

San Antonio
TV Series (Western)
Ray Uzwyshyn

Pilot Episode: Santeria Doll

INT. SAN ANTONIO EXPRESS NEWSPAPER OFFICE - DAY

NICK HECKEL (30's) and SAM KOSAR (30's) examine article proofs in the window's harsh sunlight.

CLOSE-UP HEADLINE

"TEJAS TO TEXAS, NEW LAWS: MEXICAN MUST LEAVE".

HECKEL

Hopefully, this law cleans-up the mess.

KOSAR

I only see trouble.

Kosar opens the door and walks out. Heckel adds a large red 'S' to the end of 'Mexican'.

EXT. SAN ANTONIO EXPRESS NEWSPAPER OFFICE - DAY

The street is full with the bustle of San Antonio residents, Mexicans, German, Irish immigrants, black and white. Two cowboys with lavishly dressed MEXICAN saloon girls pass, one noticeably with child.

Heckel follows KOSAR to the office patio.

HECKEL

The law now punishes those bringing Mexican girls for prostitution.

KOSAR turns from the crowd.

KOSAR

You mean cowboys in search of trouble.

HECKEL

I was actually thinking of a few of our Latino campesinos looking for greenbacks.

INT.MARIA DEL CARMEN'S ROOM - DAY

WILLY HOUSTON and MARIA DEL CARMEN lay in the bed of an exotically Spanish colonial decorated room. Discarded clothes and delicate accessories are scattered about.

There is a fine oak desk and objects: Spanish guitar, Cuban Santeria doll, Goya painting of cats and sparrows with Spanish inscription.

By her objects, library and dress, we know Maria del Carmen is not strictly a saloon girl but educated. Willy is captured by the exotic beauty.

MARIA DEL CARMEN

(laughs smartly)

I can't stay, unless you marry me.

WILLY

(smoking opium)

San Antonio has never respected laws but I can't marry you Maria, not yet, at least.

Willy leans over and tries to hug the young woman but she pulls away.

WILLY(CONT'D)

You know Carlos is linked to this. There's too many hidden deaths.

Maria stands, distraught.

MARIA DEL CARMEN

This crazy new law's a problem. My family's been in Texas for generations.

WILLY

No one is sending you back to Veracruz yet.I have connections - the Sheriff, Delgado Carlos.

Among the ornaments of the room stands some Santeria dolls embroidered in Mayan Indian colors and the delicate ethnic costumes of town's people.

EXT. MAIN ROAD FRONT GRAND CENTRAL - DAY

Two figures are escorted from the departing train. ALEJANDRA DELGADO (30's), and her grandson, AUSTIN. Alejandra is a well-dressed Americanized Hispanic woman and Austin, a young boy, Tom Sawyerish and cheerful.

They watch the train depart.

ALEJANDRA

Ok Austin, here we are. Official cowboy in San Antonio. Let's go!

AUSTIN

Is this the place you were born, grandma?

ALEJANDRA

Born, raised and married Austin. Step to!

INT. BUCKHORN HOTEL LOBBY - DAY

The pair walk down the street and enter the Hotel lobby. EMILIO J. WASHINGTON A well-dressed dark-complexion Latin lobby clerk greets them.

EMILIO J. WASHINGTON

Welcome to San Antonio, madame.
Emilio J. Washington at your service.

ALEJANDRA

Thanks you, sir. We will be needing a room.

WASHINGTON

How many days may I ask?

ALEJANDRA

Please leave it open, nothing fancy.

WASHINGTON

We definitely have plenty of those. What may I ask brings you to this part of Texas?

ALEJANDRA

We're here to see Amadeo Delgado.

Alejandra places a copy of Robert Browning's *Dramatic Lyrics: Bells and Pomegranates (1842)* with a bookmark on the hotel desk.

ALEJANDRA (CONT'D)
Do you know him?

INT.DELGADO'S OFFICE- DAY

Amadeo and Carlos discuss the new Mexican Law. The San Antonio express is open between them.

CARLOS
(furious)
We're Texans and Americans with Mexican ancestry. It doesn't make sense

Carlos tears the newspaper in half.

DELGADO
Calm down, Carlos, it's just politicians and lawmakers. I wasn't finished reading that.

Carlos is angry and walks towards the balcony gesturing and banging at the newspaper.

DELGADO(CONT'D)
Look, I'm a hotel and saloon owner, not a lawyer. We'll figure it out and I'll talk to the sherriff.

INT.SAN ANTONIO THEATER AND SALOON - DAY

Cowboys play cards and drink. The San Antonio THEATER AND SALOON girls ply their trade.

A mouse scurries across the hallway hiding under a poker table and half-drunk cowboy FIRES his GUN at the place where the mouse hides, almost shooting off another man's foot.

COWBOY #1
What the Hell? You almost shot off my foot.

Cowboy #2 angrily puts down his drink and gets ready to draw out his gun.

Confusion.

Willy descends the stairs and takes the gun out of cowboy #2's hands. One of his helpers kicks the shooters out of the Saloon.

WILLY

No shooting in this establishment.

One of the girls runs up to Willy.

GIRL#1

He was shooting at a mouse, Willy.

WILLY

I don't care what he was shooting at. A mouse?

GIRL #1

Yes, a mouse. Boca Raton. How can we can we work with all of these goddamn rodents?

There is a hole which Willy sees behind the girl's couch.

GIRL #1 (cont'd)

And Jasmine's sick.

GIRL #2

(Mexican accent)

Bitten. Mordida.

EXT. MAIN ROAD- DAY

Washington runs down the road from the Grand Central to the Buckhorn.

A uniformed soldier is drunk next to the side of a building with a Texas Ranger. The first plays the Yellow Rose of Texas on a guitar while the second sings along.

There is a half full bag of grain with what looks like a nibbled hole near the bottom.

INT. BUCKHORN SALOON - DAY

Washington enters the Saloon. Girls lounge about. Sequoyah, an old Cherokee, smokes. Enrique picks up Spanish guitar that he tries to play.

WASHINGTON

Has anyone seen Mr. Delgado! I need to find Delgado.

Enrique puts down the pipe and looks at him.

ENRIQUE

Carlos came to see him about the new Mexican law! He's upstairs. He beat you to that punch.

WASHINGTON

It's not that!

BUCKHORN KITCHEN POV

WASHINGTON (CONT'D)

You can't imagine. A woman... a Latin lady, his...

DELGADO

(yelling down from stairs)
Speak up Washington or forever hold your peace. . .

Washington looks up. Amadeo sticks his head out of the banister overhead.

WASHINGTON

...Sir, there is a distinguished looking Latin lady and a young boy... they said they were looking for you, Mr. Delgado!!

