

TEXAS RUN

Written by  
Mark Shaffer

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Contact: [mark@mark-shaffer.com](mailto:mark@mark-shaffer.com)

TEXAS RUN

On a BLACK SCREEN, we hear TEENAGE BOYS talk.

TRAVIS CONNOLLY  
(excitedly)  
Hurry up, light it.

AUSTIN CONNOLLY  
I will, Stand back!

FADE IN:

EXT. CONNOLLY RANCH / COW PASTURE - NIGHT

CLOSE ON A MATCH HEAD - ignites and flares brightly. It touches the end of a FUSE that burns towards a large MEXICAN FIRECRACKER, the size of a quarter stick of dynamite.

Twin brothers, AUSTIN and TRAVIS CONNOLLY, run and stand with five other BOYS a safe distance away.

KABOOM! - THE FIRECRACKER EXPLODES.

A BLINDING WHITE FLASH illuminates the LOOK OF AWE on the boy's faces. Some have their FINGERS in their EARS.

BOYS CHEER!

TRAVIS  
Austin, light another.

AUSTIN  
That was our last one.

BOYS  
(unison)  
Ahh, Oh well.

SUPERIMPOSE: TEXAS, JULY 4, 1850

Austin, Travis and the boys walk towards a brightly illuminated barn.

Festive MUSIC and LAUGHTER emanate from inside.

INT. BARN - NIGHT

An Independence Day celebration is in progress. Red, white and blue garlands line the walls. A massive Texas flag is proudly displayed at the far end.

A SERIES OF SHOTS.

- a) TOWN FOLK DANCE to a FIDDLER, a BANJO PLAYER, a GUITAR PICKER, who smiles, winks at an admiring TEENAGE GIRL and plays in a seductive manner.
- b) CHILDREN gleefully run through the crowd playing tag.
- c) WOMEN scold them as they sit, gossiping behind a Potluck table.
- d) MEN stand around smoking pipes and conversing.
- e) Two OLD TIMERS pass a whiskey jug.

FESTIVE MUSIC PLAYS

BILLY BRAVOS, 15, the orphaned son of a Mexican prostitute, sits by the wall watching the festivities. Billy is half Irish with dark features and green eyes, a lowly stable hand at the Connolly ranch, shy and humble.

Kay Lynn McCULLOCH, 16, The prettiest school girl in town, dances past.

The song ends. Kay Lynn curtsies to her enamored partner who bows and waits for another dance.

Kay Lynn sees Billy sitting alone.

She ignores her dance partner and walks over and sits beside Billy.

KAY LYNN

Hi Billy.

BILLY

H-Hi.

Kay Lynn knows she could have her pick of any suitor,  
but...she has a crush on Billy.

The band plays a WALTZ.

KAY LYNN  
Dance with me Billy.

BILLY  
I don't know how.

KAY LYNN  
It's easy, I'll teach you.

BILLY  
(smiles and shakes  
his head)  
No.

Kay Lynn stands and extends her hand.

KAY LYNN  
Please, for me.

Billy processes her request. How can he say no to Kay Lynn McCulloch?

He cautiously rises.

KAY LYNN (cont'd)  
Just take my hand and place your  
other hand here.

She guides his hand to the small of her back.

KAY-LYNN  
Count, one-two-three, one-two-three.  
Start with your left foot. Ready?

Off they go, a little clumsy at first but Billy swiftly gets  
the rhythm.

Around the dance floor they go.

KAY LYNN  
(sings to Billy)  
"Green grow the Lilacs all covered  
with dew"

Billy shyly blushes.

INT. BARN / CONNOLLY TABLE

RIP CONNOLLY, 20, the eldest of the Connolly brothers, tall, handsome and cocky, displays a revolver to his younger brothers.

RIP

General Lane himself presented this Walker Colt to father. Father said it would be mine when I turned twenty years old.

Austin and Travis stare in admiration.

RIP (cont'd)

Look at the engraving, it killed Mexicans at the battle of Angostura.

Billy and Kay Lynn dance by.

