

TEXAS RUN

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TEXAS, JULY 4, 1850

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. 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 arm 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 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
(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, 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 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 the barn.

INT. BARN - NIGHT

Boyd Connolly is conversing with a GROUP OF MEN.

Austin hesitates, then 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.

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.

The 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.

- END PART ONE -

