOBBY

Yeah, it's nice having him home.

CLIFF

Does Pam know you took him back to Southfork?

BOBBY

If she's bothered to call the hotel, she knows.

CLIFF

Hey... Don't get on your high horse. It's not Pam's fault you're losing the Canadian deal.

BOBBY

I'm not losing any deal.

CLIFF

No? Then why did Thornton McLeish ask me if I wanted to buy you out?

BOBBY

He did that before we talked. He didn't realize I was going to stick it out with him.

CLIFF

For how long? That field's frozen.

(CONTINUED)

31 CONTINUED: (2)

31

BOBBY

We'll get to the oil that's there.

CLIFF

Probably. But the difference between us is that I can afford to wait till next year and you can't. I'll even give you back your original investment... You won't lose a penny.

BOBBY

Cliff, hell will be frozen colder than that field before I sell to you.

CLIFF

And so will your marriage.

Bobby slams his drink down.

BOBBY

You stay out of my marriage.

CLIFF

Sure. Maybe losing Ewing Oil is just what it'll take to get you and Pam back together.

Now Bobby is pissed... he grabs Cliff.

BOBBY

You really are a nasty little man. No wonder J.R. stepped on you every chance he got. Well, stay out of my way or I'll do the same thing.

Now Punk steps in.

PUNK

C'mon, Bobby... This isn't doing any good. Don't let it get out of hand.

Bobby lets Cliff drop back on his seat.

BOBBY

Remember what I told you... Don't cross me.

(CONTINUED)

31 CONTINUED: (3)

31

And he turns and storms out. They all look after him.

JORDAN

Never seen Bobby like that before.

CLIFF

He always was a hot head.

PUNK

No... I think this battle with J.R. is really taking a toll on him.

CUT TO:

32 INT. KREBBS HOUSE - DAY

32

We are HOLDING on the empty living room. Now we hear the SOUND OF A CAR DRIVE UP, a couple of DOOR SLAMS.

DONNA (O.S.)

Here, I'll get that.

LIL (O.S.)

Why this place is beautiful... All this land is Raymond's?

DONNA (O.S.)

About six hundred acres of it.

LIL (O.S.)

My... my... six hundred acres.

Now the door opens and Donna and Lil Trotter enter. Donna is carrying a small suitcase. They move inside.

DONNA

Well, this is it...

Lil looks around.

LIL

Raymond really built this with his own hands?

DONNA

Yes, ma'am. Long before he and I were married.

Lil is walking around inspecting things.

(CONTINUED)

32 CONTINUED:

32

LIL

Kinda thought maybe Raymond and Mickey might be here to meet us.

DONNA

Well, now... They have the chores to do. They'll be here just as soon as they're through.

LIL

Hard for me to picture Mickey really workin' as hard as you say.

DONNA

He's changed... He wanted to go to the airport to meet you... but he said his work came first.

LIL

I never would have believed that he'd a changed so much.

DONNA

Well, I think you'll still see a lot of the old Mickey there...
(beat)

Come on... Let me show you your room. Then we'll have some coffee.

And she heads off, Lil follows.

LIL

Now I'm not gonna make you any work, Donna...

DONNA (O.S.)

No problem, Lil... honest.

33 EXT. HOLLY HARWOOD HOUSE - ESTABLISHING (STOCK) - DAY 33

34 INT. HOLLY'S ROOM - DAY 34

Holly is there, a little nervous. She is not sure what Sue Ellen wants. She moves around, straightening a pillow here, a picture there. Then there is a KNOCK at the door.

HOLLY

Yes...

(CONTINUED)

34 CONTINUED:

34

The door opens, ELLIOT stands there.

ELLIOT
Mrs. Ewing is here.

HOLLY
Show her up, Elliot.

He turns. We wait a beat, then he returns with Sue Ellen.

ELLIOT
Can I bring you anything?

HOLLY
Sue Ellen?

SUE ELLEN
(cold)
Nothing.

HOLLY
That'll be all, Elliot.

He nods and leaves, closing the door behind him. Holly turns to Sue Ellen, who is surveying the room.

HOLLY
(continuing)
All right, you wanted to talk.