TRAVIS

(excitedly)

Rip, Rip, there's Kay Lynn McCulloch.

Rip and Austin turn to watch.

TRAVIS (cont'd)

Why is she dancing with Billy Bravos?

AUSTIN

She looks happy.

RIP

That's because she's never had the opportunity to dance with a "real man."

The songs ends.

Billy and Kay Lynn sit down together.

KAY LYNN

You look handsome tonight.

Billy smiles shyly, he wears his best work shirt and a Bolo Tie made from rawhide.

INT. BARN / CONNOLLY TABLE

BOYD CONNOLLY, Patriarch of the Connolly family, enters scene. He is a large, no nonsense father figure with a commanding presence.

BOYD CONNOLLY  
Evening boys.

BOYS  
Good evening father.

BOYD CONNOLLY  
What are you young men up to?

TRAVIS  
(taunts)  
Rip was gonna' show us how a  
"real man" sweet talks a gal.

The band plays a snappy an uptempo song.

RIP  
Watch and learn boys.

Rip takes a sip from a silver flask, straightens himself, winks at his brothers, then walks directly to the couple, interrupting their conversation, ignoring Billy and giving Kay Lynn his best smile.

RIP (cont'd)  
Kay Lynn, might I be so bold as  
to request your company on the  
dance floor.

KAY LYNN  
Perhaps later Rip. I'm visiting  
with Billy now.

Rip appears stunned by her refusal. He glares at Billy who looks down, avoiding eye contact.

Rip turns and walks back to the table where his father and brothers are watching.

TRAVIS  
Ha! You sure dazzled her with  
your "manly charm."

RIP  
She said she was fatigued and  
needed repose.

TRAVIS  
Ha! She appears wide awake for  
Billy Bravos.

AUSTIN  
I think he's smitten.

BOYD CONNOLLY

Son, that filly is blossoming into fine breeding stock. I'd never allow a cockerel like Billy Bravos to pilfer a chick out of my hen house.

INT. BARN / BILLY AND KAY LYNN - NIGHT

KAY LYNN

Shall we step outside. The moon is splendid tonight.

EXT. RIVERSIDE - NIGHT

Billy and Kay Lynn stroll along, gazing at the stars, enjoying the cool summer air.

Kay Lynn reaches and takes Billy's hand.

KAY LYNN

Come with me.

She leads him to a willow tree by the river bank and sits down in the tall grass.

Billy follows and sits next to her.

They sit in silence for a beat.

KAY LYNN (cont'd)

Billy, do you think I'm pretty?

BILLY

Y-Yes.

Kay Lynn turns and leans towards Billy.

KAY LYNN

Kiss me Billy.

She purses her lips.

Billy hesitates, then meets her halfway. Their lips gently touch for an instant.

Kay Lynn lays back in the tall grass.

Billy wants more, he bends down and tenderly kisses Kay Lynn's lips, softer and longer this time.

Kay Lynn takes Billy's hand and presses it to her breast.

Billy's eyes widen, a look of youthful innocence on his face.

CLOSE ON KAY LYNN - looks up at Billy with loving eyes.

She lifts her petticoat.

KAY LYNN (cont'd)  
(breathless)  
Billy, put it inside me.

Billy is taken by surprise. Can this be happening?

He swiftly unbuttons his trousers, slides them down to his knees and lays on top of her.

KAY LYNN (cont'd)  
Let me...

Kay Lynn reaches down and guides him.

As he enters Kay Lynn, she lets out a STIFLED CRY, then embraces Billy with all of her strength, her eyes closed, a look of ecstasy on her face.

Boyd Connolly's FIREWORKS EXPLODE in the sky above them.

DISSOLVE TO

EXT. RIVERSIDE - NIGHT - LATER

Kay Lynn and Billy lie sleeping under the willow tree, his arm around her.

CLOSE ON A COWBOY BOOT - kicks Billy in his flank.

Billy wakes up to see Rip Connolly, drunk and angry, standing over him.

Travis and Austin stand off to the side.

RIP  
Damn half breed.

Rip attempts to stomp Billy.

Billy scrambles to his feet.

