THE LEGEND OF THE LONE RANGER

by

Michael Kane

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FADE IN:

1 EXT. VICINITY NEAR REID RANCH - DAY 1

INDIAN BOY ON HIS PONY

riding like hell. Bareback. A small bow and quiver hung over his bare shoulder. A silver amulet hangs from his neck. A GUNSHOT is HEARD. The boy takes a quick glance back and rides low on his pony's neck. The boy's name is TONTO.

2 TWO OUTLAWS 2

guns out, bandanas up over their noses. They're gaining on the boy and enjoying it.

SUPER: TEXAS. 1854

3 TONTO 3

being chased and SHOT at. The terrain is rough. His pony trips and throws its rider. He lands hard and doesn't move. Out cold.

4 TWO OUTLAWS 4

know he went down.

OUTLAW #1
You got him!

They spur their horses around the bend. Come to where Tonto fell. His pony is up and catching its breath, but the Indian boy has vanished.

OUTLAW #2
Little bastard's somewhere.

They maneuver their horses through the weeds and thicket, stabbing the undergrowth with their rifles.

5 TONTO - CLOSE 5

regains consciousness. Goes for his hunting knife, but a hand grabs his wrist.

WHITE BOY

JOHN REID. Eleven. Same age as Tonto. He motions for Tonto to lie still and be quiet. A few feet away, horses hooves stomp the undergrowth. Tonto looks at the white boy lying next to him.

6 TWO OUTLAWS 6

getting pissed.

OUTLAW #1
You ain't gonna find that redskin.

OUTLAW #2
When I do, I'll scalp him.

GUNSHOTS

from the distance. The Outlaws look at each other.

OUTLAW #1
Come on! We're missin' it!

They spur their horses off.

7 TONTO AND JOHN 7

wait. It's safe now. They get up, out of hiding. They look at each other suspiciously.

GUNSHOTS - IN THE DISTANCE

John turns in their direction. Can only be coming from one place. He runs.

8 EXT. VICINITY NEAR REID RANCH - DAY 8

JOHN - RUNNING

pouring it on as more and more RIFLE VOLLEYS are HEARD. John's lungs are bursting as he comes to the end of the cliff and looks down, horrified at what he sees a mile away.

9 EXT. REID RANCH - LONG SHOT - DAY 9

being attacked by four Outlaws. Two are going for the horses in the small corral. The two that attacked Tonto are riding up to get in on the good thing. One has put a torch to the small house. John starts to run.

10 EXT. REID RANCH - DAY 10

The flames are engulfing it. JONATHAN REID comes bursting out of the house, SHOOTING with a REVOLVER. He instantly gets GUNNED down. His wife, MARY, follows. She has no weapon and throws herself on her husband's body. A SHOT sends her flying. She crawls through the dirt back to her husband as the Outlaws come out of cover.

(CONTINUED)

10 CONTINUED: 10

MARY

caked with blood, dirt. Dying hard. Her [illegible] blaze behind her, she reaches her husband of twenty years. Looks at the Outlaws coming up. Mary takes her husband's revolver, goes to shoot it and gets two more bullets through her body.

JONATHAN AND MARY REID

sprawled dead on their land. The Outlaws ride off with the horses.

11 EXT. REID RANCH - DAY 11

ANGLE - PAST BURNING RANCH HOUSE

John races down TOWARD CAMERA. He reaches the burning ranch house, sinks to his knees as he sees the bodies of his parents. Light from the flames flickers on his anguished, horror-stricken face. Tears come -- then sobs.

CAMERA PULLS BACK SLOWLY and, behind John, we SEE Tonto on the pony. He watches John huddled between his dead parents. The ranch house is totally enveloped in flames. CAMERA PULLS UP to a HIGH ANGLE to TAKE IN the sight. HOLD.

DISSOLVE TO:

12 EXT. INDIAN VILLAGE - DAY 12

A tranquil, clean community with 100 tepees. The tepees have colorful Indian drawings on them and smoke circles up from the top. Meat is hung out, drying. Women work on skins and hides. They look up as:

JOHN AND TONTO

come in, riding double. John is bewildered, confused. The Indians of the village look at him and wonder.

CUT TO:

13 EXT. INDIAN VILLAGE - SUNSET 13

The sky is on fire. Burning red. John stands alone, staring, brooding, hurt.

(CONTINUED)

13 CONTINUED: 13

INDIAN CHIEF

A man of wisdom, honor, pride. He walks up to John and watches the sky. Then:

CHIEF
Though we cannot see those that are dear to us does not mean they are no longer with us.
(beat)
Keep your parents alive within you and their spirits will never die.
(touches him)
While you are here, do not stand apart. Follow the Indian way. Be one of us. Tonto will teach you.

The Chief leaves John to his thoughts. The boy watches the sun sink.

CUT TO:

14 EXT. PLAINS (INDIAN CAMP) - MONTAGE - DAY 14

1) Tonto shows John how to use the bow and arrow.

2) John learning from Tonto how to use a rope.

3) Tonto and John tracking a deer.

TWO INDIAN BOYS ON THEIR PONIES

charging down an aisle of spears stuck in the earth. They ride low to the ground and as they come to a spear they snatch it out of the ground while sticking the spear they carry into the ground. It's a team race and they whip their ponies to the line where John takes off on his pony. John's team has the lead.

JOHN RIDING

carries his spear, hangs over the side of his pony and gets ready to make the switch. Falls right on his nose, hitting hard. The other team laughs. So does Tonto. John doesn't think it's very funny.

CUT TO:

15 & 16 OMITTED 15 & 16

17 EXT. INDIAN VILLAGE - NIGHT 17

John, Tonto and the young braves sit around a fire as the Chief teaches.

CHIEF
The Great Mysterious protects each living thing. We live and so the * Great Mysterious protects us. I, * a body, am not enemy to I, a soul. I recognize my familiar voice as a truth bearer that tells me what to do, and what is just, and which trail to follow... the trail of justice.

John's heard every word.

18 EXT. INDIAN VILLAGE - DAY 18

Indian boys form a wrestling ring. Some are dirty and sweaty, having obviously wrestled. John and Tonto enter the dirt arena. They smile at each other, as both take their positions and start wrestling.

JOHN AND TONTO

kick up a cloud of dust. They tumble and roll. First John has a lock on Tonto and then suddenly Tonto's out of the hold and has John. It's a skilled and exciting match with neither maintaining an advantage. But as John and Tonto tumble in the dirt, the attention of the other boys is diverted.

JOHN

breaks out of a hold and sees something which freezes his attention. John leaps to his feet and runs to...

DAN REID

John's brother. Nineteen, but already an imposing Texas Ranger; has ridden in accompanied by two horses, one a pack horse. Dan jumps off his horse and he too runs for his little brother.

JOHN AND DAN EMBRACE

DAN
John! Johnny!

JOHN
Dan! I knew you'd come!

(CONTINUED)

18 CONTINUED: 18

DAN
I'd have been here sooner, but I was in Mexico on Ranger business.

Dan notices the Chief watching. Dan addresses him.

DAN
(continuing)
Your people have no reason to love the white man. Thank you for taking care of my brother.

CHIEF
A child has no color.

CUT TO:

19 EXT. INDIAN VILLAGE - DAY 19

John and Dan walking up from the lake.

JOHN
Dan, please let me stay with you. *
I won't be in your way, I promise.

DAN
Mom and Dad would want you to have an education.

JOHN
You don't have one.

DAN
Do you want to be like me?

JOHN
Yes!

DAN
Well, you're not going to be. You're going to be somebody important and the only way that happens is by books. Anyway, it's all arranged. You're going to Aunt Martha's in Detroit.

JOHN
(soft plead)
Please, Dan, let me stay with you. Please... I belong here.

(CONTINUED)

19 CONTINUED: 19

DAN
After you get an education, you can always come back.

JOHN
I will!

John storms off by himself.

CUT TO:

20 EXT. INDIAN VILLAGE - DAY 20

Saying goodbye to the Chief.

CHIEF
You shall become a wise hunter. A brave warrior. Most important, a just man. *

JOHN
I will try to live my life so that you will be proud of me.

John turns to Tonto. The two boys look at each other, neither knowing how to say goodbye.

TONTO

takes his hunting knife out of its sheath, holds it in his left hand and makes a cut across the palm of his right hand. The blood oozes out.

JOHN

takes the knife from Tonto. And makes an equal incision. Then they clasp hands. Strongly. Squeezing as tight as they can. Then release. Tonto removes a turquoise and silver amulet from around his neck and places it around John's. It's a magnificent piece.

TONTO
From this moment, wherever you go, whatever you do, you will always be Kemo Sabe.

John's not sure what that means.

TONTO
(continuing)
Trusted friend.

They clasp bleeding hands again.

DISSOLVE TO:

21 EXT. MONUMENT VALLEY - DAY 21

Spectacular. Breathtaking beauty. An endless amphitheater that's taken God three million years to make. Gold floor. Red walls. Mesa columns. The West. America.

OPENING CREDITS

MORE OF MONUMENT'S GRANDEUR

The kaleidoscope of sandstone and shale. Majestic. Awesome. Timeless. Still.

SPECK OF DUST

someplace out there. Growing.

22 EXT. MONUMENT VALLEY - DAY 22

STAGECOACH

Wells Fargo run. To Hell and back.

DRIVER AND SHOTGUN

A man of forty and a man of fifteen.

HORSES

lathered. Hurting. But in a hurry. There's water ahead.

23 EXT. STAGECOACH WAYSTATION - DAY 23

Adobe shack. Two stage trails. One from the North. in back, six wrecked and rotting stages. Like a junk yard. Two horses in the corral. Both lame.

MEXICAN

comes out of adobe. A beat-up saddlebag slung on his shoulder. He waves and watches the stage come on. His Indian wife comes out carrying a monogrammed valise. Puts it down and fills a bucket from the trough.

STAGECOACH

reining in to a dusty stop.

END CREDITS

MEXICAN
(calling out)
Senorita!

CUT TO:

24 INT. STAGECOACH WAYSTATION - DAY 24

AMY STRIKER

out of place here. Too pretty. Too sensitive. Too well-dressed. She watches through the window, waiting till they're ready. A fine cloth bag sits on the table before her. Her hands resting on it.

CUT TO:

25 EXT. STAGECOACH WAYSTATION - DAY 25

STAGECOACH

Two men passengers are out stretching. The Indian woman is finished watering the horses. SHOTGUN squeezes the fancy valise up on top. Saddlebag, too. DRIVER checks his couplings and is climbing back up, taking reins and a drink. A fast pit stop.

DRIVER
Adios.

MEXICAN
Espera.

DRIVER
Wait for what?

MEXICAN
Por la Senorita!

AMY COMES OUT

Driver looks her over.

DRIVER
That's worth waitin' for.

Amy moves to the stage. Stops and looks up at the Driver. Her voice is soft. Eastern.

ARMY
Are you going to Del Rio?

DRIVER
Gonna try.

She moves to the door. The Mexican opens it for her. She starts to climb in. A hand reaches out to assist her.

VOICE
Help you?

(CONTINUED)

25 CONTINUED: 25

AMY

hesitates a second, looking up at the young man offering. He has a strong face. Chiseled, with piercing eyes. It's JOHN REID, now 25 years old. Amy starts to take his hand, but doesn't.

AMY
Thank you, I can manage.

She does. The Mexican SLAMS the door behind her. Amy stands looking for where to sit. She's the only woman amongst four men.