DELGADO

An older lady and a young boy?

WASHINGTON

Yes!

Amadeo begins to walk downstairs in measured steps.

Alejandra and Austin enter the Buckhorn.

DELGADO

(astonished)
Alejandra??

ALEJANDRA

Hello, Amadeo.

Alejandra gestures to Austin who stands hesitantly behind her.

ALEJANDRA (CONT'D)
 Austin, this is your grandfather,
 Amadeo Delgado.

DELGADO
 My grandson but how. . .

Austin holds a copy of Grimm's Fairy Tales.

ALEJANDRA (CONT'D)
 Do the math, Amadeo. We had Emma in
 our early teens and I left when she
 was eight. Are you going to start
 arguing with me already?

Alejandra gives Austin a little push.

The boy steps forward awkwardly and extends his hand.

INT. MARIA DEL CARMEN'S ROOM - NIGHT

Maria del Carmen opens her door to Rafael Martinez
 Pacheco, a bandit, dressed Mexican military style.

RAFAEL MARTINEZ PACHECO
 Seniorita del Carmen?

MARIA DEL CARMEN
 Rafael Martinez Pacheco.

RAFAEL MARTINEZ PACHECO
 A little bird told me you might be
 here!

MARIA DEL CARMEN
 Which bird was that?

Rafael Martinez Pacheco barges in making himself comfortable
 on an armchair.

RAFAEL MARTINEZ PACHECO
 The one that has interests in old
 lifestyles.

MARIA DEL CARMEN
 (smiling)
 As a matter of fact, I'm
 transitioning lifestyles

RAFAEL MARTINEZ PACHECO
In transition! Fortunate turn of
phrase for San Antonio, Senorita...

He stands up and approaches Maria del Carmen' getting into
her personal space.

MARIA DEL CARMEN
(Deliberately)
Why are you here, Senor Pacheco?

She takes a step back.

RAFAEL MARTINEZ PACHECO
Business. People would like to see
you back in Vera Cruz.

MARIA DEL CARMEN
I'm not going back. I've closed
that door. .

Rafael takes a letter out of his vest and hands it to Maria
del Carmen.

RAFAEL MARTINEZ PACHECO
Something which might convince you
otherwise.

Maria del Carmen takes the letter and leads Rafael to the
door.

MARIA DEL CARMEN
If you've done your messenger duty,
Good day.

EXT. MARIA DEL CARMEN'S ROOM - NIGHT

Rafael makes his way down the stairs.

WILLY HOUSTON POV

Willy watches as Rafael leaves and makes his way towards the
San Antonio theatre.

INT. SAN ANTONIO THEATER AND SALOON SALOON - EVENING

PHATTY THOMPSON, a Leprechaun-like man with an Irish twinkle
in his eye, sits in front of a bottle of whiskey. He stops
Willy as Houston walks in.

THOMPSON

Mr. Houston, I'm ready to solve problems.

WILLY

Who said I had problems?

THOMPSON

With the ladies, beyond repair but I do have an idea that will liberate San Antonio from your Boca Raton situation.

WILLY

(sarcastic and annoyed)

Boca Raton Situation. I'm waiting.

THOMPSON

I have broad experience in rodential matters.

WILLY

Go On.

THOMPSON

I am planning on a trip to Austin to come back with two carts full of cats.

WILLY

Are you crazy! That's the damn near stupidest idea in my life. San Antonio is full of cats.

THOMPSON

Only cat houses or a house cat or stray here and there. You know the Mexicans don't like cats.

Thompson stands up and plops himself down on one of the couches.

THOMPSON (CONT'D)

You need good imported North Austin British cats. A surefire solution.

WILLY

That is the stupidest idea I've heard in a long time.

Thompson is not flustered but becomes calmer with a slight smile coming to his lips.

THOMPSON

Your girls are sick, frustrated and your customers here don't like to eat around rodents. Do you have other ideas, Mr. Houston?

WILLY

Why am I even sitting down in a fool's conversation like this.

The saloon girl who had been complaining earlier comes in and sits down on Phatty's knee.

THOMPSON

(unflustered)

The project will have its price of course...Rest assured, reasonable. I am an expert in these matters.

Houston walks away. As he does something scurries under his feet.

THOMPSON (CONT'D)

I shan't be here past the end of day. Don't take too long. We'll confirm it with a toast!

Thompson winks at the saloon girl.

INT.DELGADO'S OFFICE BUCKHORN SALOON - DAY

Amadeo sits at the chair behind his desk. Alejandra has her back to the office door. Amadeo notes the Edwardian bouffant of her dress.

He pulls out a bottle and pours a drink, looking displeased.

Little Austin plays on the balcony. His book has been left aside.

AMADEO

Alex, you should have written,... this has always been your habit, Conquistidor family name. Diablo-may-care Texas Latin attitude.

Delgado offers a glass to Alejandra. She refuses and sits down in the chair facing Al.

ALEJANDRA

I'm here only because your grandson, Amadeo. Hewanted to meet you. God knows his reasons.

AMADEO

You could have told him that I was dead. That is what you wanted when you left if I recollect correctly?

ALEJANDRA

I still have my hopes, Amadeo. But the heart has no eyes, and the vilest things seem full of love and nobility.

AMADEO

(angry)

Honestly, Alejandra, you ran away six years ago, our daughter only 12 years old?

ALEJANDRA

(amused surprise)

Are you serious, Amadeo? You were violent, drinking and worse. Forgetting now?

Amadeo smashes down his glass.

AMADEO

(skeptical)

You were my wife, Alejandra you took a vow, for better or for worse at Mission Concepcion - with me.

ALEJANDRA

(suddenly serious)

I lived in hell, Amadeo.

A moment of silence between them.

Amadeo has his back turned looking to Austin on the balcony.

AMADEO

Couldn't Veronica wait for a child? What was the rush?

ALEJANDRA

She fell in love, Amadeo. Austin was born 6 years ago. We were the same age, teenagers.

AMADEO
Young and foolish!

Alejandra takes out a picture from her purse and brings it over to Amadeo.

ALEJANDRA (CONT'D)
Veronica.

AMADEO
(looking at picture)
She's beautiful. She looks like you.

ALEJANDRA
She still has great memories of you - she loves you. Austin wants to know his grandfather.

Austin returns and goes towards Amadeo's desk.

AUSTIN
(hesitantly)
Abeulo, can we take a walk?

AMADEO
Of course, little senor.

Austin takes Amadeo by the arm.

ALEJANDRA
Get used to it, Amadeo.