RIP (cont'd)  
What the hell you doing?



BILLY

I-

RIP

You don't go near her. Ever!

Rip forcefully backs Billy to the river's edge.

Rip is six feet tall, a grown man. Billy is a gangling teenager.

RIP (cont'd)

I want you off of our ranch.

Rip draws a hunting knife from a leather sheath attached to his belt.

RIP (cont'd)

Hell, I think I'll cut his huevos off so he never comes near a white woman again.

Billy stares at the knife's BLADE GLINTING in the moonlight, then back steps into the water.

Kay Lynn attempts to run to Billy.

Austin holds her in a bear hug.

AUSTIN

Stay out of this ruckus, you'll get injured.

KAY LYNN

(shouts to Rip)

Leave us alone!

Billy stands knee deep in water.

Rip hesitates at the river's edge.

TRAVIS

(taunts)

What's the matter Rip, you afraid of gettin' your boots wet?

AUSTIN

Leave him Rip, he ain't worth it.

RIP

Be quiet little brothers while I geld this half breed.

Rip takes a tentative step. He slips in the river's mud and spins sideways into Billy, his arms waiving for balance.

Billy reaches and pulls Rip's Colt revolver from his holster.

Rip goes down and lands on his butt.

Billy aims the Colt revolver at Rip.

Rip holds his hands out in defense.

RIP (cont'd)  
No! Wait! Wait!

KAY LYNN  
Billy! No!

Billy meets Kay Lynn's pleading eyes, then... slowly lowers the pistol, turns, and disappears into the rivers blackness.

EXT. RIVER BANK - NIGHT

Rip picks himself up and wipes the mud from his rear end.

RIP  
That little thief stole my Colt Walker.

KAY LYNN  
That is most deserving, you indecorous oaf.

Rip glares angrily at Kay Lynn. His face softens.

RIP  
You boys get on back.

AUSTIN  
Rip-

RIP  
Goddamnit! You little shits, I'll beat your asses.

Austin and Travis leave.

Austin runs ahead.

INT. BARN - NIGHT

Boyd Connolly is speaking to a GROUP OF MEN.

Austin discreetly approaches and tugs on his father's coat.

AUSTIN  
Father, I need to tell you something.

BOYD CONNOLLY  
(scolds)  
Were you taught never to interrupt  
when men are conversing?

Austin looks down.

Boyd Connolly turns back to the group of men.

Austin stands there uncertain.

Boyd Connolly tells an indistinguishable punchline. The men  
LAUGH.

Austin tugs Boyd Connolly's coat again.

AUSTIN  
Father...

Boyd Connolly turns to Austin.

BOYS CONNOLLY  
What? What is so damn important?

Austin is speechless.

He recognizes Austin's concern.

BOYD CONNOLLY  
(softens)  
What is it son?

AUSTIN  
(whispers)  
Father, Rip is doing something bad.

BOYD CONNOLLY  
What is Rip doing now?

AUSTIN  
He is hurting Kay Lynn McCulloch.

BOYD CONNOLLY  
(smiles to the men)  
Excuse me gentlemen.

Austin runs ahead, leading his father to:

EXT. RIVERSIDE - NIGHT

Rip, lays on top of Kay Lynn, his hand over her mouth, attempting to force his knee between hers, trying to spread her legs apart.

RIP CONNOLLY  
Goddamn you girl! Stop being so feisty.

A MASSIVE HAND - grips Rip's hair, pulls him off of Kay Lynn and throws him to the ground.

Rip appears terrified as Boyd Connolly stands over him.

Rip starts to rise.

RIP  
Father, I was just -

Rip is immediately bitch slapped.

BOYD CONNOLLY  
If I ever catch you mistreating a lady again, I will beat manners into you with your grandfather's razor strop. Now git!

Rip picks up his hat and scrambles up the river bank.

Kay Lynn sobs uncontrollably, gasping for breath.

Boyd Connolly - unsure how to handle this scandal - attempts to comfort her.