SUE ELLEN
Yes. I want you to know that your rotten little attempt to destroy my marriage has failed.

HOLLY
Oh?

SUE ELLEN
For awhile I thought you might have been telling the truth... because I couldn't see any reason for you to lie about something like that.

HOLLY
You think I was lying?

SUE ELLEN
I know you were... and I know why.
(MORE)

(CONTINUED)

SUE ELLEN (CONT'D)

You and J.R. are business partners. I know that... I also know that you lost a lot of money because of him.

HOLLY

If you know so much, you must know the truth about us, which is what I told you.

SUE ELLEN

I know that you're beneath contempt. Because you and he had a business deal that failed, you tried to get revenge on him through me. By telling me vicious lies about him, you wanted to destroy our marriage. You are a very sick little girl... and I never want to see you or hear from you again.

She starts for the door.

HOLLY

Sue Ellen...

Sue Ellen stops and turns to her.

HOLLY

(continuing)

I'm afraid we will see each other again.

Sue Ellen looks, then.

SUE ELLEN

I doubt that.

Out she goes, slamming the door.

HOLLY

(to herself)

I guess you'll just have to see for yourself.

HOLD on her...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

35 EXT. BEACH HOTEL IN SOUTH OF FRANCE - ESTABLISHING - 35
NIGHT

36 INT. HOTEL LOBBY - NIGHT 36

The lobby is full of well-dressed, happy people having fun. It is NOISY and full of LAUGHTER. In one corner sitting in a chair, watching the entry, is Mark Graison.

37 CLOSE - MARK 37

As he sits, watching. He is not having fun.

38 HIS POV - THE ENTRY 38

As people come through... but not who he's looking for. Then, finally, Pam enters, dressed very casually. She has been out for a stroll.

39 BACK TO SHOT 39

Mark reacts to her entrance, rises and moves toward her.

MARK

Where've you been...? I was really worried.

PAM

Why?

MARK

I called your room a couple of hours ago. They said you'd gone out. You didn't let me know where or anything.

PAM

I just went for a walk. It's a beautiful night.

MARK

Pam, this isn't Dallas. You just can't go out walking all by yourself... It's not safe.

PAM

Mark... I had a nice walk. I was perfectly safe.

(MORE)

(CONTINUED)

PAM (CONT'D)

I think you're very sweet to worry, but it's really unnecessary.

They are moving across the lobby toward the elevator/
lift.

MARK

Well, I mean, I am responsible for you. Besides... I don't like being alone.

PAM

Wait... wait... We agreed that I didn't come over here just to be with you. What was it you said...? Oh, yes... "I'd never know you were around." Is that an accurate quote?

MARK

It's accurate. But I lied... I want to be with you... a lot.

PAM

Mark, you are fun, and you are sweet, and despite my better judgment, I do like you. But I've got a lot of things to sort out... and all you do is confuse me.

MARK

Well, that's a start.

PAM

Good night.

She reaches up, kisses him on the cheek, steps back into the lift.

PAM

(continuing)

Thank you for worrying.

The door closes... Pam inside. Mark standing in the lobby.

MARK

See you tomorrow.

MOVE IN ON Mark. He really does like her and he is beginning to believe that their relationship may yet get a lot closer.

40 EXT. FAIRVIEW HOTEL - ESTABLISHING - NIGHT 40

41 INT. KATHERINE'S HOTEL SUITE (RE-DRESS OF PAM'S) - NIGHT 41

This suite looks very much like Pam's except for the different furniture and pictures. There is a small buffet setup near the dining room area and Katherine, looking fabulous and sexy, is fussing over it. Now the DOORBELL RINGS. She goes to the door, makes a last minute check in a mirror.

KATHERINE

Bobby?

BOBBY (O.S.)

Hi...

She swings the door open. Bobby is still somewhat upset by his scene with Cliff at the Cattleman's, but Katherine is a sight for sore eyes.

KATHERINE

Come in.

She does a little twirl.

KATHERINE

(continuing)

You like?

BOBBY

Very pretty. You seem to be in a good mood.

KATHERINE

I am indeed... and I think I can put you in one, too.

She leads him toward the bar and buffet.