26 INT. STAGECOACH - DAY 26

LURCHES FORWARD

Sends Amy pitching onto John. She's suddenly sprawled on top of him and he inadvertently has one hand on her ass and the other on her bosom. Their lips are inches apart.

JOHN
You manage very well.

She pushes off, then realizes something more important than embarrassment.

ON THE FLOOR - HER BAG

popped open when she dropped it. Money scattered about. Lots of it. Amy drops down and starts stuffing the bills into her bag.

WEINER (O.S.)
She don't look like a bank robber.

NASH (O.S.)
Or a fancy lady.

AMY

clicks her bag shut and stumbles into a seat next to a tiny CHINAMAN in a suit. Amy is riding backwards. The men in the stage stare at her. Especially John Reid.

CUT TO:

27 EXT. STAGECOACH (WAYSTATION) - DAY 27

The outpost is shrinking away behind them as the stage continues west, across the vast, beautiful valley.

CUT TO:

28 INT. STAGECOACH - DAY 28

Ain't exactly first-class accommodations. You bounce a lot and talk little. We SEE the other passengers: Chinaman; WEINER, a heavyset German; NASH, a gambler; always manipulating a card or a deck of cards.

AMY

sits riding backwards, a book on her lap. She has a request to make to those sitting opposite her.

AMY
Would any of you gentlemen mind changing places with me... ?

They look at her. What the hell for?

AMY
(continuing)
... I can't read riding backwards.

Too damn bad.

NASH
I've been in this seat for three days, lady. It's warm and lucky.

She should have know.

AMY
... you <u>are</u> gentlemen.

Give it to her, John. Get up.

JOHN
Here.

A nod of appreciation. They change places, brushing slightly.

AMY
Kind of you.

JOHN
John. John Reid.

AMY
(sitting)
Thank you, Mr. Reid.

JOHN
That's okay.

They get adjusted in their new seats. Amy opens her book. Starts to read. John notices the book by Helen Hunt Jackson.

(CONTINUED)

28 CONTINUED: 28

JOHN
She's quite good, isn't she?

AMY
Would you know?

JOHN
Actually, I preferred her 'Century of Dishonor.'

AMY
(a bit surprised)
... I haven't read it. I've been trying to get it forever.

JOHN
You should.

She continues reading. Hold. Then:

JOHN
(continuing)
Ma'am? You're missing it.

She looks up at him.

JOHN
(points)
Those mesas. The scenery.

AMY
I have seen quite enough of it for the past twelve days.

JOHN
Where'd you come from?

AMY
Civilization, Mr. Reid.

She goes back to the book. He watches her. Tries again.

JOHN
Kind of funny, isn't it, ma'am?

She looks up. What is?

JOHN
(continuing)
You like to read and my name is Reid. We have a lot in common. Isn't that a coincidence?

Huh?

28 CONTINUED: (2) 28

JOHN
(continuing)
... I guess not.

Back to the book. The stage bounces on.

CUT TO:

29 INT. WAYSTATION - DAY 29

The Mexican is seated at the crude table, slurping his menudo breakfast. His Indian wife is making tortillas in the kitchen. Suddenly, the door is kicked open. Two cowboys, with grey hoods pulled over their faces and with guns drawn, move toward the Mexican. Three more hooded men are mounted outside. The two inside are STILLWELL and GATTLIN.

STILLWELL
La paquete?

MEXICAN
Paquete? No aye, senor.

STILLWELL
La paquete!

Gattlin moves forward menacingly, sticks his gun very close to the Mexican's face.

MEXICAN
En la coche, la coche!

STILLWELL
Quando?

MEXICAN
Una hora, media hora.

STILLWELL
(as Gattlin backs out the door)
Muy gracias, senor.

MEXICAN
Da nada.

Stillwell heads out. The Mexican sends up a prayer of thanksgiving, barely audible.

MEXICAN
Gracias a Dios.

(CONTINUED)

29 CONTINUED: 29

He starts to cross himself as Stillwell whirls and FIRES. The Mexican is propelled backward and falls dead onto the dirt floor. Stillwell joins his companions outside. *

CUT TO: *

30 OMITTED 30

31 INT. STAGE - DAY 31

Amy is reading. John looks out the window. The sun is bright. He squints.

WEINER
It will make you go blind, you know.

JOHN
Reading?

WEINER
The sun. If you keep looking at it. It vill burn out the retina. Very bad for the eyes. I am an optometrist from Dusseldorf. I know.

Amy looks up from her book. At Weiner. John. Weiner reaches inside his jacket and removes a pair of glasses with thick dark lenses.

WEINER
(continuing)
Wear these. You don't go blind. Never.

John looks at the glasses.

JOHN
Dark eyeglasses???

WEINER
Solar spectacles. This is why I come Vest. To manufacture.

JOHN
You're a man of vision, sir.

(CONTINUED)

31 CONTINUED: 31

WEINER
And you, young man? Vot brings you out here?

JOHN
I'm an attorney, sir. I'm opening my practice.

WEINER
A lawyer! If we didn't have lawyers, we wouldn't have crooks.
(laughs)
Go on. Try on my spectacles. Tell me vot you think.

John puts them on.

31A EXT. STAGE - DAY 31A

JOHN'S POV - BLACK NIGHTTIME OUTLINES

JOHN (V.O.)
I can't see a thing.

32 INT. STAGE - DAY 32

AMY

laughs. John faces her.

JOHN
How do I look?

AMY
Much better.

JOHN

takes the glasses off. Hands them back to Weiner.

JOHN
I think you'll be able to sell a pair to everybody in Texas.

WEINER
Ya, I vill. American opportunity, Mr. Reid. Take advantage.

John gives Amy a private "What can you do?" shrug and grin. She smiles back.

CUT TO:

33 EXT. STAGECOACH ROAD - DAY 33

DRIVER AND SHOTGUN

Driver points to the left lead chestnut.

DRIVER
Marmalade's tooth's hurtin' her again. She's pullin' me to Mexico.

A GUNSHOT shatters a piece off the stagecoach. They turn and see the RIDERS.

33A EXT. STAGECOACH ROAD - DAY 33A

STILLWELL, ADAMS, MERRIWEATHER AND GATTLIN

riding hard, closing the gap between them and the stage up ahead. 200 yards. 100 yards.

34 EXT. STAGECOACH ROAD - DAY 34

DRIVER AND SHOTGUN

SHOTGUN
Road agents!

DRIVER
Here's why they pay us, kid.

34A INT. STAGE - DAY 34A

Passengers hear GUNSHOTS and react: *

WEINER *
Indians!! *

Amy is a bit alarmed and looks at John; their eyes lock in contact. The Chinaman sits back, stoically. Nash cuts the deck. * * *

34B EXT. STAGECOACH - DAY 34B

DRIVER AND SHOTGUN

The Driver cracks the reins, sending the team into an all-out gallop. Shotgun takes a position and aims the rifle. He FIRES and misses.

DRIVER
Hit their horses.

(CONTINUED)

34B CONTINUED: 34B

SHOTGUN
I can't.

A SHOT splinters the seat.

DRIVER
Hit their goddamn horses!

SHOTGUN
No!

Shotgun draws aim and FIRES. Wings a rider in the shoulder. Good shooting. Aims again. A BULLET from the blind side hits Shotgun. He spins and falls from the top. Catches a boot in the railing. Hangs over the side.

35 INT. STAGE - DAY 35

Amy gasps as Shotgun's innocent dead face dangles upside down before her. The passengers realize what's happening.

NASH
What's he doing? He can't outrun them.

JOHN
He's gonna try.

NASH
That's a dumb thing to do. It could get us killed.

AMY
Don't any of you have a gun?

NASH
I do.

AMY
Then use it!

Nash flips over an ace of spades. *

NASH
It's not my fight, lady.

WEINER
Well, it's mine! Give it to me! I'm not a coward.

Nash hands over the Derringer.

NASH
Be my guest.

JOHN
No. Stay down!

36 EXT. STAGECOACH ROAD - DAY 36

RIDER

ten yards from the stage. Sees Weiner point the gun at him. The rider SHOOTS first.

36A INT. STAGECOACH (STAGECOACH ROAD) - DAY 36A

WEINER

plows into John. Shot through the chest. And spectacles.

(CONTINUED)

36A CONTINUED: 36A

AMY

stares at Weiner as John gently places him on the stage floor.

AMY
... How is he?

JOHN
... Dead.

NASH
(low, to himself)
So much for the American opportunity.

37 EXT. STAGECOACH (STAGECOACH ROAD) - DAY 37

DRIVER

has his hands full. One Rider's coming up fast on the left, SHOOTING. Driver SHOOTS back at the horse.

38 EXT. STAGECOACH ROAD - DAY 38

HORSE AND RIDER

go down hard. Sideways. Rider gets pinned under the dead horse. Left leg still in the stirrup, broken. Rider cries in pain as his friends ride by after stage. Flat on his back, he bangs the earth with both hands.

RIDER
Gattlin! Gattlin!

He tears the hood off his face. It's MERRIWEATHER. We SEE the pain and anguish as he tries to move but can't.

MERRIWEATHER (RIDER)
(continuing)
My leg... Oh, God, my leg.

Tries to shove the horse off. Kick him off with his good leg. Can't budge it. The stagecoach and Riders are trails of dust. It's a helluva place to get stuck in. And die.

CUT BACK TO:

39 EXT. STAGECOACH ROAD - DAY 39

DRIVER

trying to drive and shoot. Two Riders on his right. One close on his left. A SHOT sends the Driver pitching into well.

40 EXT. STAGECOACH ROAD - DAY 40

RIDER

races up alongside the terrified team, leaps onto them, right in-between. Jumps his way forward to the front leaders. Starts pulling them up. Gets SHOT in the back by the Driver. And trampled by the team and stage.

41 EXT. STAGECOACH (STAGECOACH ROAD) - DAY 41

It's a runaway.

42 EXT. STAGECOACH ROAD - DAY 42

RIDERS

alongside.

STILLWELL
Jump on and stop it.

GATTLIN
You!

STILLWELL
Hell, let's just keep chasin' it. It's gotta tip sometime!

43 INT. STAGECOACH (STAGECOACH ROAD) - DAY 43

Confusion and concern. The stage is flying. John looks out window. No Driver.

44 EXT. STAGECOACH ROAD - DAY 44

JOHN'S POV

45 EXT. STAGECOACH (STAGECOACH ROAD) - DAY 45

JOHN

swings out the door. Climbs up over the top. Onto seat. Grabs dangling reins near wounded Driver. The Riders have John in their sights, BULLETS are flying all around.

JOHN
It's your stage. Whatever you say. You tell me.

DRIVER
... You got a rifle?

(CONTINUED)

45 CONTINUED: 45

JOHN
No.

DRIVER
You don't have a chance.

John knows this. He starts to pull them up. It ain't easy. Whoa!!

46 EXT. STAGECOACH (STAGECOACH ROAD) - DAY 46

slowing down. And down. Finally stops. The team stands quivering.

47 EXT. STAGECOACH (STAGECOACH ROAD) - DAY 47

RIDERS

one on each side.

STILLWELL
(to passengers)
Out!

GATTLIN
(to John and Driver)
Down! With the pouch!

John helps the Driver down as the passengers line up by the stagecoach. Gattlin holds a rifle on everyone. Stillwell, a gun.

DRIVER
We don't got gold. We don't got cashbox. All's we got is letters and packages. They ain't worth this.