BOYD CONNOLLY (cont'd)  
Kay Lynn dear, please forgive my son's rascality, he sometimes gets a trifle wild. But...  
(a wink and a nod)  
In a young stud, that can be a desirable quality.

Kay Lynn's sobbing slows and stops. She looks at Boyd Connolly with disbelief.

BOYD CONNOLLY (cont'd)  
 I mean, an able young man cannot be faulted for desiring such a beautiful young woman such as yourself.  
 (tenderly)  
 May I offer you a carriage ride to your home.

Kay Lynn, looks down, shakes her head.

KAY LYNN  
 (soto)  
 No.

BOYD CONNOLLY  
 Kay Lynn dear...

She stands, raises her head high and exits scene, leaving Boyd Connolly at that SACRED SPOT, where earlier in the evening she had made love for the first time.

INT. CONNOLLY RANCH HOUSE KITCHEN - DAY

Boyd Connolly sits at a table reading a bible.

A plump MEXICAN HOUSEMAID refills his cup of coffee.

Boyd Connolly GRUNTS and continues to read his bible.

The Housemaid exits scene.

Rip Connolly, hungover, a SCRATCH on his neck, stumbles into scene.

BOYD CONNOLLY  
 (reads aloud)  
 If a man find a damsel in the field, and the man force her, and lie with her: then the man only that lay with her shall die:

Boyd Connolly closes his bible.

BOYD CONNOLLY (cont'd)  
 Sit down son, I have a story I need to share with you.

RIP  
 Yes Father.

BOYD CONNOLLY  
 When I was your age, I was attending  
 (MORE)

BOYD CONNOLLY (cont'd)  
 Boston university. I was young and handsome. I deflowered many a maiden - including your mother - but never did I force my will upon them nor declare false pledges of affection, unlike other cads who would boast about their conquests using these deceitful tactics. I found their deeds distasteful... and ungentlemanly.

RIP  
 Father, I wasn't-

BOYD CONNOLLY  
 Now... this girl, Kay Lynn... her grand father is Judge Winston McCulloch, a family friend who helped me acquire the water rights to the aquifer that enables our beef cattle to prosper and multiply.

(authoritative)  
 I want you to write a letter of apology to Miss McCulloch explaining how the scourge of liquor clouded your judgment and you, being a fine christian, are truly apologetic for actions caused by the demon whiskey.

(beat)  
 I want it written and personally delivered today.

RIP  
 Father, must I?

BOYD CONNOLLY  
 Son, I have striven to raise you and your brothers as men of virtue and principle.

Boyd Connolly pauses, sips his coffee, then takes on a more intimate demeanor.

BOYD CONNOLLY (cont'd)  
 Now... your brother Travis, he's a bit slow, Austin is soft - he takes after your mother. You are my first born, the strongest of our kin. When I am gone, the Connolly ranch will be yours.

RIP  
(respectfully)  
Thank you father.

BOYD CONNOLLY  
But first, there are lessons in life  
you must learn...the most important  
being: Never, ever, piss on the  
King's boot!  
(raising his voice)  
Now, write the god-damn apology!

Travis and Austin enter, they appear curious.

AUSTIN  
Father?

BOYD CONNOLLY  
I was explaining to your brother,  
how god did not bequeath this land  
of abundance to the feeble.

Boyd Connolly opens his shirt and displays a thick scar on  
his breast.

BOYD CONNOLLY (cont'd)  
Don't you boys ever forget: I killed  
an Indian with my bare hands on this  
very ground. I did it so us  
Connolly's would have advantages  
never afforded to these ignorant  
hicks you see around us. If there is  
one truth in Texas, it is this: "If  
you don't claim it... some other man  
will."

Boyd Connolly rises and exits scene, leaving Rip sitting,  
rubbing his aching head.

- END PART ONE -

## MEXICO, TEN YEARS LATER

EXT. RANCH HOUSE - DAY

On a hill, facing southwest, sits a humble ranch house. CHICKENS and PIGS roam free, a vegetable GARDEN blooms, HORSES graze in a small pasture.

Billy Bravos, 25, now a grown man, lean and muscular, pumps water into a raised wooden barrel shower attached to the rear of his ranch house.