KATHERINE

(continuing)

Would you like a drink... something to eat?

He looks at her and smiles.

BOBBY

If you have some good news, I could sure use it.

She picks up a glass.

(CONTINUED)

41 CONTINUED:

41

KATHERINE

Scotch, isn't it?

She pours.

BOBBY

(slight warning)

Katherine...

She hands him the drink.

KATHERINE

I think it would be easier to rob Fort Knox... than to get a secret out of research and development at Wentworth.

BOBBY

But you did.

KATHERINE

I got a lead... not confirmed, but... Well, I could be executed at dawn for telling you.

BOBBY

Your secret is safe with me... just tell me,

KATHERINE

There is a prototype cold weather drill bit... called the Tundra Torque. It hasn't been tested yet... Hardly anyone wants to admit it even exists.

BOBBY

Who can I talk to about it... and the sooner the better.

KATHERINE

The head of the project is named Sperry... I couldn't understand a word he said. But I don't know anything about drilling. He has agreed, because I am a Wentworth, to meet with you... just to talk about possibilities.

BOBBY

When and where?

(CONTINUED)

41 CONTINUED: (2)

41

KATHERINE

I don't know for sure. I'm going to meet with him tomorrow again. I'll try to get him to your office.

BOBBY

Katherine, if you pull this off... Well, I can't tell you what it'll mean to me.

KATHERINE

I told you... I just want the best for you.

BOBBY

If there's ever anything I can do, you ask.

KATHERINE

In that case, how about taking me out to a proper dinner? I've about had hotel food.

BOBBY

That would be a pleasure.

He offers her his arm. She takes it, grabs her coat and purse and out they go.

42 INT. RATHER POSH RESTAURANT - NIGHT

42

We are CLOSE ON A FLAMING DISH, being prepared. As the Captain lights it, it flares. We hear some OOHS and AAAHS, and PULL BACK to see Donna, Ray, Mickey, Lucy and Aunt Lil, all in their finest in one of Dallas's nicer restaurants. Lil feels a little out of place here... and, to tell the truth, so does Mickey, but he's carrying it off.

LIL

Land sakes, aren't they afraid this whole place'll catch on fire?

MICKEY

I think it's safe, Ma.

LUCY

It's only for effect.

RAY

How's your food, Aunt Lil?

(CONTINUED)

LIL

It sure tastes a lot better.
than it sounds on that menu.

DONNA

All of this just takes a little
getting used to.

LIL

I know... That's why I'm so
proud of Michael.

LUCY

How's that, Mrs. Trotter?

LIL

All of this is a little
overwhelming coming from a
little town like Emporia.

MICKEY

It's not that different, Ma...
I mean, it's still the United
States.

LIL

I know that... I was just afraid
you might be in over your head,
but I see you're doin' just fine.

RAY

He is that, Aunt Lil... He's made
me real proud.

LUCY

And me... I thought he was just
a cocky kid when we met, but
there's a lot more there.

She reaches over and takes his hand.

LIL

Well, if a fine girl like you
says that, it makes me feel real
good.

MICKEY

You're right about something...
Lucy is one fine girl.

LIL

You two sound kinda serious...
You're not gonna rush into
anything, are you?

(CONTINUED)

42 CONTINUED: (2)

42

DONNA

(trying to
smooth over)I think they're just really
getting to know each other.

LIL

That so, Mickey?

MICKEY

Maybe a little more than that...

LIL

I don't mean to pry, but I don't
know... Somehow young people
today just seem to rush into
things without takin' the time
to figure out where they're
goin'.

LUCY

We're not going to rush... Honest,
Mrs. Trotter.

RAY

How about a little dessert, Aunt
Lil?

LIL

Not before I finish what's on my
plate.

Ray looks over at Mickey, who looks back. Mickey really wishes that his mother, despite the fact that he loves her, had stayed home in Emporia. Ray indicates for him to cool it... Mickey nods.

43 EXT. SOUTHFORK - ESTABLISHING - NIGHT

43

44 INT. SOUTHFORK LIVING ROOM - NIGHT

44

Clayton is at the bar, fixing himself a drink. He is dressed for a night out on the town. As he moves back into the room, he checks his watch. Then he hears FOOTSTEPS coming down the stairs and moves toward the doorway.