EXT. SAN ANTONIO RED LIGHT DISTRICT - EVENING

Carlos and Texas Ranger SHERRIFF JACK HAYS speak on the street.

JACK HAYS
I'll tolerate no more, Senior Carlos. This doesn't change your possibilities here.

CARLOS
MEXICAN girls stay.

JACK HAYS
I'm not telling you all the Mexicans have to leave but there is
(MORE)

JACK HAYS (cont'd)
 room for business on the correct
 side of the law.

CARLOS
 (in SPANISH very angry)
 Hemos estado aquí por siglos antes
 que tu. (Subtitles: We've been here
 for centuries before you)

JACK HAYS
 Cowhands, working the fields,
 washing dishes.

CARLOS
 (in MEXICAN, ANGRIER)
 Tengo diez veces más educación que
 tú, imbécil blanco. (Subtitles:
 I've got ten times more education
 than you, you gringo imbecile.)

JACK HAYS
 Sorry, I don't comprehend MEXICAN
 Carlos.

CARLOS
 (English, almost)
 Law not business, Jack!

JACK HAYS
 (wry)
 That's evident, Carlos... I do not
 want another Mexican-American war
 but must enforce the law now.

CARLOS
 (yelling)
 None of the remaining Mexicans like
 this, Jack.

JACK HAYS
 Make those girls disappear, Carlos.
 You have two months in which to do
 so.

Carlos points his finger at Jack HAYS's face and leaves.

JACK HAYS (cont'd)
 (Yelling to Carlos)
 Señor Carlos. It's the law.

Doc Rojas exits a cowboy's tent. He sees Jack HAYS and
 stops.

DOC

You can't treat human beings like shipments of cargo, Jack, they've been here for generations.

JACK HAYS

This is the law now, doc. I have a sworn duty to enforce it.

DOC

Goddamm it, Jack HAYS. You can't just put a US stamp on a dress and send these young women or families back to Mexico.

A MEXICAN woman walks along the street with a cowboy.

JACK HAYS

But Doc, it's the Law.

DOC

Don't be ridiculous about words on paper, Jack. Humans aren't parcel post.

JACK HAYS

But it's been decreed.

DOC

Without humanity or measures of dignity, the law has little credence. The law is more than political edicts.

Jack stops in front of one of the many arising San Antonio business ventures.

DOC (CONT'D)

Protecting profit, loss, economy and trade but also keeping us from the bestial not regressing back.

JACK HAYS

What do you mean, doc?

DOC

(flustered)

Why do you think there are now so many MEXICANS crossing the border?

JACK HAYS

That's not hard to see. Hope for a better life, Doc.

Doc walks off from Jack HAYS who is left standing in silence.

DOC
 You may even find a few more
 similarities, Sheriff, Good night!

INT.MARIA DEL CARMEN'S ROOM -EVENING

A black Siamese jumps from a windowsill and curls up next to Maria who lies on the bed next to a whiskey bottle, tall glass and the letter from Rafael Martinez Pacheco.

CLOSE UP LETTER

VINICIO NAVARRO(V.O)
 ... Maria you had a good life here,
 many customers and large profits
 for everyone.

Maria del Carmen tries to stands up with the letter and walk the room but her liquor intake has been heavy and she spills a glass.

VINICIO NAVARR (V.O. CONT'D)
 Remember the vendetta on Willy
 Houston. Do your task, avenge your
 brother..

Because of Maria del Carmen's whiskey intake, visuals blur and take on a romantic dream-like tone.

VINICIO NAVARRO (V.O. CONT'D)
 Seduced him, and in the bed of
 truth, finish the job.

The letter drops from Maria's hand onto the puddle from the spilled glass.

The Siamese walks and places it's paws over the red wax seal, "Sincerely, General Vinicio Navarro".

INT. SHERRIFF'S OFFICE AND JAIL - DAY

Sherriff Jack Hayes and Rafael walk towards the jail's desk.

RAFAEL MARTINEZ PACHECO
 You a Texas Ranger or a Mexican
 jailkeeper now?

Rafael Martinez Pacheco turns his gaze outside.

JACK HAYS
 What are you looking for here,
 Rafael Martinez Pacheco?

RAFAEL MARTINEZ PACHECO
 To settle unpaid debts.

JACK HAYS
 What do you mean by that?

RAFAEL MARTINEZ PACHECO
 I was wondering if I might be of
 help with your new Texas Laws. . .

JACK HAYS
 We do not need your type of help.
 Neither yours nor the Mexican
 Generales.

Rafael Martinez Pacheco takes a step forward.

RAFAEL MARTINEZ PACHECO
 You're forgetting that until a few
 years ago this land used to be
 ours.

JACK HAYS
 (coldly)
 I haven't forgotten.

RAFAEL MARTINEZ PACHECO
 You would never be Sherriff if
 Spain was in charge.

JACK HAYS
 (menacing)
 But they're not and you're no
 longer in charge of a Spanish
 outpost. We won this war

Two MEXICAN saloon girls cross the street with a couple
 cowboys.

RAFAEL MARTINEZ PACHECO
 I see you need help.. .

Jack HAYS throws open the store door for Pacheco to exit.

JACK HAYS
I believe I've heard enough, Senor Pacheco.

Rafael walks out.

RAFAEL MARTINEZ PACHECO
The law Jack HAYS. You are the Sheriff now and you are supposed to uphold it.

JACK HAYS
(angry)
Good day!

RAFAEL MARTINEZ PACHECO
(under his breath)
Follow your laws.

JACK HAYS
Good day, Senor Pacheco.

Jack HAYS closes the store door after him.

INT.SAN ANTONIO THEATER AND SALOON JASMINE'S BEDROOM - DAY

Jasmine is sick with fever in bed, vomiting. Girls around try to help. Doc enters.

DOC
Girls, please...this could be contagious ...

The girls are scared. Among the perfumes and effects on Jasmine's armoire is a beautiful, delicate traditional Cuban Santeria doll.

GIRL #1
It's the mice, Doc.

DOC
Unfortunately, the shops and graineries are full of them.

GIRL #2
Isn't there poison or something..?

DOC
Hygienic conditions here are not yet sufficient.

Jasmine reaches out her hand, attempting to get up.

JASMINE
 (somewhat delirious)
 You need to walk with me doc.

DOC
 Lie down, Jasmine.

JASMINE
 Hold my hand, Doc.

Doc tries to give Jasmine a heavy dose of medication but she refuses, instead making her way down the stairs.

DOC
 (to Jasmine)
 Hold on Jasmine, you need rest

EXT. SAN ANTONIO THEATRE AND SALOON - DAY

A stagecoach horse rears spooked by something. The driver takes out a letter.