Gattlin takes the saddlebag.

DRIVER
(continuing)
It's government papers. *

GATTLIN
Was.
(to Stillwell)
Let's go.

Stillwell's got his eye on the lineup of passengers.

(CONTINUED)

47 CONTINUED: 47

STILLWELL
We [illegible]na leave them?

GATTLIN
That's our orders.

STILLWELL
So who's gonna tell?

He's got a point.

GATTLIN
Make it quick, then.

Stillwell darts over to the passengers. Makes a hurried haul.

STILLWELL

notices Weiner's body. Hops into stagecoach. Gattlin can't see him.

STILLWELL AND WEINER

Stillwell digs through the dead man's pockets. Takes out money. Takes off the ring. Flips body over and takes off the watch when he notices Amy's bag. It was underneath Weiner. Hidden.

STILLWELL

opens the bag. Surprise! Thinks fast. Starts shoveling the money into his pants and shirt. No sense sharing it.

GATTLIN (O.S.)
Hey!

STILLWELL
... Comin'!

Gattlin gets suspicious.

GATTLIN
What the hell you doin'?!

STILLWELL (O.S.)
Nothin'. Just lookin' through a bag.

John and Amy know what that means.

GATTLIN
Nothin' don't take this long.
(looks at Amy)
Now she might...

(CONTINUED)

47 CONTINUED: (2) 47

Smiling at the thought, Gattlin moves over to Amy. Puts a lecherous hand on her.

It's the chance John's been waiting for.

JOHN

leaps at Gattlin, who whirls as John knocks into him. They hit hard, rolling over.

JOHN AND GATTLIN - FAST

John catches a glancing blow from the rifle butt. Lands a hard right, and a left, and a right. The rifle comes out of Gattlin's grip. He belongs to John now.

STILLWELL

has all the money. Stands in the stagecoach door. Sees John and raises his gun as

TINY CHINAMAN

in one blinding motion, whips a knife out from behind his shirt collar and throws it at Stillwell. The knife plunges into Stillwell's upper thigh. He drops his gun as he falls squealing off the stage.

JOHN

puts Gattlin away, grabs the rifle and whirls. The Chinaman pulls the knife out of Stillwell's bloody thigh and tears the hood off his head. Is about to cut Stillwell's throat:

JOHN
No!

Chinaman stops in midair. Looks at John.

NASH
Let him kill the sonuvabitch! *

JOHN
No!

Gattlin's on his hands and knees. He gets up at rifle point. Amy comes over to John.

AMY
I'd like to thank you. *

JOHN
You can by telling me your name. *

(CONTINUED)

47 CONTINUED: (3) 47

AMY
... Amy Stryker.

She turns and walks back to the stage. He watches.

CUT TO:

48 EXT. DEL RIO - DAY 48

A tough town in Texas. A BOY on a pony comes riding hard down the street.

BOY
They held up the Overland, they held up the Overland!

Keeps riding and shouting.

BOY
(continuing)
Everybody's killed, they're all dead!

The news spreads amongst the citizens.

49 EXT. PRINTING SHOP - NEWSPAPER OFFICE - DAY 49

The Del Rio Dispatch. Says on the window: "LUCAS STRIKER, EDITOR." A man comes out. Concerned. He's forty. Wears a printer's apron. White sleeves rolled up, ink-splotched hands. He's LUCAS STRIKER. Good-looking man. *

50 EXT. STAGECOACH/DEL RIO - DAY 50

comes in at a trot. John driving. Stillwell and Gattlin on top, along with Weiner and Shotgun. Driver holds rifle on the outlaws with his good arm. Lucas Striker runs after the stage.

51 EXT. WELLS FARGO OFFICE - DAY 51

SHERIFF JUSTIN A. WIATT pushes his way through the crowd as the stagecoach arrives. The Sheriff is a hungry man, with political ambitions.

DRIVER
They killed Shotgun and a passenger. There was four of 'em. This is what's left. *

(CONTINUED)

51 CONTINUED: 51

WIATT
They'll each hang twice.

The crowd approves of that.

DRIVER
They wore the grey hoods, Sheriff.

WIATT
... Cavendish gang.

DRIVER
(shows)
Wanted these land grants.

The Sheriff shoves Stillwell and Gattlin away.

AMY

lost in the crowd, her eyes searching for someone.

LUCAS
Amy. Amy!

She sees Lucas and runs towards him. They embrace each other.

LUCAS
(continuing)
Amy. Thank God.

JOHN

stands watching Amy embrace a man. Well, win some -- lose some. John turns back to the stage, gets his grip, and starts off as two DEPUTIES pass by, carrying Shotgun's body.

JOHN
What's gonna happen to the two outlaws?

DEPUTY #1
Gonna take 'em to San Antone.

JOHN
Do you need a deposition?

DEPUTY #1 *
I don't know... you got one you want to get rid of?

No sense explaining. John moves on.

(CONTINUED)

51 CONTINUED: (2) 51

LUCAS' VOICE
Mister Reid.

John turns. It's Amy. And Lucas Striker.

LUCAS
Lucas Striker. *

John takes the extended hand.

AMY
My Uncle...

JOHN
Good to meet you, sir. *

LUCAS
Amy told me what you did. I can't thank you enough. If anything happened to her...

JOHN
Your niece showed a lot of courage, sir.
(to Amy)
She never compromised an inch.

Amy and Lucas smile at each other. Then Amy turns to John.

AMY
Perhaps you can have supper with us?

JOHN
Thank you, I'd like to. but I can't tonight. I want to reach the Ranger post before dark.

LUCAS
Are you joining the Rangers?

JOHN
No, sir. My brother.

CUT TO:

52 EXT. RANGER COMPOUND - DUSK 52

The American flag and the Lone Star ripple in the evening breeze. There's a bunkhouse. Adobe headquarters. Corral and stables.

(CONTINUED)

52 CONTINUED: 52

TEN TEXAS RANGERS

ride slowly in. The Rangers look worn. Weary. Dirty. Defeated. At the front, Captain Dan Reid. Looks older than his years. He dismounts and gives his horse to an old ORDERLY and walks away.

ORDERLY
Any luck, Captain?

DAN
All bad.

ORDERLY
Well, it's changing. Your brother's here.

Dan stops in his tracks. Takes a serious beat, then walks slowly on. John steps out of the doorway.

JOHN
Dan!

John grabs his brother's hand, then hugs him. He then steps back and holds him at arm's length, looking at him. *

JOHN
(continuing; beaming)
Dan... all this time. I can't believe it! *

John embraces Dan again.

JOHN
(continuing)
I never thought this day would come. Fourteen years!

DAN
... A long time.

He moves out of John's arms, his back is to John.

JOHN
Didn't you get any of my letters?

DAN
Yes.

(CONTINUED)

52 CONTINUED: (2) 52

JOHN
You didn't answer them.

DAN
There was nothing to say.

JOHN
You could have told me about Linda and Danny.

DAN
You shouldn't have come... you've been to college... you're a lawyer ... you got a chance to make something of your life. But this isn't the place.

John is stunned.

JOHN
Dan, what's happened, what's wrong? I'm your brother... I thought you'd want me with you.

DAN
These are tough times. The west is is big... it forces you to make a choice and you sacrifice. I don't know what's right...? Your gut tells you what to do, not your heart. It's tough out here, and I've got enough hurt in my life without worrying about you too, John.

JOHN
When I was ten you sent me away. I've learned, and I'm not ten anymore. I've made my choice.

DAN
Can't you understand...

JOHN
Dan, we're the last of the Reids... it's been fourteen years... you're my brother. My gut says I'm staying.

Dan stares at John. Holds. Tears well in the officer's eyes. His heart cracks. Slowly, he moves towards John and embraces him. The brothers are together again.

53 & 54 OMITTED 53 & 54

CAVENDISH
Dale Wesley Stillwell and Robert Edward Gattlin... it is the finding of this military tribunal that you were in violation of the Articles of War and the Soldier's Code of Conduct in that you failed in obedience to orders and your undisciplinary conduct resulted in the failure of a military objective. Therefore, it is the pronouncement of this Tribunal that you be executed by firing squad, forthwith.
(walks away from the two men)
Mr. Perlmutter.

PERLMUTTER is a lieutenant in Cavendish's structure. His top gun. Was a Confederate deserter, but loves it here and is loyal.

PERLMUTTER
Sir.

CAVENDISH
Carry out the order of the Tribunal.

PERLMUTTER
Yes, sir!

CAVENDISH

takes his position and watches.

PERLMUTTER
Firing squad detail... Atten-Hut!

The detail swings to.

Two Cavendish men apply blindfolds to Stillwell and Gattlin.

PERLMUTTER
(continuing)
Lock and load!

Each rifle receives one chamber.

A man who was standing unobtrusively in the b.g. approaches Cavendish. We REALIZE it is Sheriff Wiatt from Del Rio.

(CONTINUED)

58 EXT. MAIN PLAZA (FANDANGO) - NIGHT 58

DANGLING SKELETONS AND SKULLS

They get struck by a stick and pop open. Candy falls out. Happy Mexican children scramble for the candy.

REVEALING THE FANDANGO AT THE MAIN PLAZA

Swirling senoritas, dancing with dashing Mexican men. This is their All Saints' Day. Ranchers and business merchants mingle and partake the festivities. There's plenty to drink and eat.

58A EXT. MAIN PLAZA - BAR AREA - NIGHT 58A

RANGERS

dressed in their best, which ain't much. But their stars shine bright on their chests. There are ALCOTT and LITTLE, PALMER, POST, STEPHENSON, COLLINS and LOPEZ. They drink at the bar and eye the beauties. John and Dan are SEEN riding in, in b.g.

STEPHENSON
Met my first wife at one of these things. We had a lot in common. We was both drunk.

COLLINS
I'd sure like to get some of that.

LOPEZ
You like Mexican women?

COLLINS
Hell, wasn't till I was eighteen that I found out you was supposed to sleep with white women.

59 EXT. MAIN PLAZA - NIGHT 59

IN THE CROWD - AMY AND LUCAS STRIKER

John and Dan Reid dismount, tie up their horses and join Amy and Lucas Striker. John looks quite handsome, and so does Dan, in a smart black leather vest. *

JOHN
Hello.

AMY
(beaming)
Good evening, Mr. Reid.

(CONTINUED)

59 CONTINUED: 59

LUCAS
Captain.

DAN
Lucas.

LUCAS
My niece, Amy.

AMY
Hello.

DAN
John told me a lot about you.

Thanks, brother.

JOHN
I, uh, read your story in the paper this morning.

AMY
Did you like it?

JOHN
Made me seem like a hero... If I didn't know better, I'd think you'd actually been there.

John turns to Lucas Striker.

JOHN
(continuing)
I liked your editorial about Cavendish, Mr. Striker. *

DAN
If more people laid it on the table like you, maybe we could put an end to him and his gang.

LUCAS
We will stop him, Captain. A newspaper can't be intimidated. Which reminds me, I have tomorrow's * edition to get out... You'll * excuse me.

AMY
Do you want me to help?

LUCAS
No, dear. You stay and have a good time.

Lucas goes. John and Amy stand there, looking at each other. John's kind of unsure what to do.

(CONTINUED)

59 CONTINUED: (2) 59

JOHN
Nice party...

AMY
Isn't it.

Dan sees some of his Rangers at the bar. They've got some Mexican women laughing.

DAN
Talkin' makes me dry. Nice to have met you, Miss Amy.