45 ANGLE

45

As he reaches the entryway, Sue Ellen comes down the stairs, sees Clayton.

(CONTINUED)

SUE ELLEN

Clayton... Hello...

Despite their somewhat strained relationship of the past few weeks, Clayton is happy to see Sue Ellen... and she him.

CLAYTON

Good evening, Sue Ellen.

SUE ELLEN

When did you get here?

CLAYTON

Just a few minutes ago. Ellie and I are going out to dinner.

(beat)

Can I fix you something?

SUE ELLEN

Some club soda.

He heads toward the bar. She follows.

SUE ELLEN

(continuing)

It really is nice to see you.

CLAYTON

And you.

SUE ELLEN

Clayton... Let's stop this. I'm tired of polite cocktail talk... And being civil. Whatever the situation now, we did care for each other a great deal. I still do for you... and I can't stand our not being friends.

CLAYTON

Sue Ellen, we'll always be friends. And you're right... we're going to be around each other a great deal, so we might as well be comfortable with one another.

He hands her her drink.

SUE ELLEN

You don't know how good that makes me feel.

(CONTINUED)

45 CONTINUED: (2)

45

CLAYTON

(a toast)

Here's to friendship.

They sip their drinks.

SUE ELLEN

You're still the finest man I've
ever known.And she moves into his arms, gives him a hug and a
kiss on the cheek. CAMERA ZOOMS PAST HER to the
stairway where Ellie has come down to see:

46 HER POV

46

Sue Ellen in Clayton's arms, kissing his cheek.

47 BACK TO ELLIE

47

Surprised at the warmth between them... jealous? It's
hard to say, but something does bother her.

48 EXT. EWING BUILDING - ESTABLISHING - NIGHT

48

49 INT. J.R.'S OFFICE - NIGHT

49

He is just packing up his briefcase. Sly is there; he
is giving her notes.

J.R.

I won't be in for the next couple
of days. Any calls, just take
messages... You don't know where
I've gone.

SLY

That's true... But don't you think
I should know?

J.R.

If I need to, I'll get in touch
with you.

SLY

What about Bobby?

J.R.

What about him?

(CONTINUED)

SLY

He may want to know where you are.

J.R.

That's just why it's best you don't know. Just in case he tortures you, you won't be able to tell him anything.

SLY

Oh, J.R....

J.R.

You called Franklin Horner at the bank... Told him when I'd be in.

SLY

Yes, sir. He'll be there at eight A.M., for you.

J.R.

All right, Sly... That's all... Why don't you go home now.

SLY

Yes, sir... Good night.

J.R.

'Night...

She goes out the door, then comes back in.

SLY

J.R., Miss Harwood is here.

J.R.

All right... Show her in.

SLY

Miss Harwood.

Holly enters.

J.R.

Goodnight, Sly.

Sly looks, then leaves.

HOLLY

Evenin', J.R.

(CONTINUED)

J.R.

You used to wait till the office staff went home.

HOLLY

You don't usually keep them this late.

Now she moves toward J.R., very sensual.

HOLLY

(continuing)

I'm sort of hurt that I haven't heard from you.

J.R.

Been very busy, Holly.

HOLLY

Too busy for me?

She gives him a little nuzzle on the neck.

J.R.

I am making arrangements... at great personal risk, to take a little trip to Cuba.

HOLLY

Cuba...? I knew you'd pull it off.

J.R.

And when I come back... I expect to have all our money... minus some bribes I've had to pay along the way.

HOLLY

J.R., I don't think anyone in the world but you could get that money back. And I'll make you glad you did.

J.R.

Oh, how's that?

HOLLY

We'll have a little celebration, J.R.

J.R.

Will we now?

(CONTINUED)

49 CONTINUED: (3)

49

HOLLY

Oh, yes...

And she moves in close to him.

HOLLY

(continuing)

Once I have my money back... I
promise you a night you will
never forget.