DRIVER
 (yelling)
 Mr. Houston, for you.

WILLY HOUSTON
 Thanks.

Willy drops the letter

DRIVER
 Limbs getting rusty!

Jasmine now near Willy picks up the letter for him in a swoon

JASMINE
 (hurriedly staggering)
 You got a letter.

Willy opens the letter beginning to read.

WILLY
 I am returning to San Antonio with a cargo of cats. Cordially, Phatty Thompson.

WILLY (CONT'D)
 A cargo of cats. Break the news to the rest of the girls, Jasmine - happy days are here again.

EXT. SPANISH TOWN - DAY

Willy continues through the city to a Spanish colonial neighborhood.

He knocks on the doorknocker, a strange design of a Conquistador's head, helmet and emblazoned crest as knocker.

The door has been unlatched.

A Siamese cat walks out as Willy opens it wider.

INT. MARIA DEL CARMEN'S ROOM - DAY

Willy walks in.

MARIA DEL CARMEN

Willy. I've been waiting for you.

Maria del Carmen is sprawled on a plush velvet day couch.

Willy sits taking off his jacket and then drawing from an opium pipe, he begins to caress the girl.

WILLY

(whispers into her ear)

Do not fool with me.

Maria del Carmen looks at him sideways, a little scared. He grips her neck.

MARIA DEL CARMEN

Willy, stop, I don't wish to hide any longer. .

Willy twists Maria del Carmen's arm behind her back.

WILLY

(clouded and furious)

I've heard you have important Mexican customers visiting now?

MARIA DEL CARMEN

(moans)

You're hurting me, Willy.

WILLY

The black cat that just told me I'm not your first distinguished visitor?

MARIA DEL CARMEN
 (struggling)
 What do you mean Willy?

WILLY
 One of Navarro's men. Isn't that
 right Santeria doll?

MARIA DEL CARMEN
 (struggling free)
 You're hurting me, Willy. No! ...
 He was a man I knew a long time
 ago. He helped me at the time. .

Willy throws Maria del Carmen down onto the bed. Maria del
 Carmen looks towards the Santeria doll on her dresser.

WILLY
 (Ironically)
 Just passing through for a friendly
 visit?

WILLY
 First Navarro's men then you. Trust
 a Mexican.

Willy slams the door behind him.

Maria del Carmen looks out the window, petrified. Tears
 trickle down her cheek.

Reflected in a tear Maria del Carmen's black Siamese jumps
 out from a fence avoiding Houston's passing shadow.

EXT. SAN ANTONIO - DAY

Amadeo, Alejandra and Austin walk along the busy streets of
 San Antonio towards the school front where Annabelle,
 Valencia and Elizabeth work.

Through the school windows Elizabeth helps a little boy in
 the middle of a lesson.

There are mostly white but also a few black and MEXICAN
 children. Two younger children are mestizo.

INT. SCHOOL - DAY

Elizabeth helps the little mestizo girl with a reading from a book.

ELIZABETH

(reading)

"I'm able by a secret charm to draw
all creatures beneath the sun, That
creep or swim or fly or run. . ."

LITTLE GIRL

(Spanish Accent)

"And I chiefly use my charm on
creatures that do people harm, the
mole and toad and newt and viper. .
."

Amadeo, Alejandra and Austin enter the back of the school.

DELGADO

(continues)

"And people call me the Pied
Piper!"

ELIZABETH

(surprised)

Good morning, Mr. Delgado!

Annabelle and Valencia are surprised. Valencia approaches and bends towards Austin.

VALENCIA

And who might you be, fine sir!

ANNABELLE

A new enrollment?

AMADEO

I'd like to introduce my grandson,
Austin. And this is my ex wife,
Alejandra...

ALEJANDRA

(ironically)

Second ex wife and I'm thrilled to
say, we're just visiting.

AMADEO

And don't say too much, Alejandra?

The girls wink to Alejandra and hold up their fingers - lips sealed. Elizabeth claps her hands.

ELIZABETH
Children, recess.

Elizabeth closes the book she's holding.

ELIZABETH (cont'd)
Class dismissed.

The children let out a collective whoop, running out.

Annabelle and Valencia follow them.

ANNABELLE
Come on little man, lets have a
look at our school playground.

Annabelle takes Austin's shoulders as she walks past. Austin instinctively takes Annabelle's hand and follows her.

On the playground, he looks back at his grandmother and Delgado.

AUSTIN
(yelling)
Is it alright, grandma?

AMADEO
Of course.

Alejandra smiles.

EXT. SCHOOL PLAYGROUND - DAY

Amadeo and Alejandra walk out of the school's doors taking a moment to sit down on a bench at the playground's edge to watch the children play.

AMADEO
All these years, Alejandra.

ALEJANDRA
A lot has happened.

AMADEO
A few more houses, more people
moving here. This is the
republic of Texas now and we
have law and a sheriff too,
Jack HAYS.

Austin plays among a group of mestizo Mexican and white boys.

AMADEO (CONT'D)

the one before - Guittirez. . . he got shot. . . I have employees now too. Washington, you met him, the hotel manager...

ALEJANDRA

He seems a character.

Amadeo looks at her as if he's seeing her for the first time. Her face still looks beautiful in the sun

AMADEO

Why did you run away, Alejandra.
Why disappear from my life for
six years and come back now.

A couple small girls, one MEXICAN, the other mestizo from the previous scene play next to boys in the distance.

AMADEO

Everything I ever loved, my
daughter You took everything.
You're a great bitch, going to that
lawyer behind my back, surprising
me like that!

Alejandra looks at him astonished. The MEXICAN girl gets inadvertently pushed.

ALEJANDRA

I have my own hurts, Al. My own
version. You had your gambling,
your money, your business, your
saloon girls ...

The half MEXICAN girl has brought a small Santeria doll with her to school which she picks up next to her fallen friend.

AMADEO

(interrupts her)
You were one of them.

ALEJANDRA (CONT'D)

(coldly)
Shut your mouth, Amadeo. Don't ever
say that to me again and you did
not care about our child at that
time.

Austin runs up towards his grandparents.

INT.MARIA DEL CARMEN'S ROOM - DAY

Maria del Carmen sits in front of a mirror at her desk. She is dressed in a sultry Cuban style day dress fixing a elegant Spanish Contessa comb in her hair and examining something in a drawer.

KNOCKING at the door.

Maria del Carmen closes a drawer. We see a row of Santeria dolls.

She goes to open the door. Jack HAYS stands outside unfolding the new Texas Mexican proclamation.

MARIA DEL CARMEN
Sheriff HAYS?

Jack HAYS begins to read.