Billy's spouse, CAMILLA, sits under a nearby shade tree. Their son ELADIO, 5, sits between her legs as she trims his hair with a knife.

CAMILLA IS DEAF.

NOTE: All interaction between Billy, Eladio and Camilla will be in SIGN LANGUAGE / subtitled, indicated by being enclosed in brackets.

Billy tosses a pebble that lands by Camilla's feet. She looks up.

BILLY  
[Camilla come, I need you.]

Camilla stands. She is pregnant showing a medium sized baby bump. She and Eladio join Billy.

Billy points to the bottom of the barrel shower.

Camilla and Eladio look up.

Billy pulls a rope, the rain barrel pivots and empties it's chilly contents on all three.

Camilla is shocked! She angrily POUNDS on Billy's chest.

Eladio laughs.

Billy SPITS a fountain of water on Camilla, then takes her hand and HUMMS a Mexican folk song as they dance in the mud.

Camilla gives in and smiles.

NITA, their mongrel dog, lies in the shade and barks happily,

A HEN approaches and has a drink of water.



JESUS CAVALLERO, 50, Camilla's father, smiles as he watches from the side.

EXT. RANCH HOUSE TRAIL - DAY

Two MEN, driving a small herd of cattle, approach.

Billy and Jesus go to greet them.

JESUS  
Bien dia Senior MORELOS.

MORELOS  
Bad news mi amigos. The governor is demanding a portion of all cattle as a tax. An official will be coming to collect tomorrow.

BILLY  
How can they collect our cattle without paying?

MORELOS  
(shrugs)  
The Army must eat.

Senior Morelos produces a poster and hands it to Jesus.

MORELOS (cont'd)  
There is a man in Texas buying livestock.

Billy and Jesus study the poster.

POSTER - WANTED BEEF CATTLE, \$22 IN GOLD.

I cannot go, but... If you will take these cattle with yours to Texas, I will hide your bull and a few heifers in Canyon Verde.

EXT. COW PASTURE - DAY

Billy and Jesus arrive to round up the cattle.

The herd of twelve cows is gathered near a grove of trees.

BILLY  
The CALVING HEIFER is missing.

JESUS  
 (points)  
 There.

EXT. GROVE - DAY

Among the trees, the calving heifer lies on her side, deep in labor.

Billy and Jesus stand a short distance away and watch as a calf's hoofs appear in a skin of membrane.

The calf's hoofs are followed by the calf's snout.

The heifer gives one final push and the newborn calf squirts out.

The calf lies still, not moving.

The heifer turns to inspect her still calf, licks it vigorously, then blears out.

HEIFER  
 Mooooooooo!

The calf lies still.

The heifer stands.

HEIFER (cont'd)  
 Mooooooooo!

The calf opens it eyes. It struggles to stand, wobbles sideways for a step or two, then finally finds it's balance.

BILLY  
 It's a boy!

The Heifer leaves the grove, her newborn calf follows. As they re-enter the pasture. The other cows approach to inspect their newest member.

EXT. RANCH HOUSE TRAIL - LATER

Billy and Jesus watch Senior Morelos leave with their bull, two of their cows, the heifer and her newborn calf.

INT. RANCH HOUSE - NIGHT

Billy, Jesus, Camilla and Eladio sit at a table eating their supper.

Camilla seems distant, she pokes at her food on her plate.

ELADIO  
Papi, can I go to Texas with you?

Billy laughs and scruffs Eladio's hair.

BILLY  
Not this time. Someday I will take you, but for now, you must stay and protect your mother.

Eladio feeds a food scrap to Nita, who stands on her hind legs with her paws on the table.

CAMILLA  
(bangs on table)  
[No!]

Nita cowers and slinks off.

Billy and Jesus exchange looks.

Camilla abruptly rises and clears the table.

BILLY  
(to Eladio)  
I have something for you.

Billy reaches into his pocket and presents Eladio with a small hand carved wooden pony.

Eladio's eyes light up. He studies the wooden pony, grinning at the realistic craftsmanship.