And as she goes into a clinch with him...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

50 EXT. JOSE MARTI AIRPORT, CUBA - ESTABLISHING - DAY 50

51 INT. CUSTOMS HALLWAY AND BUILDING - DAY 51

A long corridor leading to the Customs Building, signs all along the corridor indicating "Customs", "Immigration", etc. The place is awash with military in their jungle greens... civilians... airline employees. Now, around the corner and into the corridor, comes:

52 ANGLE 52

J.R., three business men named JOE, PETE and ARNOLD and a young woman who is a Cuban GUIDE. The other passengers from the plane are further behind them.

GUIDE

If you will follow me, please, gentlemen... I will escort you through Customs myself.

JOE

Mighty nice of you, little lady.

PETE

You're real organized.

ARNOLD

Any chance of us meeting Fidel today?

GUIDE

I do not know about the rest of the day... I only am to take you through Customs.

J.R.

You think this will take long?

GUIDE

It is a very simple process, Senor... Especially for visitors of such importance as yourselves.

JOE

Good... I've got some very important people to see.

(CONTINUED)

52 CONTINUED:

52

GUIDE

I'm sure you have, Senor.

They have now reached the entry into Customs.

GUIDE

(continuing)

This way, Senores.

Just as they are about to enter:

OFFICER (O.S.)

Momentito!

She stops and turns back.

53 THEIR POV

53

Down the corridor comes a Cuban Army OFFICER with four non-coms, all carrying grease guns or automatic weapons.

54 BACK TO GROUP

54

What the hell is this about?

55 ANGLE

55

As the soldiers reach the group.

OFFICER

Mister J.R. Ewing?

J.R. obviously feels that this is an honor guard to his Cuban contact.

J.R.

That's me, Captain.

OFFICER

You are to come with me.

J.R.

Where?

OFFICER

Do not ask questions.

Then to the soldiers.

(CONTINUED)

55 CONTINUED:

55

OFFICER
 (continuing;
 in Spanish)
 Take his bags.

The soldiers move forward, grab J.R.'s attache case and overnight bag. He resists.

J.R.
 Hey, what the hell are you doing?

Two of the soldiers raise their weapons, a little space clears around J.R.

OFFICER
 Do not cause trouble.

J.R.
 I want to know what the hell is going on here.

Again, the Officer speaks to his men in Spanish.

OFFICER
 (in Spanish)
 Bring him.

Two of the soldiers grab him. They start back down the corridor.

J.R.
 Hey, you can't just kidnap an American citizen...!

He is scared ----less.

56 EXT. EWING BUILDING - ESTABLISHING - DAY

56

BOBBY (O.S.)
 I can't thank you enough for meeting with me, Mister Sperry.

57 INT. BOBBY'S OFFICE - DAY

57

He is there along with Katherine and MR. SPERRY, the Wentworth Tool and Die R and D man.

SPERRY
 Miss Wentworth is very persuasive.

(CONTINUED)

BOBBY

You understand the strata problems we've had...

SPERRY

Yes... and combined with the freeze thaw weather you don't have a drill bit to do the job.

BOBBY

That's true... But, if what Katherine says is correct, you do.

SPERRY

Well, we may. We think the Tundra Torque drill bit can bite through anything. But... that's only a theory. We have a proto-type model. It hasn't been tested yet.

BOBBY

I'd love to test it for you, in this Canadian field.

SPERRY

A practical field test like that would be invaluable to us... But...

KATHERINE

But what? I thought we'd agreed he could use it.

SPERRY

We only have one. You could use it on a test rig, but you can't drill a whole field with one drill bit.

BOBBY

But I only need one. Once we can hit oil... and prove out the quality and the quantity... I sell out, make my profit... and somebody else worries about the drilling from then on.

SPERRY

All right... I'll go back and attend to the finishing touches. We'll arrange the clearances... and the bit should be yours within the week.

(CONTINUED)

57 CONTINUED: (2)

57

He rises and Bobby with him.

BOBBY

I just can't thank you enough.

SPERRY

Let's just hope the bit is everything we both expect.

KATHERINE

Thank you, Mister Sperry.

SPERRY

Ma'am.

And he goes. Bobby closes the door, turns around and makes a jump for joy.

BOBBY

Wah-hoo!