JACK HAYS
(awkward)
As sheriff of San Antonio.. . .

HAYS notices the day dress and Maria del Carmen's elegant Spanish comb holding up her thick hair.

JACK HAYS (CONT'D)
(Flustered)
Your continuance here. . .

MARIA DEL CARMEN
Sheriff, come in.

Hays reluctantly enters.

JACK HAYS
I'm sorry Maria. .

MARIA DEL CARMEN
May I offer you a drink.

JACK HAYS
(awkwardly)
Err. . .thank you.

MARIA DEL CARMEN
Well, at least sit down for a moment.

Jack takes his hat off and sits on the velvet couch.

JACK HAYS
This is official business, Maria.

MARIA DEL CARMEN
Sheriff, you know I was born here
and my parents and grandparents
were Spaniards born here.

Maria del Carmen turns to her window noticing a new more
British American style house coming up.

MARIA DEL CARMEN (CONT'D)
Does my presence now bother our new
Republic of Texas citizens?

Maria del Carmen's Siamese cat stalks something outside.

JACK HAYS
This isn't personal Maria, this is
US law now. Justice

Maria del Carmen's sash that holds the day dress she wears
slip loose.

JACK HAYS (CONT'D)
. . .must prevail. It is my
unpleasant business. . .

The front of Maria del Carmen's dress falls open a Jack HAYS
reaches for his hat. She places her leg over it.

MARIA DEL CARMEN
(stretching)
To enforce ludicrous laws, order
without justice.

Maria plays with a ring necklace which has a Yin/Yang symbol
on it. Her day dress slips open further.

Jack tries to stand.

JACK HAYS
(Fading)
Ma'am, You have 24 hours.

Maria pulls closer as her daydress slips off.

EXT. MAIN STREET BUCKHORN SALOON AND HOTEL - DAY

Phatty Thompson's cart pulls into town loaded with cats.

Austin walks towards the hotel with Alejandra, Amadeo a little farther down the street.

AUSTIN
(yelling out)
What are you going to do with all
of those cats, Mr.?

Phatty stops the cart in front of the Buckhorn and then gets out.

Amadeo turns back.

PHATTY
The name's Phatty Thompson young
sir and I'm getting rid of all of
the rats in this town, I'm
retained.

DELGADO
(yelling)
Retained? Well, you're in the right
place for the Boca Raton. There's a
lot of retained rats to get rid of
here.

ALEJANDRA
(laughing)
Young and old, big and small Mr.
Thompson. Are you sure, you've
brought enough cats?

Phatty opens up the back of the cart watching the cats scamper off.

PHATTY
Quite enough for San Antonio,
madame. Rest assured they multiply
quickly.

Phatty jumps into the back of the cart.

DELGADO
And if it isn't enough, I'm sure
this bunch will be breeding like
rabbits.

PHATTY

These are cats not rabbits, senor
but as you mention a hospitable
environment for the task at hand.

Phatty slams the cart shut (still three quarters full) and
gets back in his cart.

PHATTY (CONT'D)

And I will not prevent my allies
from taking their leisure time as
they see fit. Animals after all,
good day.

Alejandra and Austin watch Phatty continue down the street.

Delgado makes his way in the other direction.

EXT. SAN ANTONIO THEATER AND SALOON - DAY

Willy and Heckel stand outside. Willy smoking a Cuban cigar.
Heckel busies himself with his camera.

A cat walks among crowds of Chile stands, among them a
couple stylishly dressed MEXICAN women.

WILLY

Assimilation begins. American
style.

HECKEL

Who exactly are you referring to,
Willy?

WILLY

Who do you think I'm referring to,
Heckel, E.T. Washington or those
Goddamn cats. No, damn it, the
MEXICAN whores who just passed!

HECKEL

Need not get so vulgar, Mr.
Houston. You saloon keepers were
once British tea exporters before
that trade got dumped into Boston
harbor.

Willy fumes as Amadeo passes in front of them.

WILLY
 (calling out)
 Can I call you Abuelito now too or
 do you still prefer Amadeo?

AMADEO
 Well, Amadeo for you as an old
 Cuban cigar butt in my mouth is
 not my only legacy...

WILLY
 I hope your former wife gets every
 penny she deserves.

AMADEO
 I'm sure she will, eventually.

Willy stamps out the cigar butt.

DELGADO
 Enough BS, Willy. Carlos and his
 men have already started organizing
 to put an end to Jack HAYS and
 these new laws. We need to talk
 serious if we want to avoid another
 Mexican uprising.

INT. RESTAURANT GRAND CENTRAL - DAY

Alejandra and Austin eat dinner. A cat runs past. Washington
 approaches.

WASHINGTON
 (smiling)
 Officially, the second Madame
 Delgado! You must have a boatload
 of stories to tell about Senor
 Amadeo. A pleasure to reconnoiter
 again.

ALEJANDRA
 Mr. Washingboard.

Alejandra has forgotten Washington's name.

WASHINGTON
 It's Washington, ma'am, Emilio
 Washington.

ALEJANDRA

I need to tell you, Mr. Washington
in your official capacity that I
don't have any interesting news for
you to reconnoiter.

WASHINGTON

Ma'am. . .

ALEJANDRA

And so that I don't use
indiscriminate language in front of
my charge, I wish you good day.

Alejandra gives Washington the empty cake plate and places
her fork on it face down as she gets up to leave.

Austin also gives him the nod-over to scam and without
missing a beat places the unfinished crumbs under the table
for the cat to finish.

ALEJANDRA (cont'd)

Good day.

Washington leaves to the kitchen with plates in hand.

The cat follows.

EXT. TOWN - VARIOUS LOCATIONS - CAT MONTAGE - DAY

Phatty Thompson's cats are shown in various locations around
town.

INT. SCHOOL - WINDOWSILL - DAY

The same cat that was following Washington. jumps from the
windowsill to Elizabeth's desk focusing on a mouse hole at
the classroom's side.

Children have their attention fixed on the cat rather than
Elizabeth.

INT. BUCKHORN GIRL'S BEDROOM - BUCKHORN SALOON - DAY

One of the Buckhorn's Mexican girls pets a cat in her
bedroom. A cowboy lies behind her sneezing. This is the
same cowboy that almost had his foot shot off.

COWBOY #1
 (sneezing)
 Ahhchoo!

The cat jumps on the bed near the cowboy.

GIRL#1
 Bless you!

The cowboy's leg is noticeably wrapped.

COWBOY #1
 (wiping his tearing eyes)
 It's those damn cats. I don't ever
 remember there being so many cat's
 around here.

GIRL#1
 We are getting rid of vermin in San
 Antonio

COWBOY #1
 Can't they get rid of them some
 place else.