AMY
My pleasure, Captain.

60 EXT. MAIN PLAZA - DANCE AREA - NIGHT 60

John stands alone with Amy. He looks at her. At the Fandango.

JOHN
Nice party...

AMY
You said that.

JOHN
I did, didn't I?

AMY
Do you dance?

JOHN
Not very well.

AMY
Maybe you need a lesson.

He looks at her. She smiles. He leads her onto the floor.

JOHN
(warning her)
This was never my best subject.

JOHN AND AMY

He takes her in his arms. Stay in place, looking at each other.

JOHN
Now what?

(CONTINUED)

60 CONTINUED: 60

AMY
(smiling)
Dance.

She guides him into a few awkward steps. John Travolta he ain't.

JOHN
For someone who doesn't like western customs, you certainly picked them up quickly.

AMY
I've been dancing since I was a little girl. It was part of our curriculum. Dancing, cooking, sewing... Our preparation for being a perfect wife.

JOHN
Is that what you want to be?

AMY
Eventually.

JOHN
And in the meantime... ?

AMY
(that smile)
I'll just settle for being your dance partner.

Dance ends, everyone applauds. John and Amy start walking away from the party. As the band goes into a romantic number:

JOHN AND AMY - WALKING

AMY
I can see why Uncle Lucas loves this town. *

JOHN
After you're here for awhile, you will, too. *

AMY
I'm not going to be here very long. I'm leaving for San Francisco. *

JOHN
San Francisco? *

(CONTINUED)

60 CONTINUED: (2) 60

AMY
To work on the Chronicle. As a reporter. I've waited two years. *

JOHN
If you gave it a chance, you'd see there's more opportunity for you here.

AMY
I'm afraid I'm a bit too civilized for this part of the country, John. San Francisco is becoming a * cultural center... it's growing * faster than Boston.

JOHN
This is what's exciting, Amy. Here, it's the birth of an era. There'll never be a time like this in history again. Stay. Write about it.

AMY
For what I want to write and accomplish I can reach more people in a big city. This is where I'm going.

JOHN
I think you're making a mistake. This part of the West is what's being built. By hand and blood. Here, you're the innovator. You're a part of it. New laws, new ideas... new people... plus, I'm here.

AMY
That's the best reason you've given me, John...

JOHN
But it's not enough.

(CONTINUED)

63 CONTINUED: 63

JOHN
I just want to see that the West has an honest system of justice.

AMY
You sound like my uncle.

John reaches into his vest and takes out a little book entitled 'Century of Dishonor' by Helen Hunt Jackson. He hands it to her.

JOHN
Here.

AMY
(excited)
You remembered.

JOHN
I'd like you to keep it.

Long looks are exchanged. Their young hearts are pounding.

JOHN
(continuing)
Will you write me, Amy? Tell me how you like San Francisco? *

AMY
Of course.

JOHN
And send me what you've written. Stories. Articles.

AMY
I will. *

JOHN
So I guess this is goodbye.

AMY
For now.

Their lips come closer. Closer. They kiss. Soft. Tender.

AMY
(continuing)
... We better get back.

(CONTINUED)

JOHN
Amy.

AMY
We better get back, John.

They head for the Plaza.

64 EXT. MAIN PLAZA - NIGHT 64

FANDANGO

in full swing. Everybody's having a great time.

HIDALGO

comes staggering into the crowd. His head is cut and bloody. He clutches his shot-open stomach, stumbles into the startled dancers and drops, gasping.

HIDALGO
El periodico...

Somebody yells for help. A crowd gathers. The music abates. Dan and Palmer push their way forward.

DAN
What happened? * *

(CONTINUED)

64 CONTINUED: 64

HIDALGO
(gasping)
Periodico...

And Dan knows.

DAN
Get the horses!

He starts running like hell for the newspaper. His men drop their drinks and women and join him. Some of the curious citizens trail.

65 EXT. MAIN PLAZA - NIGHT 65

JOHN AND AMY

approaching the Plaza, holding hands. They see Dan and the Rangers, running.

JOHN
Wait here, Amy.

John takes off after the Rangers. Amy waits. Then takes off after John.

66 EXT. NEWSPAPER OFFICE - NIGHT 66

DAN AND RANGERS

Dan leads them racing down the street, guns ready. They come to the newspaper office and burst in.

67 INT. NEWSPAPER OFFICE - NIGHT 67

The press is battered. All the type trays smashed to bits. Lucas Striker hangs from a beam. The Rangers freeze.

DAN

walks slowly to the dangling body. Rights a toppled chair. Gets up on it. Removes the noose from Lucas Striker's neck. Eases him down as

JOHN

comes charging in. Sees. Turns away.

INTO AMY

She sees the emoty noose and the legs of her uncle.

(CONTINUED)

67 CONTINUED: 67

She gasps and buries her head into John. He holds her.

JOHN
Come on outside, Amy. Come on...

68 EXT. NEWSPAPER OFFICE - NIGHT 68

He leads her out to the street. There's a lot going on. Little's bringing the horses. Dan comes out of the newspaper. He and John look at each other. Dan turns to Collins.

DAN
Well?

COLLINS
There's tracks, sir. Six riders. Heading North.

DAN
Mount up!

The Rangers sprint for their horses. John watches them and holds Amy. *

AMY
(sobbing)
All he lived for... was his newspaper. He believed in it so much that they killed him for it. *
(at John)
Where is your western justice now? * *

JOHN
I'm sorry, Amy... I wish I had an answer.

Pause. John lets go of Amy, continues looking at her for a moment.

AMY
I'm not angry with you.

John starts to swing up on his horse.

AMY
(continuing)
Are you going with the rangers?

(CONTINUED)

68 CONTINUED: 68

JOHN
Maybe I can help...

Amy walks over to John and looks up at him.

AMY
John...

JOHN
Yes...

AMY
Please come back.

They look at each other for a final moment. Then John turns his horse and moves over to Dan.

(CONTINUED)

68 CONTINUED: 68

DAN
Where you goin'?

JOHN
With you.

The brothers look at each other. This is what they've each waited for.

DAN
(to men)
Let's get 'em!

The Rangers ride off into the night. John looks back at Amy.

CUT TO:

69 EXT. HALF MILE FROM TOWN - NIGHT 69

RANGERS

Twelve riders, outlined by a silver moon. They glow.

70 EXT. TRAIL - RANGERS - NIGHT 70

Like a dream, they keep riding. The terrain is beautiful.

71 EXT. STREAM THROUGH CANYON - NIGHT 71

Collins walks through the rockbed, examining. The others sit on their watering horses. The men yawn and blink.

COLLINS
Still goin' north, Captain.

DAN
Indian territory.

RANKIN
This is as easy as trackin' an elephant in snow. *

He swings up on his horse and they all ride off, splashing through the stream.

72 EXT. OPEN RANGE - SUNRISE 72

Black melts to pink. Orange. Purple. The riders continue on. The light changes with every stride. Increasingly beautiful. Breathtaking.

73 EXT. CANYON COUNTRY - DAY 73

The sun burns like an atomic explosion. The buttes and mesas are bare and towering.

JOHN AND DAN

at the front. Tired. Beards growing.

DAN
Let me tell you something about frontier justice, little brother. There's a Justice of the Peace in Dryden that calls himself a judge and don't know if it's spelled with a 'J' or a 'G.' Operates out of his saloon and plays God. You'll never swing if you got enough gold in your pocket. That's the kind of judges you'll be presenting your cases to.

JOHN
I'll take my chances. You get 'em, I'll try 'em. *

John stands in the stirrups and rubs his behind. Dan notices. *

DAN
Maybe for now, the West needs your ass more in a saddle than sittin' in a courtroom.

Dan hands John a gun and belt. John looks at it and straps it on. *

74 EXT. CANYON COUNTRY - DAY 74

OTHER RANGERS

It's ten hours since they started out and it shows. They've shed their parkas and their shirts are soaked with sweat.

POST
I sure am glad I got on my best party shirt for this.

(CONTINUED)

74 CONTINUED: 74

RANKIN
Look at Lopez over there. He ain't bitchin' and he had every swirlin' chiquita in the place wantin' to pull his pinata. *
*

COLLINS
But here he is, out here with us, ridin' for God and glory and Texas!

POST
(to Stephenson)
Hey, Stephenson, why don't you swallow that cigar! It stinks!

STEPHENSON
Yeah, but it keeps my nose warm.

RANKIN
I'm beginning to strongly dislike this Cavendish fellow.

COLLINS
I wonder if he knows that the Rangers are riding up his ass!

They all stop. The trail has led to the entrance of a narrow canyon.

DAN

takes out a pair of binoculars and searches the ridges.

75 EXT. BRYANT'S GAP - DAY 75

BINOCULAR SHOT

No signs of life. Only rocks.

76 EXT. BRYANT'S GAP - DAY 76

JOHN AND DAN AND RANGERS

STACY
Where the hell are we?

RANKIN
Bryant's Gap.

(CONTINUED)

76 CONTINUED: 76

DAN
(skeptically)
... Great place for a picnic.

The men look at the foreboding entrance.

COLLINS
Maybe I should go in there and check it out.

Dan thinks a moment.

DAN
Okay, Collins. But watch yourself.

COLLINS
Always do, Captain.

Collins trots his horse on. The others watch and dismount. Stretch.

77 EXT. BRYANT'S GAP - DAY 77

COLLINS

riding into the mouth of the canyon. He guides his horse up the rocky cliff. The horse is part mountain goat.

78 EXT. BRYANT'S GAP - DAY 78

JOHN AND DAN

Dan takes a bite of beef jerky, gives it to John. Pause. Dan's mind is two thousand miles away.

DAN
Wait 'til you meet my kid. You'll love him.

JOHN
(smiling)
Not if he's anything like you.

DAN
(proudly)
He is! Spitting image. His mother is gonna let him come visit for Christmas. *

(CONTINUED)

78 CONTINUED: 78

JOHN
You really miss h' 'on't you?

Dan looks at John.

DAN
If anything ever happens to me... I want you to check on my son now and then.

JOHN
Nothing's going to happen to you. If it was, it'd've happened long ago.

DAN
Yeah, I suppose. But just the same, would you, in case?

JOHN
Sure.

DAN
You know how a boy needs a father.

CUT TO:

79 EXT. BRYANT'S GAP - DAY 79

COLLINS

sits on his horse, having scouted the canyon. He is high up, where the air is thin and splotched with snow. He looks down to the canyon entrance where the Rangers wait at the bottom. He stands tall in his stirrups and waves his hat. All clear.

CUT TO:

80 EXT. BRYANT'S GAP - DAY 80

RANGERS

Dan is watching Collins through his binoculars.

DAN
All right, men, mount up! *

80A EXT. BRYANT'S GAP - DAY 80A

The men do. Dan puts the binocs in his saddlebag. * He gets on his horse, then flips a shiny object over * to John.

DAN
Catch!

John catches the Texas Ranger star. Looks at it.

JOHN
What's this for?

DAN
You. Can't just be shootin' outlaws without it.
(smirk)
You should know that.

John looks at his brother and pins the badge on his chest. Dan smiles. So does John.

CUT TO:

81 EXT. BRYANT'S GAP - DAY 81

COLLINS

guides his horse gingerly along, right past

CAVENDISH'S MEN

Thirty of them. Prone on the rocks, with rifles. As Collins comes past them, one of the men spits a wad of tobacco juice out. From up here, they can't be seen or hit. We SEE Sheriff Wiatt.