He grabs Katherine and spins her around.

BOBBY

(continuing)

I really owe you. How can I even start to thank you?

She loves being this close to him, but:

KATHERINE

For starters you can buy me lunch.

BOBBY

Done.

KATHERINE

And then... Well, I'll think of something.

And hand-in-hand they leave the office.

58 INT. EWING OUTER OFFICES - DAY

58

The girls are at work as Bobby and Katherine arrive from his office.

BOBBY

Phyllis... See if you can locate Thornton McLeish... I want to talk to him this afternoon.

(CONTINUED)

58 CONTINUED:

58

PHYLLIS

Yes, sir.

BOBBY

And in the meantime, we are going over to the Cattleman's for a little celebration.

PHYLLIS

It's nice to see you happy, Bobby.

BOBBY

You're right... It's nice and I owe it all to Katherine. See you later.

And he and Katherine head for the elevator.

59 EXT. REAR OF SOUTHFORK - DAY

59

Mickey is on the diving board in his swimsuit. Lucy and Lil are seated around one of the tables. They are sipping lemonade from an almost empty pitcher, as Mickey dives in and swims toward them.

LIL

This sure is a beautiful place, Lucy.

LUCY

I'm glad you like it.

LIL

Never pictured anything like this when I let Ray bring Mickey out here.

He has surfaced in time to hear that.

MICKEY

This ain't where I live, Ma. This is where the rich folks live.

Lucy laughs.

LUCY

Will you stop that.

MICKEY

All I got is that little bunk house I share with three roomies.

(CONTINUED)

LIL

Lot of people be mighty happy
with something that nice.

MICKEY

If that's what you want to settle
for.

LUCY

I'm going to get some more
lemonade. Can I bring you
anything else, Mrs. Trotter?

LIL

Oh, no thank you, Lucy. Don't
feel right you waiting on me like
this.

LUCY

Hey... I enjoy it really... And
I'm hardly waiting on you.

Lucy takes the pitcher and heads into the house.

MICKEY

Nice, isn't she, Ma?

LIL

Seems to be a real fine little
girl...

MICKEY

But?

LIL

But you and she got nothin' in
common.

MICKEY

That's what I used to think.

LIL

But no more?

MICKEY

That's right.

LIL

She's a nice enough girl... But
she's rich, Mickey... Really
rich... and the rich is different
from us.

(CONTINUED)

59 CONTINUED: (2)

59

MICKEY

You sayin' I'm not good enough
for her?

LIL

Just sayin' different is different.

MICKEY

They're people, Ma. Just like
you and me. Ray's good enough
for 'em... and so am I.

LIL

I don't want to see you get hurt,
son.

MICKEY

Ma, Lucy wouldn't hurt me.

LIL

I'm just sayin' go slow... You
come a long way in a short time
... and just how easy would you
feel around here if you were
Mickey Trotter from Emporia and
not Ray Krebbs' cousin?

In the b.g., Lucy comes out of the house with a fresh
pitcher of lemonade.

LUCY

Here we go.

Mickey looks at Lucy then at Lil.

MICKEY

Ma... I'm in no hurry. You'll
see... Everything is gonna be
just fine.

Lil hears, but she doesn't really believe.

60 EXT. CATTLEMAN'S CLUB - ESTABLISHING - DAY (STOCK) 60

61 INT. CATTLEMAN'S CLUB - DAY 61

CLOSE on a bottle of champagne as the cork POPS. PULL
BACK to see that it is being opened for Bobby and
Katherine. There is an empty already there, as the
waitress, JEANNIE, pours.

(CONTINUED)

61 CONTINUED:

61

BOBBY

That's good, Jeannie.

JEANNIE

Yes, sir. Do you want to see
some menus?

BOBBY

Maybe latter.

Jeannie puts the bottle down and moves away. Bobby offers a toast. They are both happy and a little high.

BOBBY

(continuing)

To the good old Wentworth
Tundra Torque.

KATHERINE

To the Tundra Torque.

They drink.

BOBBY

And to the nice lady that got
it for me.

KATHERINE

And to the nicest man I know.

And again they drink. They are interrupted by:

CLIFF (O.S.)