GIRL #1
 Technically, this is a cat house.
 If you don't like cats, you can
 take your business elsewhere.

The woman hugs the cat and leaves the room.

EXT. CHINESE LAUNDRY - DAY

Carlos chases a cat from behind a pile of laundry.

Another little MEXICAN girl is playing with a new litter
 of kittens which were hidden there.

EXT. ROAD SPANISHTOWN - EVENING

In the Mexican part of town, Carlos's men and cowboys bet on
 odds. Will the saloon girls leave San Antonio? A MEXICAN and
 a cowboy argue over a betting placard with a slightly
 salacious chalk caricature of a Saloon girl on one
 side versus Jack HAYS as Sheriff on the other.

The mother cat with her litter walks by in the background.

COWBOY #1
Let's get the betting going,
people. Who's in?

MEXICAN#1
(yelling in Spanish)
¿Puedes creer a estos gringos? (Can
you believe these gringos?)

COWBOY #2
New Tex-Mexican Law prevails. I'll
wager the Sheriff.

COWBOY #1
Ten for the world's oldest
profession.

One of the men betting corrects the caricature of Hays so he
is caught by the saloon girl with his pants down so to
speak.

EXT. EDGE OF TOWN - DAY

Maria del Carmen carries a suitcase away from downtown
approaching a building. Rafael Martinez Pacheco moves out
from behind it. She is surprised to see him.

RAFAEL MARTINEZ PACHECO
Planning a trip, Senorita Carmen.

MARIA DEL CARMEN
(nervously)
Houston knows the previous plan.
I'm afraid of what he will do now.

Rafael Martinez Pacheco watches over the horizon.

RAFAEL MARTINEZ PACHECO
Previous, why previous. This new
law isn't helping you any.

Rafael grabs Maria roughly by the elbow.

RAFAEL MARTINEZ PACHECO (CONT'D)
Really, I'm afraid I'll need to
tell General Navarro that it isn't
working out with you carrying out
his wishes. Regrettable.

Maria drops her suitcase and the Siamese unexpectedly
scampers surprising Pacheco.

There is a struggle.

A gun is dropped. Sounds of gunshot.

The cat runs past the fallen gun.

EXT. AMADEO DELGADO'S BALCONY - DAY

Amadeo views main street as Enrique approaches bringing the newspaper and coffee.

ENRIQUE

Old news.

Amadeo shews one of the new cats off the table. He grunts, take the newspaper and shakes his head.

AMADEO

Are you trying to be ignorant or solicitous?

Amadeo looks down from the newspaper.

HEADLINE READS

"THE MEXICAN QUESTION"

AMADEO (CONT'D)

Get Carlos. It's time to solve this mess.

INT. SAN ANTONIO THEATER AND SALOON SALOON - BEDROOM - NIGHT

Phatty Thompson lies in bed with one of Willy's girls. It is the girl who first complained regarding the mice in a position suggestive of a cat back stretching.

GIRL #1

You're a genius, Mr. Thompson.

PHATTY

And you're also quite limber yourself, milady.

MANOLIN GENERAL STORE - DAY

An old Mexican, SANTIAGO MANOLIN brings in bags of beans. His daughter, Leticia, arranges musical instruments, among them an Indian pipe and Spanish guitar.

A man enters breathless.

MAN

We need to find the sheriff, they found someone dead in that house at the end of the street!

Leticia and Manolin look at each other.

SANTIAGO

Who?

LETICIA

A Mexican?

MAN

They didn't say.

Santiago gets his coat and begins to exit.

SANTIAGO

(to Leticia)

You lock up and stay here.

LETICIA

I'm coming with you.

MANOLIN GENERAL STORE - DAY

The three hightail it to Spanishtown. As they near, Maria del Carmen's black Siamese looks at the group.

MAN

(pointing the opposite way)

No, no..on this side

Leticia senses something looking at the cat.

INT.MARIA DEL CARMEN'S ROOM - DAY

Doc Rojas sits at the foot of Maria del Carmen's divan, holding her pulse. She is dressed beautifully

Manolin opens the door and both Leticia and Santiago.

SANTIAGO

What's happened here?

Leticia holds up the netting on the opium net covering Maria del Carmen.

Sherriff Jack Hays looks over the scene on the floor. Rafael Martinez Pacheco lies splayed out. A line of blood trickles from Rafael's cheek onto the floor, shot straight through the forehead.

LETICIA

Is she dead?

DOC

Maria will recover.

A hookah pipe bubbles smoke next to Maria del Carmen.

JACK HAYS

Well, he's deader than a door nail.

LETICIA

What happened?

Under the nightstand table, there are costumed Santeria dolls of different people in the town.

DOC

This young lady's overdosed, it looks by her own hand.

MANOLIN

I never understood how anyone could live like this.

LETICIA

She was a whore for those with means.

DOC

Those are harsh words, Leticia.

LETICIA

Perhaps harsh but true.

There are a few tracks of blood and boot markings on the ground among the smoke.

JACK HAYS

There are also several missing pieces here.

Jack HAYS scans the empty desk and jewelry box. A few of the previous rich ornaments from the room have disappeared.

JACK HAYS (cont'd)
Doesn't look like a murder or a robbery, but we have a dead man and apparently effects taken.

A Jade flute near Maria del Carmen's hanging hand lies next to. . .

LETICIA
What's that?

JACK HAYS
A letter.

Jack Hays picks up the letter.

SANTIAGO
Who's it addressed to?

CLOSE UP LETTER

In delicately written script, the name reads 'Willy Houston, San Antonio Theater and Saloon'

JACK HAYS
Willy Houston.

Maria's Siamese walks into the room, her fallen hand pressing herself against it. Maria begins to blink.

INT.SAN ANTONIO THEATER AND SALOON - DAY

Willy shuffles his cards and drinks. His eyes bloodshot and he looks disheveled.

WILLY
She played as best she could but they were the wrong cards.

Jack HAYS places the letter envelope in front of Willy's hand next to a deck of cards.

JACK HAYS
Life dealt her different opportunities. People say you knew her well.

WILLY

(vague)

There was a certain commerce
between us. If you serve too many
masters, you suffer . . .

Willy pours a round and raises his glass.

JACK HAYS

Well Doc revived her and she said
she was leaving and it was
self-defense.

WILLY

Leaving town?

JACK HAYS

Apparently. Does the name Rafael
Martinez Pacheco or Vera Cruz ring
any bells?

Willy picks up the letter, turns it around without opening
it and gets up to look out the window.

WILLY

(raises his glass)

Apparently, for Maria del Carmen.

He places the letter in his jacket pocket.