CAVENDISH

gives Collins a reward.

CAVENDISH
Well done, Collins.

COLLINS
(intimidated)
Thank you, Major.

Cavendish checks his men. It's perfect. Giant boulders are teetering on the edge, needing only a slight shove to go tumbling down the canyon. Cavendish watches and waits for the Rangers.

82 EXT. BRYANT'S GAP - DAY 82

RANGERS

who ride through a shallow stream into the canyon. The walls on both sides are straight up and down, narrowing into an opening barely wide enough for horse and rider to pass. Dan leads the way through.

83 EXT. BRYANT'S GAP - DAY 83

CAVENDISH AND HIS MEN

They all draw a bead on their targets. Collins, too.

84 EXT. BRYANT'S GAP - DAY 84

JOHN AND DAN AND RANGERS

have come through the gap, the canyon opens wide. Dan searches the canyon rim, eyes squinting in the sun. He rides on a bit, then he feels it.

DAN
Anybody see Collins?

ALCOTT, RANKIN, LOPEZ, LITTLE, STEPHENSON, POST, PALMER, STACY, CARNER

Nobody's seen Collins and suddenly they're all thinking the same thing.

DAN
Let's get the hell out of here!

They turn their horses and start to ride.

85 EXT. BRYANT'S GAP - DAY 85

CAVENDISH AND MEN

CAVENDISH
Commence fire!

The canyon EXPLODES with FIRING RIFLES. A FUSILLADE.

86 EXT. BRYANT'S GAP - DAY 86

RANGERS

riding for the narrow gap. Little catches one in the arm. Stacy's horse gets hit, throwing him hard. He gets shot to pieces. So does Carner. The ROAR of RETORTING RIFLES ricochets off the canyon walls as giant boulders come tumbling down, sealing off the gap. The horses are wild with terror. The Rangers fight them and shoot blindly at an enemy they cannot see. There is dust and confusion.

ALCOTT

gets shot through the jaw.

RANKIN

catches three in the stomach.

87 EXT. BRYANT'S GAP - DAY 87

CAVENDISH AND MEN

It is a massacre. And now a nod from Cavendish sends all the boulders hurtling upon the Rangers. A landslide down the canyon. The NOISE is HORRENDOUS.

88 EXT. BRYANT'S GAP - DAY 88

RANGERS

Lopez gets SHOT in the leg. Tries to get out of the way of a tumbling boulder. Doesn't make it.

88A EXT. BRYANT'S GAP - DAY 88A

DAN

knows the only way out is straight through. It's the only chance. He yells for John, but can't see him through the smoke and dust. He screams out an order.

DAN
This way!

He races through the canyon with Palmer and Post.

89 EXT. BRYANT'S GAP - DAY 89

JOHN

goes to follow, but his horse gets SHOT out from under him. John FIRES and runs to where Stephenson has taken cover behind a rock and is aiming his rifle.

(CONTINUED)

89 CONTINUED: 89

STEPHENSON
Hi, kid.

JOHN
Hi...

STEPHENSON
(aiming)
How you like bein' a Ranger?

JOHN
More than anything.

STEPHENSON
(aiming)
Yeah. Great life, ain't it? I been a Ranger longer than you been alive.
(aiming)
Defended San Antone with big Sam Houston. Fought alongside McCulloch in the war with Mexico ... Rode with Kit Carson and John Coffee Hays... All those years, I learned one thing, kid.

JOHN
What's that?

STEPHENSON
(aiming)
It ain't the bullets that get ya...
(fires)
... it's the fall.

90 EXT. BRYANT'S GAP - DAY 90

One of Cavendish's men does a header off the top of the canyon. Splatters.

91 EXT. BRYANT'S GAP - DAY 91

JOHN
Some shot.

A bullet RIPS into Stephenson, killing him instantly; and another tears John's shoulder. He takes Stephenson's rifle and SHOOTS back.

92 EXT. BRYANT'S GAP - DAY 92

DAN, PALMER AND POST

race their panicked horses through the canyon. SHOTS ping all around them. Post gets blown out of the saddle, but Dan and Palmer make it across and rein up. They're both nicked and breathing hard, but alive and safe.

PALMER
Goddamn we made it!

DAN
(looks around)
Where's the rest?

PALMER
... Won't be comin', Dan.

Dan looks back down the canyon. The torture of losing his men shows on his face. Then he hears SHOTS being returned from the floor. He looks at Palmer and reloads.

DAN
You don't have to come, Palmer. *

PALMER
(starts reloading)
... It could just as well be me.

The two men look at each other and spur their horses back into the gap!

93 EXT. BRYANT'S GAP - DAY 93

DAN AND PALMER

racing along the canyon floor.

94 EXT. BRYANT'S GAP - DAY 94

CAVENDISH AND HIS MEN

FIRING down on the two returning riders.

95 EXT. BRYANT'S GAP - DAY 95

DAN AND PALMER

Palmer gets one in the neck and goes out of the saddle. A leg stays in the stirrups and he gets dragged.

(CONTINUED)

95 CONTINUED: 95

DAN

A bullet tears into his arm, but he keeps riding.

JOHN

sees the Ranger coming back. Recognizes him.

JOHN
Dan!

John tries to give his brother covering FIRE. Dan's horse gets hit and goes down hard, flinging Dan off. He crawls back, using the dead horse as a shield. Then he notices a figure break from cover and start running towards him.

DAN
No, John! Stay down!

ANOTHER ANGLE - JOHN

running for his brother. SHOTS ping all around him. One hits him in the thigh. He drops. Gets up and starts hobbling. Another creases his head, and he goes down and doesn't move. Blood trickles.

DAN

breaks from behind his dead horse and runs for his brother, GUNS BLAZING. He gets hit in the stomach, but keeps going, slower with every step. The guns are stopping. Dan staggers on. Then:

RIFLE SHOT

spins Dan around. It hits him someplace, and he's now walking like a drunk over to John's body. Blood's seeping out of his lips. All is still.

DAN

stands weaving over his brother, looking down at him.

DAN
Johnny...

John opens his eyes.

JOHN
... Dan... Dan...

(CONTINUED)

95 CONTINUED: (2) 95

DAN

Drops to his knees, by John's side. With great pain and effort, John takes his neckerchief and holds it to the hole in Dan's vest. The neckerchief soaks up the blood, turning bright red.

DAN
(smiles)
... least this time we did it together, didn't we, little brother...

RIFLE SHOT

and Dan topples dead. John can't move. He can only looks straight up and see:

96 EXT. BRYANT'S GAP - DAY 96

CAVENDISH

standing at the top of the rim, a smoking rifle in his hands. John can see him clear as can be.

97 EXT. BRYANT'S GAP - DAY 97

JOHN

And now his eyes shut, and Bryant's Gap is deathly still... HOLD.

98 EXT. BRYANT'S GAP - DAY 98

CAVENDISH AND HIS MEN

The smoke and dust clear. They stand admiring their work. PERLMUTTER. WIATT. COLLINS. All of them.

PERLMUTTER
Pick up the hymn books, boys; it's all over.

NEELEY
Your ears hurt?

RUSSELL
What'd you say?

(CONTINUED)

CAVENDISH
Collins.

COLLINS
(intimidated)
Yes, sir.

CAVENDISH
Go down and check the bodies.

COLLINS
... Could somebody else, Major?

CAVENDISH
You rode with them!

COLLINS
... Yes, sir.

Collins starts leading his horse down into the canyon.

CUT TO:

99 EXT. BRYANT'S GAP - DAY 99

CANYON FLOOR

Dead men. Dead horses. Collins glances squeamishly at them, making his inspection.

JOHN

for an instant, his eyes open as Collins rides slowly past. Then the eyes close again.

CAVENDISH AND MEN

come down onto the canyon floor. Collins is an easy target. His back's to them. Cavendish nods to Perlmutter, who braces his RIFLE and FIRES.

COLLINS ON HIS HORSE

The bullet tears into his thigh. Blood pours out of his leg. He turns in shock to Cavendish.

CAVENDISH
It'd seem too coincidental if the only survivor wasn't wounded.

COLLINS
I'll never make it back to town.

(CONTINUED)

CAVENDISH
They'll probably give you a medal.

Cavendish nods to his men. They ride out, leaving Collins holding his bloody thigh.

CUT TO:

100 EXT. BRYANT'S GAP - DAY 100

HAWK

circles high above canyon rim. Swoops down for a prey, then shoots back up, frightened.

101 EXT. BRYANT'S GAP - DAY 101

RABBIT'S CARCASS

draped across a brown and white Indian pony. The horse shies from the hawk.

An INDIAN is on one knee, peering down into the canyon. He rises and leads his horse down.

102 EXT. BRYANT'S GAP - DAY 102

INDIAN

comes riding in slowly. He's in buckskin. Headband. He's recognized at once.

TONTO

surveys the carnage. Slowly guides his horse past the bodies. He can tell they're all quite dead. But suddenly he hears the softest:

COUGH

A body gasping for air. Tonto turns in its direction. Dismounts. Moves to where Dan and John lie. Tonto feels a faint pulse on John. The blood-stained neckerchief is still in John's hand. And now Tonto notices the silver amulet hanging out of John's shirt... and Tonto knows. This will be played as one of the important moments of the film. * *

CUT TO:

103 INT. CAVE - DAY 103

John is stretched out on an Indian blanket, unconscious, next to a small fire. Tonto is performing surgery. With his hunting knife, he is removing a bullet from John's shoulder. John drips perspiration. He doesn't wake. The bullet comes out.

TONTO

takes herbs and roots from the boiling kettle, applies them to John's wounds, removing the old barks and herbs.

104 INT. CAVE - NIGHT 104

TONTO

chanting an Indian incantation to the Great Mysterious to heal his dear friend.

105 INT. CAVE - DAY 105

TONTO

sits watching John sleep. A low murmur brings Tonto closer.

JOHN
Dan...

Tonto pats the perspiration off John's brow.

JOHN
(continuing)
Dan!

John wakes with a start. Looks about.

TONTO
Shh...

JOHN
Who...???

TONTO
Rest...

John looks at the Indian.

TONTO
(continuing)
Kemo sabe.

JOHN *
What...? *

(CONTINUED)

105 CONTINUED: 105

Looks again.

TONTO *
Kemo sabe... *

JOHN
... Tonto?

TONTO
Yes...

John eases back into a peaceful sleep. Tonto smiles.

CUT TO:

106 OMITTED 106

107 INT. CAVE - NIGHT 107

John opens his eyes. Sees Tonto cutting up tiny pieces of raw meat.

JOHN
Tonto...

Tonto comes over to him.

TONTO
Don't talk now.

JOHN
My brother?

Tonto is silent.

JOHN
(continuing)
The others?

TONTO
... I buried them all.

Tonto opens a small bundle of belongings.

TONTO
(continuing)
These were your brother's. *

John looks at the Ranger Star, the pearl-handled gun, the black leather vest with the two bullet holes right close together, and the blood-stained neckerchief.

(CONTINUED)

107 CONTINUED: 107

JOHN
He wouldn't stop fighting. He refused to go down.

Tonto feeds him a sliver of snake medicine.

CUT TO:

108 EXT. INDIAN VILLAGE - DAWN 108

Tonto's village, now a skeleton of what it once was. Only a handful of tepees are scattered about. Very few people, and they do not look healthy or happy as they watch:

TONTO APPROACHING

John is strapped onto an angled stick travois, being towed. As they move slowly into the village, John can't believe how poor and pitiful the village now is.