ELADIO  
(excited)  
Papi, mi gusta.

Eladio runs and lays on his cot, galloping the wooden pony across his pillow.

Camilla silently washes plates in a tub at the kitchen window.

Jesus lays a crude map on the table and traces their route to Texas with his finger.

EXT. RANCH HOUSE VERANDA - NIGHT - LATER

Jesus sits on a bench, under the stars, playing a Spanish guitar. He takes a sip from a jug of tequila by his side.

A COYOTE HOWLS in the distance.

JESUS  
(calls)  
Mijo, fetch SANTANA.

Billy fetches Jesus's rifle, a beautiful oiled and polished Carbine from Jesus's soldier days. Jesus pulls a bandanna from his pocket and lovingly wipes the rifles action, then gently leans it against the wall.

BILLY  
You should rest Abuelo, we  
leave tomorrow.

JESUS  
The coyotes are back.

Billy places his hand on Jesus's shoulder.

BILLY  
Buenos notches Jesus.

Billy exits scene.

Jesus takes a drink from his tequila jug then scans the darkness, squinting his eyes.

JESUS P.O.V. - CHICKENS quietly rest in their coop twenty yards from their ranch house.

INT. RANCH HOUSE BEDROOM - NIGHT

Camilla lies in bed, wide awake, staring at the ceiling.

Jesus's guitar plays softly outside.

Billy slips into bed and turns to Camilla.

BILLY  
[What is wrong?]

She turns and faces him.

CAMILLA`  
[I had a vision; Something bad  
will happen to you.]

BILLY  
 (smiles reassuringly)  
 [No, I'll be fine.]

CAMILLA  
 [Will she be there?]

BILLY  
 [I don't know.]

CAMILLA  
 [I fear you will see her and  
 leave us.]

Billy places his hand on her baby bump.

BILLY  
 (sincerely)  
 [You, Eladio and our baby are my  
 life. My life is here with you.]

Camilla smiles.

BILLY (cont'd)  
 [When I return, I will  
 bring you a bag of gold.]

Camilla grins, relieved. She wraps her arms around Billy and snuggles closer, kisses his cheek, then climbs atop and straddles him, making soft COOING NOISES.

EXT. RANCH HOUSE VERANDA - NIGHT

Jesus plays his guitar, he hears Camilla's cooing, looks towards the bedroom and smiles.

EXT. RANCH HOUSE - DAY - DAWN

Camilla and Eladio stand on the veranda watching Billy and Jesus pack their horses.

The two vaqueros are dressed in leather chaps, boots with spurs, large brimmed sombreros and long sleeve shirts.

Billy carries Rip Connolly's Colt Walker pistol in a tanned handmade leather cross-draw holster.

Jesus slides his rifle into a scabbard strapped to his saddle, then he mounts NAPOLEON, a giant six year old appaloosa stallion.

Billy kneels to say good-bye to Eladio. He reaches into his pocket and presents Eladio with a small folding knife.

BILLY  
 (intimately)  
 Eladio, this was my father's one possession given to me by my mother when I was your age. I want you to have it.

Eladio beams.

BILLY (cont'd)  
 Keep it clean and oiled. It is very sharp so be careful.

He places his hand on Eladio's shoulder.

BILLY (cont'd)  
 Eladio, while I am away, you are the "Man of the House."

ELADIO  
 Si Papi.

BILLY  
 Protect and obey your Mother.

ELADIO  
 Si Papi

Billy stands.

Eladio looks up to his father and clings to his thigh.

Billy takes a half step and drags Eladio with him.

BILLY  
 (laughs)  
 Eladio, I must go.

(beat)

Eladio reluctantly releases his hold.

Billy turns to leave but is blocked by Camilla standing before him, a serious look on her face.

She removes her SAINT CHRISTOPHER MEDAL from around her neck and places it on Billy's.

CAMILLA  
 [Regreso a mi.]

Billy nods, hugs Camilla one last time, then mounts his horse.

With a tip of his hat, Billy, Jesus and Nita set out with their herd of twenty cattle and five horses.

- END PART TWO -

