

TEXAS RUN

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TEXAS RUN

TEXAS, JULY 4, 1850

On a BLACK SCREEN, we hear TEENAGE BOYS talk.

TRAVIS CONNOLLY  
(excited)  
Hurry up, light it.

AUSTIN CONNOLLY  
I will, Stand back!

FADE IN:

EXT. COW PASTURE - NIGHT

A MATCH HEAD ignites, flares brightly, then touches the end of a FUSE that SPARKLES 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, we'd better head back.

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.

TOWN FOLK DANCE to a FIDDLER, a BANJO PLAYER and a GUITAR PICKER - who smiles and winks at an admiring TEENAGE GIRL.

CHILDREN gleefully run through the crowd playing tag.

WOMEN sit, gossiping behind a Potluck table.

MEN stand around smoking pipes and conversing.

Two OLD TIMERS pass a whiskey jug.

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

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

The song ends. Kay-Lynn curtsies to her enamored DANCE PARTNER, who bows and waits for another dance.

Kay-Lynn sees Billy sitting alone. She ignores her dance partner and sits beside him.

KAY-LYNN  
Hi Billy.

BILLY  
H-Hi.

Kay-Lynn is confident 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 (cont'd)  
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.

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

Billy smiles.

INT. BARN / CONNOLLY TABLE

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

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

The younger brothers 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  
(excited)  
Rip, Rip, there's Kay-Lynn McCulloch.

Rip turns to watch.

RIP  
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.

BACK TO BILLY AND KAY-LYNN

They 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. His worn cowboy boots are clean and polished.

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  
Rip was gonna' show us how a  
"real man" sweet talks a gal.

The band plays a lively 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 Billy and Kay-Lynn, 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

(smiles politely)

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

Kay-Lynn dismisses Rip and turns her attention back to Billy.

Rip stands, stunned by her refusal.

He glares at Billy who looks down, avoiding eye contact.

Rip 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.

BILLY AND KAY-LYNN

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, her smiling face glows in the soft moonlight. We can almost feel the heat radiating from her body.

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.

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

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

She lifts her petticoat.

Billy is taken by surprise. Can this be happening?

He swiftly unbuttons his trousers, slides them down to his knees and gently 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.

DISSOLVE TO

EXT. RIVERSIDE - NIGHT - LATER

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

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

Billy wakes 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 but 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 over six feet tall, a grown man. Billy is a gangling teenager.

They face each other.

RIP (cont'd)

I want you off of our ranch.

Billy is stunned.



BILLY

I-

RIP

(screams)

Quiet!

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

RIP (cont'd)

(turns to Austin and  
Travis)

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

Billy stares at the KNIFE BLADE GLINTING in the moonlight.  
He back steps into the river.

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

(teases)

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

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, appears to find his footing but  
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 it's holster.

Rip goes down and lands on his butt at the river's edge.

Billy hesitates, then aims the Colt revolver at Rip's face.

Rip holds his hands out in defense.

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

KAY-LYNN  
Billy! No!

Billy meets Kay-Lynn's pleading eyes.

They share a moment.

Billy slowly lowers the pistol. He turns and disappears silently 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, then... 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 to:

INT. BARN - NIGHT

Austin spots Boyd Connolly conversing with a GROUP OF MEN.

Austin hesitates, then... he discreetly approaches and tugs on his father's coat. Boyd Connolly stops his conversing and turns to Travis,

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.

Boyd Connolly 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.

They exit the barn, Austin runs ahead, leading his father to:

EXT. RIVERSIDE - NIGHT

Rip is 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 looks up, terrified, as Boyd Connolly stands over him.

Rip attempts 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, who could be faulted for  
 desiring a beautiful young woman such  
 as yourself.

(tenderly)  
 My carriage is at your call, if you  
 would like me to escort you home.

Kay-Lynn, looks down, shakes her head.

KAY-LYNN  
 (whispers)  
 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 - NEXT DAY

Boyd Connolly sits at a table reading a bible.

A PLUMP MEXICAN HOUSEMAID refills his coffee cup.

Boyd Connolly GRUNTS and continues to read his bible.

The plump Mexican 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 sits back, speaking slowly, choosing his words  
 carefully.

BOYD CONNOLLY

When I was your age, I was attending Boston university. I was young and handsome.

(ponders)

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, an old 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!  
(raises his voice)  
Now, write the god-damn apology!

Boyd Connolly rises to leave.

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)  
I want you boys to remember this: 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 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 laboriously 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 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.

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.

MORELOS (cont'd)  
I am much to old to go, but... If you  
will take these cattle with yours to  
Texas, I will hide your bull and a  
few heifers with mine in Canyon  
Verde.

EXT. COW PASTURE - DAY

Billy and Jesus ride up on horses to round up the cattle.

BILLY  
The CALVING HEIFER is missing.

Jesus, flinty eyed, scans the terrain.

JESUS  
(points)  
There.

EXT. GROVE - DAY

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

Billy and Jesus dismount, walk softly and stand a short distance away.

A calf's hoofs appear in a skin of membrane, 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 slowly 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.

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...  
 (serious)  
 When I'm away, you are the "Man of  
 the house."

Eladio beams.

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

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.

Billy and Jesus exchange looks.

Camilla abruptly rises and clears the table.

Jesus sips tequila from a glass.

ELADIO  
 Abuelo, can I try tequila.

Jesus looks to Billy, who smiles and shrugs, "Okay."

Jesus pours tequila into his glass, then slides it to  
 Eladio.

Eladio sniffs it, then takes a sip.

ELADIO (cont'd)  
 (coughs)  
 Ewe!

Billy and Jesus LAUGH as Eladio's face turns red and his  
 eyes water. He swiftly gulps water.

Jesus finishes the shot of tequila with relish.

JESUS  
 Ahhh.

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.

Billy studies it as Jesus traces their route to Texas with his finger, arriving at the border town where Billy once lived.

JESUS  
We must avoid your enemies in Texas.

BILLY  
I know Abuelo, but we cannot allow the government to seize our livestock.

EXT. RANCH HOUSE VERANDA - NIGHT - LATER

Jesus sits on a bench, under the stars, playing a Spanish guitar, his 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.

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  
(shrugs)  
[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.

ELADIO  
 Si Papi.

BILLY  
 Obey and protect your Mother.

ELADIO

Si Papi

Billy stands.

Eladio looks up to his father, then clings to his thigh.

Billy takes a half step and drags Eladio with him.

BILLY

(laughs)

Eladio, I must go.

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 ONE -