JOHN
Tonto... what happened to the village?

TONTO
White men. *
*

CUT TO:

109 EXT. TEPEE (COUNCIL LODGE) - DAY 109

The NEW CHIEF sits with his few remaining warriors, talking to Tonto.

NEW CHIEF
The white man makes us many promises but they keep only one: They promised to take our land, and they took it... You see what suffering and misery they bring to your people, yet you bring us one to nurse back to health. Why, Tonto?

(CONTINUED)

109 CONTINUED: 109

Tonto addresses the council.

TONTO
Nobody has reason to fill their hearts with hatred for the white man more than I.
(beat)
He has taken from me my wife and my child...

Murmurs through the council.

TONTO
(continuing)
But the man I brought here is my brother and I will protect his life with my own if I have to. If I am wrong and he proves to be an enemy, then I, Tonto, will decorate my lance with his white man's hair! But until that day comes, let him not be judged by his color, but by his heart. As a man, and as a friend.

Tonto sits. The council stirs.

CUT TO:

110 *OMITTED* 110

111 EXT. WOODS (INDIAN VILLAGE) - DAY 111

John and Tonto are walking. John limps.

JOHN
Is this one of your Indian tortures?

TONTO
Walking is good for you.

JOHN
You'll never make medicine man.

TONTO
It helps you get your strength back.

JOHN
How strong do you want me to get?

(CONTINUED)

111 CONTINUED: 111

TONTO
You want to be strong enough for Cavendish.

JOHN
Keep walking.

112 EXT. WOODS - DAY 112

HORRIFYING SOUNDS

pierce the woods. John and Tonto turn in its direction.

The SOUND is HEARD again. They scramble through the woods where:

A WHITE STALLION

badly hurt, trying to get out of a man-made trap.

The horse, white as new fallen snow, the most magnificent animal man has ever seen. Nostrils flaring, long mane and tail flowing, the stallion kicks and bucks. His scream of vengeance reverberates for miles.

113 OMITTED 113

114 EXT. WOODS - DAY 114

JOHN AND TONTO

mesmerized at the spectacle they are witnessing.

STALLION

We are aware that the struggle has been going on for a long time. And now completely exhausted, the great white stallion, with muscles rippling and using every last bit of strength he has left, gives it one final try. But to no avail, the great horse falls, finally exhausted.

115 OMITTED 115

116 EXT. WOODS - DAY 116

JOHN AND TONTO

move forward, John leading.

(CONTINUED)

116 CONTINUED: 116

TONTO
(warning)
Don't get too close.

But John, almost hypnotized by what he has witnessed, does not heed, slowly comes up to the stallion. The horse watches with wild eyes. He wants to get up, but he has no breath left.

JOHN AND STALLION

John kneels beside him, stroking his muscled neck.

JOHN
(softly)
It's okay, boy... Nobody's gonna hurt you now...

The stallion stays panting on the ground, listening to this voice, as John's hand gently touches and examines the body and wounds. Tonto, in the meantime, unsnarls the trap.

JOHN
(continuing)
Are his legs broken?

TONTO
No.

JOHN
Isn't he magnificent, Tonto?
Isn't he beautiful!

With a start, the stallion suddenly lurches to its feet and rears, whinnying. He hangs in the air, front hooves pawing out over John, who does not move. The horse can come down on top of him. John stands looking straight up at the wild horse towering above him. And now the hooves come thundering down, inches in front of John. And for an instant, the wild eyes stare at John, and the ears perk and nostrils quiver, and then the great white stallion wheels and gallops away, free. John watches him run.

JOHN
(continuing)
... I'm going to ride him.

CUT TO:

116A EXT. INDIAN VILLAGE - DAY 116A

INDIAN CHILDREN

sit on the ground, intently watching something. There is a GUNSHOT, and they smile and giggle.

JOHN - SHOOTING

a Colt .45 in his left hand. (NOTE: In all previous sequences, he is only right-handed with a gun. But since his right shoulder was hit and in a sling, he's here trying to learn to shoot with his left hand.) John's target is a piece of hide stuck on a tree 25 yards away. John is very serious. He takes aim.

OLD CHIEF FROM SC. 17-20 (V.O.)
Recognize your spirit, your familiar voice, as a truth bearer that tells you what to do.

He FIRES and misses.

OLD CHIEF FROM SC. 17-20 (V.O.)
(continuing)
For it is the great Mystery of Mysteries that controls all things and whispers to you in the wind.

FIRES and misses.

OLD CHIEF FROM SC. 17-20 (V.O.)
(continuing)
Each man chooses the place he will take in the scheme of things. And so I now wonder, will my adopted son recognize the place he is destined to take, and keep, in the seasons still ahead.

FIRES and misses. Notices Tonto watching.

TONTO
Maybe you need a bigger target... like a sleeping buffalo.

JOHN
After the war I swore I'd never wear a gun again. And now I'm learning to shoot with both hands ... when I find Cavendish I won't miss. * *

TONTO
Is that what your law taught you?

(CONTINUED)

116A CONTINUED: 116A

JOHN
No, but he must die.

John goes to reload.

TONTO
Try these.

He hands John some silver bullets.

TONTO
(continuing)
They're more accurate.

John examines the bullets, then loads one. SHOOTS and hits. The kids cheer. John smiles at them. Turns to Tonto for an explanation. *

TONTO
(continuing)
The tribal chiefs first used silver on their arrows. It makes them fly straighter, longer.

John examines the bullets.

TONTO
(continuing)
Silver is pure... it has been a symbol of justice and purity since the year of the sun. *

CUT TO:

117 EXT. LAKE (INDIAN VILLAGE) - DAY 117

John is swimming. Even using his right arm at times, though it pains him. He swims toward the shore. Stops. Reflected in the waters of the lake:

THE GREAT WHITE STALLION

watching John. They look at each other. The horse whinnies. John starts coming out of the stream towards the horse.

JOHN
Well, good morning...

The stallion lolls his head and prances.

He runs away. John watches him go.

CUT TO:

118 & 119 OMITTED 118 & 119

120 EXT. WOODS (INDIAN VILLAGE) - DAY 120

John stands with two Colt .45's on his hips. Tonto is finishing sticking arrows into a piece of hide hanging from a branch. There are twelve arrows, silhouetted to John. Tips and feathers. Tonto steps back.

JOHN

with blinding speed draws and SHOOTS the arrows to pieces. An amazing display of marksmanship.

In seconds all that remains are twelve shattered shafts, their tips and feathers gone.

TONTO
You are ready to return.

JOHN
Once again, we must part.

TONTO
When I found you, I was searching for the men that raided my village. I seek right. I will not be herded like soldier's sheep, from pen to pen, or issued my food and clothing by government agents. I am man, and the son of man, and am free to die for what I feel, so the day may not be many winter counts away when all men shall be brothers, as wild life on the earth, and a new Indian nation will come out of this time of change. Strong. Proud. United.

John looks at him.

JOHN
Then let brother ride with brother.

CUT TO:

120A & 121 OMITTED 120A * & 121

122 EXT. WOODS (INDIAN VILLAGE) - DAY 122

John and Tonto come through the mist into a clearing.

(CONTINUED)

122 CONTINUED: 122

They stop. Ahead of them, the great white stallion, as if waiting.

JOHN
Look at him.

TONTO
He shines like the moon.

JOHN
Like silver.

John walks out to the stallion. Slowly, but directly. Tonto watches. The stallion pricks its ears, watching John come closer.

(CONTINUED)

122 CONTINUED: 122

JOHN
(continuing; monotone)
Shhh... easy now... easy.

The stallion whinnies and paws the ground.

JOHN
(continuing)
Nobody's gonna hurt you...

The stallion rears and John stops. Then advances, hand out.

JOHN
(continuing)
Just you and me, nobody else.

The stallion lulls its white head, muscles quivering as John's hand touches the horse's neck. The horse bolts away.

JOHN
(continuing)
Silver!

The stallion stops. Wheels around. Snorts. Rears. Whinnies.

JOHN
(continuing; to himself)
Don't go...
(to horse)
Steady... steady, big fellow.

John and the horse move towards each other. Tonto inches up to John from behind. He's carrying a blanket, hackamore, and saddle.

Again, John touches the stallion. On the flank. The cheek. Under the chin.

JOHN
(continuing)
... easy now, Silver. Easy...

John reaches behind without looking. Takes the blanket from Tonto, while stroking and talking softly to the stallion.

JOHN
(continuing)
... this isn't going to hurt you...
but it might kill me...

(CONTINUED)

122 CONTINUED: (2) 122

John puts the blanket over the stallion's head. It trembles at the sudden blindness. John keeps talking to the horse while Tonto gently puts on a saddle blanket. Then a saddle. The stallion quivers nervously as John keeps talking and patting him. And now the simple hackamore is slid over the great white head.

JOHN AND STALLION

John stands by the saddle, one hand on the pommel, the other gathering up the reins. Tonto, by the horse's head, waits for John's signal. It comes -- a brief nod of the head.

Then, all within a split second, the blanket is whipped from the horse's head and in a single, fluid motion John swings into the saddle, tightens up on the reins.

For a moment the stallion stands shocked, rigid, unmoving. Then without warning, it rears violently, shrieking, pawing the air, fighting this new, impossible burden.

John's knees almost crush the stallion's ribs in his effort to keep his seat. This serves only to goad it into more desperate movement. It bucks savagely, then wheels twice, leaps forward, achieving full gallop in a few strides, and streaks away, over boulders, around trees, and down steep trails that would tax the surefootedness of a mountain goat. John can only hang on grimly.

Tonto stares in wonderment as horse and rider disappear, and then can only listen in awe to the CRASHING and POUNDING SOUNDS of their flight ECHOING through the hills.

123 EXT. VARIOUS TERRAINS (MONTAGE) - DAY 123

SERIES OF SHOTS - MAN AGAINST HORSE

The stallion does everything it can to unseat the rider. At full gallop, it plants its forefeet into the earth and comes to a sliding stop so abrupt that John, flung forward, must cling wildly to the stallion's neck or go flying. He scrambles back into the saddle. John doesn't try to dominate the stallion. He gives it its head, lets it run. And run it does. When an obstacle looms in its path, far from swerving to avoid it, the horse clears it with enormous leaps -- down precipitous trails, across a creek bed -- landing easily and racing on without a noticeable breaking of stride.

(CONTINUED)

123 CONTINUED: 123

As the SHOTS change, John senses there is a gradual lessening of [illegible] in the stallion, from sheer expenditure of energy. Now John decides to assert himself -- not obtrusively at the start and always as a companion rather than a master. They move with incredible grace and rhythm, and with no diminution of speed.

EXT. CLIFF (MONTAGE) - DAY

NEW ANGLE

In the distance, pelting TOWARD CAMERA, John and the stallion are totally unaware of what we SEE: dead ahead of them, if they don't change course, a sheer, dizzying drop to a flowing river. Here is one obstacle that only Pegasus, the winged horse of mythology, could clear.

CLOSER MOVING SHOTS

John and the stallion galloping freely, almost as one.

124 SHOOTING PAST CLIFF FACE 124

Without knowing it, they are now committed to becoming airborne. It would be impossible to stop before going over.

JOHN SEES

jerks on the reins, but the stallion keeps going, unchecked. John pulls back harder -- but the stallion races on.