JACK HAYS

Aren't you going to open that?

WILLY

I wasn't planning to.

Elizabeth Hays walks by outside with a couple of her
students, the mestizo MEXICAN girl.

ELIZABETH

(calling in)

Good afternoon, Sheriff.

JACK HAYS (CONT'D)

Good afternoon, Mrs. HAYS.

WILLY

Does this conclude your business
here?

ELIZABETH JACK HAYS

Was I interrupting, gentlemen?

INT. BUCKHORN SALOON -AFTERNOON

Amadeo, Leticia, Enrique and Sequoyah sit around a table.

AMADEO

(worried)

Murder always brings trouble.
Carlos thinks this was a showdown
between Jack Hays and Navarro.

LETICIA

(puzzled)

Whoever did it didn't leave much in
the room except that letter.

AMADEO (CONT.D)

And why would she overdose, unless
it was purposeful?

One of the cats jumps from table to floor. Enrique spills a
drink.

ENRIQUE

No one knows, except Houston.

LETICIA

The letter was addressed to him.
Jack wouldn't open it in front of
us.

DELGADO

(ironically)

An honorable man.

Enrique leans against the table and thinks aloud.

ENRIQUE

After a murder though, you hide the
body. I heard she was dressed up as
if she was leaving.

Leticia looks at Enrique.

LETICIA

(quizzical)

Back to Mexico? Who told you she
was leaving?

ENRIQUE

Jack HAYS.

AMADEO
 (fed up)
 Enrique, get Carlos. We need to
 fix this now.

Enrique leaves to get Carlos. Washington enters.

WASHINGTON
 Mr. Delgado.. .

AMADEO
 Not now, Washington.

WASHINGTON
 Mr. Delgado.

AMADEO
 I said not now.

WASHINGTON
 But, your wife, I mean former wife.

AMADEO
 (annoyed)
 What about my former life. . .wife?

WASHINGTON
 And your nephew. They're leaving.

Amadeo gets up and moves to the exit.

AMADEO
 That's my grandson and at night
 time?

EXT. MAIN ROAD - EVENING

The stagecoach driver loads luggage. Alejandra and Austin
 get in. Amadeo rushes up to the stagecoach

AMADEO
 Alejandra, Do you really think it's
 wise to travel at night like
 this? We've just had a murder.

ALEJANDRA
 We're catching the midnight train,
 Amadeo.

AMADEO
Alex, be reasonable.

Austin gets off the stage and embraces his grandfather.

AUSTIN
I don't want to go, Abuelito. I
liked shooting off guns with you
and learning how to gamble.

AMADEO
(smiling sheepishly)
You little rascal! Don't tell your
grandmother I taught you to gamble
or shoot off a gun.

Alejandra takes Austin and gets on the stage. Amadeo turns
his back and whispers under his breath.

AMADEO (cont'd)
Don't leave me again. . .

INT. SAN ANTONIO THEATER AND SALOON BEDROOM - NIGHT

Phatty Thompson buttons his shirt while the saloon girl
behind him washes herself.

PHATTY
Time to conclude affairs here. I'm
not in the practice of reflecting
on dead men's bodies.

GIRL #1
But we were just getting to know
each other?

PHATTY
There is a price to be paid for
everything.

GIRL #1
What is it?

PHATTY
My dear, you of all people should
really know it's impolite to ask.

EXT.NEWSPAPER ENTRANCE - DAY

Heckel hands Sherriff Hays a notebook. Hays examines it paging through it. KOSAR looks out from the door.

KOSAR

I did inquire from Austin to Vera Cruz. No one really knows why Rafael Martinez Pacheco was back in San Antonio, probably only Navarro.

Heckel closes the notebook.

HECKEL

We still have no evidence for his motives but Maria del Carmen's defense seems plausible.

JACK HAYS

Willy saw him leaving Maria del Carmen's apartment, two days before the murder. But how did Maria del Carmen even know Navarro? And what did they want from her?

HECKEL

There's also word that you were at Maria del Carmen's apartment as well as Houston.

Heckel raises an eyebrow towards Jack Hays. KOSAR turns aside.

JACK HAYS

I was there on business in my capacity as sherriff to enforce the new Mexican law.

KOSAR

The same type of business as Houston.

Elizabeth Jack HAYS walks past the window with Janie Stubbs carrying a stack of school books.

HECKEL

Or Pacheco. . .

Yesterday's copies of the newspaper with the new "Tejas to Texas: Mexican Law" headlines lay near the door.

EXT. CAMP- DAY

On the main road two cowboys walk together.

COWBOY#1
He paid 25 cents per cat.

COWBOY#2
I've heard he has a saloon girl in every town.

COWBOY#1
I've heard that he's purchased oil claims near Spindletop.

COWBOY#2
(laughing)
And he pipe out tunes on a pipe for the girls like an Indian fakir with Cobras?

COWBOY#1
Wasn't he involved with that high class MEXICAN slut in some kind of infernal exchange.

COWBOY#1 (cont'd)
Myths and legends.

COWBOY#2
We'll see what Houston has to say about that!

COWBOY#1
Speak of the Devil.

Phatty Thompson walks past.

EXT. SAN ANTONIO THEATER AND SALOON - DAY

While the cowboys gawk, Thompson walks up the stairs of the San Antonio theater and Saloon carrying a pair of cats, whistling. A couple girls hang on him.

GIRL#1
Our hero.

GIRL #2
On behalf of San Antonio, Mr. Thompson. . .

THOMPSON
Not the keys to the city, but I
accept your gratitude.

THOMPSON (CONT'D)
(winking at #1)
And as token of my appreciation I
would like to present you with
these fine specimens, Amadeo and
Mary, named after a poet and his
wife that I used to know.

Thompson drops the pair of black cats in front of the
ladies.

Willy looks down from the balcony.

WILLY
Enough with the encomiums.

Thompson looks up.

THOMPSON
Time to collect my fees, Mr.
Houston.

WILLY
What did we agree on again?

THOMPSON
One thousand which you owe me now.

WILLY
\$1000.00 or \$100.00. Those damn
cats did most of the work, didn't
they? We'll need to talk.

Phatty's polite expression and demeanor slightly changes.

INT.BUCKHORN AL'S OFFICE BALCONY- EVENING

Amadeo argues with Carlos.

CARLOS
My community. My business. Ok?
Delgado?

Amadeo shews a cat off the table.

AMADEO

Carlos, you are worse for business than these cats. Quit playing the moral high road and get out of here.

CARLOS

Delgado?

AMADEO

I said I'd talk to the Sherriff. He's not kicking anyone out, for now. There is already a mess with a Mexican related murder which isn't helping your case, my friend.