Aren't you drinking with the
wrong sister?

PULL BACK to reveal that Cliff and Afton have entered the club.

KATHERINE

That's really none of your business.

CLIFF

Oh no?

AFTON

Bobby, I'm sorry... We'll go
somewhere else. Come on, Cliff.

CLIFF

(very affable)

Oh sure... I don't want to upset
Bobby... Go on with your celebration.

(CONTINUED)

61 CONTINUED: (2)

61

BOBBY

Goodbye, Cliff.

CLIFF

Bye...

He starts to go, then stops, comes back. During the following he will be very pleasant and polite.

AFTON

Cliff, please.

CLIFF

This'll only take a minute. I nearly forgot. I got a call about an hour ago... from Mister Sperry over at Research and Development at Wentworth Tool and Die.

KATHERINE

So?

CLIFF

He tells me you agreed to let Bobby field test some new drill bit he developed.

BOBBY

That's right, the Tundra Torque.

CLIFF

Gonna use it up in Canada and hit all that low sulphur crude.

BOBBY

Yeah, but if that drill bit works, it could be worth millions to Wentworth Tool and Die in future sales.

CLIFF

Well, somebody else is gonna have to find out for us.

KATHERINE

What do you mean? I told Bobby he could use it.

CLIFF

But he can't. Not without my okay. You're only one vote, Katherine... that's not enough.

(MORE)

(CONTINUED)

61 CONTINUED: (3)

61

CLIFF (CONT'D)

And I'll never in this life let
a Ewing get his hands on anything
from Wentworth Tool and Die.

Now he turns and starts to go. CAMERA MOVES IN on
Bobby. He is crushed.

CLIFF

(continuing)

Don't worry about your check...
I took care of it..

All Bobby can see is the Canadian deal going down the
toilet.

KATHERINE

Bobby, I'm really sorry.

BOBBY

Yeah, I know...

CUT TO:

62 INT. BARREN ROOM - MATCHING CLOSE UP - J.R. -
DAY/NIGHT

62

It is hard to tell whether it's day or night. There
are no windows. J.R., as the CAMERA PULLS BACK, is
alone in a room... one table, one chair... one over-
head light. He is pacing nervously. There are two
soldiers with automatic weapons in the room with him.
J.R. again moves toward them.

J.R.

This is all a mistake... I'm
gonna have that officer's ears
for breakfast when Perez finds
out about this.

He moves around.

J.R.

(continuing)

By now my friends have probably
gotten in touch with diplomatic
help... I'll be out of here any
minute.

Now the SOUND OF A LOCK, J.R. turns to the door. It
opens and the Officer we saw before steps into the
room. The soldiers snap to attention. J.R. gets some
backbone back.

(CONTINUED)

62 CONTINUED:

62

J.R.
 (continuing)
 Damn good thing you showed up!
 Found out you made a mistake...
 right?

The Officer just looks at him. J.R. moves to him.

J.R.
 (continuing)
 Now, I want my passport and my
 luggage back... and I want a
 damned apology.

The Officer continues to look at him.

OFFICER
 Venga me...

The two guards fall in behind J.R. and move him out.

J.R.
 Hey, what the hell?!

63 INT. JAIL CORRIDOR

63

We see that the room J.R. has been in connects with a
 corridor in a grimy, dirty jail. The Officer comes
 down the corridor, followed by J.R. The two soldiers,
 guns at ready, follow J.R.

J.R.
 Now, listen, boy... You better
 get a hold of Senor Perez. Tell
 him you are detaining me.

OFFICER
 Silencio.

J.R.
 Hell, no, I ain't gonna be quiet.
 You can't do this to me.

They reach an open cell. A Jailor stands by it. The
 two soldiers push J.R. into the cell. He staggers
 toward the rear.

64 ANGLE - J.R.

64

He regains his balance... turns... he's in a panic.

(CONTINUED)

64 CONTINUED:

64

J.R.
You can't do this...

The cell DOOR SLAMS in his face. We are SHOOTING at him THROUGH the bars.

J.R.
(continuing)
You can't do this to me!!

FREEZE FRAME.

END OF EPISODE