SHOOTING FROM ABOVE RIVER

Horse and rider come at full gallop -- and then they are flying. They describe an arc that manages to be as majestic as it is terrifying as the water races up to meet them.

THE RIVER

John and the stallion crash into the water. The stallion breaks to the surface, swimming with lunging strokes toward the far bank, being carried downstream a yard for every yard of forward progress.

125 EXT. RIVER - DAY 125

John rises, floats like a drowned man as he is carried downstream. Then his head lifts; and with the last of the strength that hasn't been knocked out of him, he starts stroking for the bank ahead.

HOLD ON John as he struggles, making little headway, carried even farther downstream by the current.

Finally, he is swept amid some rock, takes a jolt or two, paws his way weakly until he makes it to the shallow bank, lies there exhausted, his body still in the water.

126 EXT. BANK OF RIVER - DAY 126

JOHN

gulps for air. His vision clears. He looks up.

STALLION

right there on the bank, next to him, looking down on John. The stallion whinnies.

JOHN

staggers to his feet. Stands looking at the horse. The horse whinnies.

JOHN
(determined; gasping)
You're not gonna get rid of me.

JOHN AND STALLION

John slowly walks to the horse, until they are nose to nose. John smiles, and nuzzles Silver.

JOHN
I need you, too.

DISSOLVE TO:

126A INT. TEEPEE - NIGHT 126A *

John and Tonto sit around a glowing fire. Tonto braids a lariat. John sits on skin, holding the stained neckerchief. He squeezes it. Crumples it. *

JOHN *
My brother's blood. *

Tonto stops and looks at John. *

(CONTINUED)

126A CONTINUED: 126A

JOHN
(continuing)
If I am to go after Cavendish, I can no longer appear as John Reid.

Tonto studies him.

JOHN
(continuing)
Cavendish and his men have to think they killed all the Rangers, that their ambush was successful.

John takes the black vest off his lap. Looks at it. Slowly slides two fingers through the close bullet holes. John is deep in thought. Then:

JOHN
(continuing)
Then I will be free to avenge my brother's death.

He puts down the vest.

JOHN
(continuing)
We will return to Bryant's Gap and dig one more grave.

Tonto nods, he understands.

JOHN
(continuing)
John Reid will be buried with his brother and the Rangers...
Forever.

We HOLD ON John's determination.

CUT TO:

127 & 128 OMITTED 127 & 128

129 EXT. BRYANT'S GAP (RANGERS' GRAVES) - DAY 129

PANNING IN TO the Rangers' graves. Tonto stands to the side with Silver and Scout. John is at the foot of his brother's grave, back TO CAMERA. His hat is in his hand. His voice a solemn oath. We SLOWLY MOVE IN.

(CONTINUED)

129 CONTINUED: 129

JOHN
I swear to you, Dan. Wherever they are, however long it takes, I will find them. What Cavendish and men like him owe you, they will pay in full. There will be justice in the West. To this, I pledge my life.

He stands there. HOLD. He puts on his hat and turns: he is now wearing the black mask. He is now:

THE LONE RANGER

Mask. White hat. Red neckerchief. Blue-grey shirt and pants. Black boots, gloves, and gunbelt. Twin pearl-handled .45's. He FILLS THE SCREEN... He mounts Silver... HE IS THE LONE RANGER. *

DISSOLVE TO:

130 EXT. VISTA - DAY TO SUNSET (MONTAGE) 130

Lone Ranger and Tonto riding through extraordinary, beautiful, breathtaking Fraker SHOTS of the West as the William Tell OVERTURE PLAYS.

CUT TO:

131 thru 133 OMITTED 131 thru 133

133A EXT. DEL RIO NEWSPAPER OFFICE (REPAIRED) - NIGHT 133A

LONE RANGER & TONTO

It is late at night. The town almost asleep. As they ride past the Printing Shop and Newspaper Office on their way to the Cantina, the Lone Ranger notices something. It's all been repaired, and there's a light on inside and a new name on the window: AMY STRIKER, EDITOR. Amy comes out and locks the door.

LONE RANGER
(to himself)
Amy... she stayed!

AMY

puts the key in her purse and turns down the street.

(CONTINUED)

133A CONTINUED: 133A

LONE RANGER AND TONTO

walk their horses on. The Lone Ranger looks back at Amy.

TONTO
... Who's Amy?

LONE RANGER
... Someone John Reid rode a stage with, a long time ago. *

134 EXT. CANTINA - NIGHT 134

The Lone Ranger and Tonto approach. Stop. There's a sign on the wall: Federal Law -- No Indians. There's also a copy of the Del Rio Dispatch tacked up. The Lone Ranger sees the headline: Cavendish Still At Large -- When Will This Killer Be Caught? He skims the article and goes in, alone.

135 INT. CANTINA - NIGHT 135

A dive. The BARTENDER drinks alone. In a corner, back to the window, is Collins. Nobody else in the place. The Lone Ranger goes over to him. The Bartender watches closely.

LONE RANGER AND COLLINS

The Lone Ranger takes a seat facing Collins, who looks at the masked man, and drunkenly kind of puts up his hands. We can see Collins has done a lot of drinking in the past month.

COLLINS
Too late, mister. Bar dog got all my money.

LONE RANGER
So you're the brave survivor of Bryant's Gap.

COLLINS
That's right.

LONE RANGER
What was it like?

COLLINS
Hell.

(CONTINUED)

135 CONTINUED: 135

LONE RANGER
Cavendish gang, huh?

COLLINS
I don't know who it was. Why you wearin' a mask?

LONE RANGER
Maybe I'm hiding, like you are.

COLLINS
(studying him)
What're you gettin' at, mister?

LONE RANGER
I want you to take me to Cavendish.

The Bartender's heard all. He suspiciously looks at them, and slides out the back door. Collins downs his drink and pours another.

COLLINS
How would I know Cavendish?

LONE RANGER
Because you led the Rangers to him. Now you're going to lead me.

COLLINS
Got it wrong, mister. I'm a hero.

LONE RANGER
What'd you sell out for? What did they promise you? Land? Money? What's worth having your friends slaughtered! Where is Cavendish?

COLLINS
(panicking)
You're crazy! I don't know what you're talking about.

LONE RANGER
You know what I'm talking about... Where's Cavendish?

COLLINS
I don't know Cavendish.

LONE RANGER
Why did he set up the Rangers?

(CONTINUED)

135 CONTINUED: (2) 135

COLLINS
I told you, I don't know him.

LONE RANGER
Tell me, Collins!

Collins downs his whiskey. Pours another. Starts to down that, but the Lone Ranger moves the drink away. He is relentless in his questioning of Collins.

COLLINS
Leave me alone, please.

LONE RANGER
I know what happened.

COLLINS
For God's sake, mister, I can't...

LONE RANGER
Yes, you can...

COLLINS
Go away, leave me be...

LONE RANGER
Tell me, Collins... it's your only salvation.

COLLINS
(by now almost incoherent)
The train...

LONE RANGER
What train?... Where?

COLLINS
(blurts out)
He wants the train.

GUNSHOT

and Collins pitches forward onto the table. Dead. Shot in the back from the window. And now:

WIATT SHOVES TONTO INTO CANTINA

has him at gunpoint. A Deputy and the Bartender's right behind them, with his gun ready. *

WIATT
The masked man!

(CONTINUED)

135 CONTINUED: (3) 135

They look at the table, but the Lone Ranger is gone. The Bartender rushes to the open back door. Too late. Wiatt turns to Tonto.

WIATT
(continuing)
Looks like you're gonna hang alone!

CUT TO:

136 EXT. CANTINA - DAY 136

A crowd has gathered in front, led by WALD, one of Cavendish's flunkies.

MAN #1
Collins was a hero.

WALD
It was no way for him to die, after what he went through.

MAN #2
Never had a chance.

WALD
And that redskin shouldn't either!

CROWD *
Trial's too civilized for an Indian...
But one kind of law they understand... *
Swift, sure, and certain! *

MAN #2
Vigilante style!

WALD
I say we string him up!

MAN #1
Now!

They start towards the jail.

CUT TO:

137 INT. JAIL - DAY 137

The Deputy is watching at the window and sees the vigilantes coming up the street. He turns with a smile to Sheriff Wiatt, half dozing with his feet on his desk.

DEPUTY #1
Wald's bringin' them here, just like you said. *

Gets to his feet, looks out window.

WIATT
They're comin' like a herd of wild buffalo. *

Wiatt gets to his feet. Turns to Tonto in the cell.

DEPUTY #2
Hey, Crazy Horse, you're goin' to the happy hunting grounds. *

Tonto stares at Wiatt, who heads for the door.

CUT TO:

138 EXT JAIL - DAY 138

VIGILANTES

storming to the jail. Wiatt comes out and signals for them to stop.

WIATT
Okay, hold it! Just hold it right there!

WALD
(with gun)
Don't get in the way, Wiatt! We're takin' the Indian! Step aside!

Wiatt wisely does so.

WIATT
All right... but only a few of you go in...

Four of the leaders charge forward.

WIATT
(continuing)
Don't want you all muddyin' up the place.

CUT TO:

139 INT. JAIL - DAY 139

TONTO

The Deputy leads the four vigilantes to the cell door and unlocks it.

DEPUTY
Only one kind of good Indian.

They grab Tonto and shove him out, tying his hands behind.

140 EXT. JAIL (GALLOWS) - DAY 140

VIGILANTES

as Tonto is led onto the street. The sight of him has the mob boiling. A large man steps forward and punches Tonto in the mouth. Tonto takes the vicious blow without a murmur of pain. Blood oozes from his lips as he gets dragged and shoved to the:

(CONTINUED)

140 CONTINUED: 140

GALLOWS

The Vigilantes push Tonto up the steps.

MAN #1
Let's see how far his red skin can stretch!

CROWD *
He's gonna do the strangulation jig...
Yeah, die of throat trouble... *
Come on...what are we waiting for? *

HANGMAN'S NOOSE

gets pulled taut around Tonto's neck. Tonto stands on the platform, looking down at the vigilantes, Sheriff Wiatt. Tonto has yet to speak a word. He will die with dignity.

VIGILANTE

puts his hand on the trap-door handle.

MAN #2 *
This is for Eddie Collins.

GUNSHOT

and the handle splinters in pieces.

GUNSHOT

and the vigilante's hat goes flying.

THE LONE RANGER - OVER OVERTURE

rides to the rescue, twin guns blazing. The great horse Silver is a white blur.

WIATT

draws his six-shooter. It gets SHOT out of his hand. So does Wald's and the guns of other vigilantes.

TONTO

as the rope above his head gets SHOT away. The Lone Ranger rides past the gallows, and Tonto leaps onto the back of Silver.

(CONTINUED)

140 CONTINUED: (2) 140

LONE AND TONTO

riding away... to safety.

LONE RANGER
Hi yo, Silver!

DISSOLVE TO:

141 & 142 OMITTED 141 & 142

143 EXT. WOODS - NIGHT 143

The Lone Ranger and Tonto are getting ready to bed down. Tonto is putting another log on the fire. The Lone Ranger is in shadows. *

TONTO *
They were all talking and laughing. *

LONE RANGER *
And you think they work for Cavendish. *

TONTO *
Sheriff Wiatt does. *

LONE RANGER
Buffalo Bill, Wild Bill Hickok, and General Custer?

TONTO
That's what I heard. The Sheriff said Cavendish is crazy to think he can fight them and win.

LONE RANGER
But he's also smart. Tonto, there has to be a reason...! I must find out why he would fight <u>them</u>!