Carlos exits.

EXT. MAIN ROAD- DAY

Phatty Thompson rides out of the city his cart mostly empty except for three San Antonio Saloon girls with piled belongings.

GIRL #2

What shall we do in Austin, Mr Thompson?

THOMPSON

Start a business, of course, my dears. What else does one do in America.

GIRL#3

But what type of business, Phatty.

THOMPSON

Ladies, I call it a Cathouse.

They all laugh.

GIRL #1 AND GIRL #2

(giggling)

A Cathouse!

THOMPSON

And you're all invited. Let me say professionally well qualified.

BACK OF CART SHOT

The cart moves down the road. On one side of the back of the cart is a ruck sack that contains four Indian flutes bound together by rough string.

THOMPSON (CONT'D)

The perfect type of business to
take one's mind off the world's
troubles.

On the cart's other side is a bamboo cage. In it three mice nibble at a block of cheese.

THOMPSON

Come away oh human child, to the
woodlands and the wild, with a
fairie hand in hand, for the
world's more of weeping than you
can understand.

INT. BUCKHORN - EVENING

Amadeo reads the newspaper near the bar. Cowboys and girls drink. The place looks uncharacteristically clean.

Enrique plays a Flamenco on a Spanish guitar.

Mama Garcia looks noticeably impressed with her kitchen picking up her skirt and clicking her heels in an improvised Flamenco.

ENRIQUE

Sometimes a man asks himself, is
there something else waiting,
payment for all he has done...

AMADEO

There is a providence to the fall
of every sparrow.

Mama Garcia and Washington congratulate themselves with a larder well in order, Washington turning the Flamenco into a Tango with her to the guests applause .

ENRIQUE

(tries to wax eloquent)
A balance with the exit of each
mouse.

Leticia runs down the stairs of the Buckhorn.

AMADEO

He that dies has paid all debts.

Mama Garcia notices a large man, with a black cap, duffel bag and uniform exiting and getting into the stage coach as she finishes the dance.

LETICIA

(speaking quickly)

Amadeo, that man getting into the stagecoach?

Amadeo looks up from his paper, over his glasses.

AMADEO

Yes.

Leticia struggles whether to say something before Amadeo.

LETICIA

He stayed overnight.

AMADEO

(unimpressed)

A lot of people stay overnight.

LETICIA

Amadeo.

AMADEO

Out with it, already.

LETICIA

You won't be mad?

AMADEO

Spit it out, Leticia.

Enrique stops his guitar playing and walks towards the departing stage.

ENRIQUE

About Maria del Carmen?

LETICIA

No.

The stage rides away.

AMADEO

I'm not a mind reader, Leticia.
Spit it out or forever hold your
peace.

LETICIA
 That's the train conductor, Al. .
 .Alejandra's train conductor.

Amadeo takes off his apron.

LETICIA (CONT'D)
 Her train was delayed and it hasn't
 left yet.

Amadeo moves to the other side of the bar.

AMADEO
 (to Enrique)
 What are you looking at, saddle the
 horses.

EXT. SAN ANTONIO ROAD - DAY

Amadeo drives his horse down the road to the train station.

Amadeo passes the coach, Phatty's travelling cart and then
 approaches the distant station.

Enrique follows shortly after nodding his hat to the girls
 on Phatty's cart as he passes.

EXT. TRAIN STATION - DAY

Amadeo gallops into the train station as passengers finish
 final boarding.

The station master closes the gateway. Passengers take
 their seats looking out the window.

Amadeo jumps off his horse and starts to walk down the train
 station along the passenger cars.

AMADEO
 Alejandra, are you in there?

STATIONMASTER
 Excuse me sir, you're not. . .

AMADEO
 Out of my way.

STATIONMASTER

Sir?

AMADEO

(menacingly)

I swear it.

The station master steps back.

AMADEO (CONT'D)

Alejandra?

Passengers get up from their seats and look at this man.

AMADEO (CONT'D)

(yelling)

I need to talk to you, Alejandra.

The train conductor now arrives consulting with the station master and throwing his duffel bag into the engine car.

STATIONMASTER

Final call. All aboard.

The train whistle blows. Amadeo jumps past the baggage handler onto the train.

BAGGAGE HANDLER

Sir, you can't go in there. The train's leaving. You don't have a ticket.

INT. TRAIN CAR - DAY

Amadeo runs through the interior of the train car bumping passengers and looking for Alejandra.

AMADEO

Alejandra, Alejandra!

Amadeo runs through first class and the dining car knocking trays. Noticeable on the dining car's decorations are reproductions of Cook's 1875 illustrations for Browning's Pied Piper.

AMADEO (cont'd)

Alejandra, you can't leave, yet.

EXT. SAN ANTONIO GRAVEYARD - DAY

Willy Houston walks among San Antonio graves. Beside him Maria del Carmen carries a delicate yellow flower bouquet.

Willy passes white cross graves and tombstones and goes to the MEXICAN graves where newly dug up earth for Rafael Martinez Pacheco is piled high.

Maria del Carmen walks past this and places the bouquet on a child's grave a little farther down from Pacheco's.

HOUSTON

You must promise never to do that again, Maria.

Maria del Carmen takes out a small Santeria Doll similar to the ones the MEXICAN girls at the San Antonio school were playing with at recess.

She places the doll in front of the MEXICAN style child's grave.

Willy walks over taking from his lapel the handkerchief and unfolding it to reveal the jade ring ying/yang necklace that Maria del Carmen had previously worn.

He affixes the necklace around Maria del Carmen's neck.

Maria del Carmen holds Willy close.

INT. TRAIN CAR - DAY

Amadeo reaches the final train cars which are now moving and very loud.

The astounded passengers look on.

ALEJANDRA'S VOICE

(yelling)

We're not staying here Al, we can't.

AMADEO

(yelling over train's din)

Alejandra, I knew you were on this train. Where are you?

EXT. TRAIN CAR - DAY

Amadeo forces opening the locked doors between final cars but as he heaves his weight, he loses balance.

AMADEO

Alejandra, Alejandra!

Amadeo falls from the moving train hitting the ground inches from the train's wheels.

He rolls backwards rising up to his knees.

AMADEO (cont'd)

Alejandra, YOU CAN'T LEAVE. I need you.

Amadeo bows his head. The final car departs.

Alejandra stands on the other side of the track, suitcases and Austin neatly next to her.

Amadeo raises his head and then struggles to walk towards the tracks.

Alejandra starts to walk towards him.

ALEJANDRA

Amadeo.

Austin drops his book next to the baggage joining his grandparents reunion.

FADE OUT