144 INT. CAVENDISH HEADQUARTERS - NIGHT 144

MINIATURE TRAIN

A man's hand rolls it along its tracks. A military pointer taps each car.

CAVENDISH (O.S.)
Coal tender. Soldiers. Baggage car. Club car. Presidential car. Are we clear, gentlemen? *

REVEALING CAVENDISH

and his top guns. They are positioned around a long table. It has the train, trees, cliffs.

MEN
Yes, sir.

Cavendish moves the train past a water tower. The pointer taps the top. Two toy soldiers.

CAVENDISH
Whitloff and Richardson. *

Moves the train on, heading for a summit. The table is an exact scale replica of the topography. The train starts to climb.

CAVENDISH
(continuing)
Westlake.

Moves the train on and up, heading into a tunnel entrance.

CAVENDISH
(continuing)
Eastman and Neeley...

The train goes into the tunnel.

CAVENDISH
(continuing)
Gentlemen, the President.

Looks at his men.

CUT TO:

145 OMITTED 145

146 EXT. DEL RIO - DAY 146

AMY

comes out of her office and hurries down the street. There's a crowd gathered by the town hall. A LITTLE BOY comes running up to Amy.

BOY
Miss Striker, Miss Striker!

AMY
Yes?

BOY
There's a padre wants to see you in church right away.

Amy sees a PADRE going to the town hall.

AMY
Father Monteleone?

BOY
No, another padre. He said it was very important and I promised I would bring you.

Amy puts a friendly arm around him. *

AMY
Well, in that case, I better go * see what he wants. *

BOY
You must have done something real bad, Miss Striker.

CUT TO:

147 INT. CHURCH - DAY 147

Old Spanish. Stained windows. Statues all over. Some Mexicans praying. Amy enters. Moves past the saints to a PADRE lighting candles. A shroud covers his head, and he keeps positioning himself so Amy never sees his face. Nor do we. They move from saint to saint.

AMY
You sent for me, Father?

(CONTINUED)

147 CONTINUED: 147

PADRE
(Spanish accent)
Yes... Your newspaper writings... They're very brave, but also very dangerous.

AMY
What do you mean?

PADRE
I am here to tell you that there are people ready to fight Cavendish on his own grounds.

AMY
Oh?

PADRE
In my travels I met a man who wears a mask, but is dedicated to law and order. He wants you to know that he will not stop until he has brought Cavendish to justice.

AMY
A masked man? Well, until he gets Cavendish, I'll just continue my writing.

PADRE
You mustn't... You'll get hurt!

AMY
I am hurt already. Along with my uncle, I lost somebody else that I cared for very deeply.

Another Padre with two parishioners are walking toward Amy and our Padre. Our Padre sees them.

PADRE
Please, in here...

He and Amy move into their respective section of the confessional. The Padre's face is close to the curtain partitioning the confessional. He continues, softly with:

PADRE
(continuing)
I'm sorry for those you have lost.

(CONTINUED)

147 CONTINUED: (2) 147

AMY'S FACE

on the other side of confessional.

AMY
You see, I cannot stop writing. It's all I have.

PADRE
I understand.

AMY
Now, Father, with all due respects, you must excuse me. I'm on my way to a meeting for President Grant's arrival.

PADRE
(stunned)
The President! Coming here?

AMY
Why yes, on the afternoon train.

PADRE
Today!?!

AMY
I think the children are more excited about seeing Buffalo Bill than the President.

PADRE
My God...

AMY
What's wrong, Father?

The Padre gathers himself.

PADRE
(a low slip)
You should have gone to San Francisco.

Amy's head moves close to the partition curtain. Their faces are no more than a couple of inches apart.

AMY
What'd you say???

(CONTINUED)

147 CONTINUED: (3) 147

PADRE
I must go.

AMY
Wait! Will I ever see you again?

PADRE
Look for me.

AMY
This man with the mask...

PADRE
Trust him...

AMY
Father...
(no response)
Father...

Still no answer. Amy moves out of the confessional. She looks around. No one is there. She opens the Padre's side of the confessional. It is empty, but for a shiny object that has been left... a SILVER BULLET.

CUT TO:

148 EXT. CAVENDISH STRONGHOLD - DAY 148

We SEE thirty-eight mounted riders in formation. *
Cavendish stands on the porch, admiring his army. *

CAVENDISH
Gentlemen, let us ride to history.

He heads for his black horse.

CUT TO:

149 EXT. TOWN HALL - DAY 149

The town council is on the porch, hearing reports from various committee chairmen. Amy is in the gathered crowd.

MAYOR
Mrs. Vogelsang, how is the Ladies Auxiliary coming along with the refreshments?

(CONTINUED)

149 CONTINUED: 149

MRS. VOGELSANG
Mrs. Galloway baked the flag cake, and we are going to have twenty-two gallons of chocolate ice cream.

MR. SHERMAN
It's gonna melt way out there.

MRS. VOGELSANG
Well, what do you suggest, Mister Sherman?

MR. SHERMAN
I'm not in charge of ice cream! My department's fireworks.

LONE RANGER AND TONTO APPEAR FROM ALLEY

LONE RANGER
You may have no celebration at all.

Heads turn.

LONE RANGER
(continuing)
The President may never get here. *

The crowd buzzes. Alarmed. Amy gasps. Remembers.

MAN #2 *
Hey, that's the redskin that killed Eddie Collins!

MAN #1
And he's the masked man that saved him!

CROWD
Yeah! That's right! A gunman on a white horse, I heard! Bet there's a bounty on them!

LONE RANGER
Yes, it was us. But my friend here didn't kill Collins. Sheriff Wiatt did.

MAYOR
What're you talkin' about? He's a fine sheriff.

(CONTINUED)

149 CONTINUED: (2) 149

MAN #1 *
You're the ones that killed Eddie

LONE RANGER
If we were guilty, we wouldn't have come back. The President's life is in danger and we need your help!

MAN #2 *
You expect us ro ride with you and that redskin?

LONE RANGER
There's not much time. Cavendish is going to intercept President Grant's train. We need men to ride with us and stop him.

MAYOR *
How do we know you're not one of Cavendish's men yourself and this ain't a setup?

MAN #1 *
Enough talk, mister. Let's see your face!

Amy rushes forward and addresses the crowd.

AMY
I don't understand you people! Can't you hear what this man is saying? There's going to be an attack on the President's life, and we are the only ones who can do anything about it.

MAYOR
Even if he's telling the truth, ain't nobody gonna take that train. Not with who Grant's got with him.

AMY
Is that a chance we can afford to take? If what he's saying is the truth, we'll be responsible to the entire nation for not having listened!

CROWD *
Ulysses S. Grant don't need me to help him...

You bet he don't!!! *

(CONTINUED)

149 CONTINUED: (3) 149

She walks up to the Lone Ranger and looks him in the eyes.

AMY
I'll ride with you.

The Lone Ranger and Amy stare at each other. HOLD. Amy can't look at him anymore. She whirls and addresses the crowd.

AMY
(continuing)
Who's riding with us?

The men in the crowd shift uneasily, avoiding her.

MR. SHERMAN *
I believe in law and order much as
the next man, but it's not my job.

MAYOR *
He's right... That's what we got *
a sheriff for. *

MAN #3 *
I'd like to, Miss Striker. Only
I got a fence to mend. I shouldn't
even be here now.

Amy whirls to look at the Lone Ranger. He's gone. She turns back to the crowd.

AMY
And you pride yourselves on being
good citizens! Our President
would be very proud of you.

She shoves her way through.

MAN #4 *
(points to #3) *
I'd a gone if he'd a gone.

CUT TO:

149A EXT. TRAIN - DAY 149A

The train is moving slowly, puffs of smoke, each car is ESTABLISHED as it goes by. The engine, coal tender, horse car, soldiers' car, club car, Presidential car.

CUT TO:

150 INT. TRAIN - CLUB CAR - DAY 150

A magnificent men's smoking car on wheels. A fine bar. Rich oak mahogany. Leather chairs that swivel so you can shoot in comfort. Fancy high-powered hunting rifles line the wall. So do stuffed animal heads. President Ulysses S. Grant is having lunch with WILD BILL HICKOK, BUFFALO BILL CODY; the blue-eyed blond is BRIGADIER GEORGE ARMSTRONG CUSTER. The jowly Mexican in the decorated soldier's uniform, GENERAL AURILLIO RODRIGUEZ. A fine meal is being served on china and crystal by two waiters. Grant's male SECRETARY sits on a couch, going over papers.

SECRETARY
Del Rio's our next stop, Mister President.

GRANT
I want to be there and gone in three minutes! Not a breath more!

SECRETARY
Yes, Mister President.

GRANT
Where the hell's Del Rio?

CUSTER
You must try some of this peach cobler.

GRANT
Thank you, George.

SECRETARY
(leans over and whispers to Grant)
Maybe you shouldn't have dessert... They're baking you a special cake.

GRANT
(to Cody and Custer)
Gentlemen, look what I have to go through... I'd think twice about your political aspirations.

Heads for his car.

GRANT
(continuing)
I leave you to your game... I have to rewrite my speech for... oh... whatever that town is.

He leaves the car.

CUT TO:

151 INT. BAGGAGE CAR - DAY 151 *

The ten army regulars lull about, some play cards, * most are sleeping.

CUT TO:

151A INT. BAGGAGE CAR - DAY 151A *

The animals munching hay or just trying to keep their balance. All is peaceful, all is well.

CUT TO:

152 EXT. TRAIN - DAY 152

The train is moving slowly, puffs of smoke, each car is ESTABLISHED as it goes by. The engine, coal tender, horse car, soldiers' car, club car, Presidential car.

CUT TO:

153 EXT. PRAIRIE - DAY 153

LONE RANGER AND TONTO

come to a crossing. They stop.

LONE RANGER
Which way?

TONTO
Across the Mesa... We'll save hours.

LONE RANGER
Let's go, Silver!

TONTO
Come on, Scout!

CUT TO:

154 EXT. WATER TANK - DAY 154

A lonely wood structure stuck along the railroad tracks. Two hundred yards beyond, the tracks leading up the summit.

CAVENDISH AND MEN

come riding up from the east.

(CONTINUED)

154 CONTINUED: 154

Thirty of them ride along the tracks into the high country. A dozen stay with Cavendish.

Some men dismount and head for the tower. Others ride their horses into cover.

CUT TO:

155 INT. TRAIN/PRESIDENT GRANT'S CAR - DAY 155

A magnificent coach with red velvet walls and crystal chandelier. Grant is pacing, a glass of whiskey in his hand. He is deep in thought. Picks up a piece of paper from his desk. Starts reading it, then sits down to make corrections and continues writing.

CUT TO:

155A INT. TRAIN - CLUB CAR - DAY 155A *

THE POKER GAME IS ON

Wild Bill Hickok is the dealer. To his left is Buffalo Bill Cody, then General Rodriguez, and going full circle George Armstrong Custer.

GAME - FIVE CARD STUD

It's down to Hickok and Rodriguez. The others watch, intently. This is the biggest pot of the trip. Rodriguez shows a pair of aces and a nine. Hickok shows an ace, a queen, and a four. Hickok deals the fifth card down, giving each two cards in the hole.

HICKOK
(indicates)
Aces...

RODRIGUEZ
(betting)
Two hundred.

Hickok fingers his long mustache. Then counts out money.

(CONTINUED)

155A CONTINUED: 155A

HICKOK
Two hundred... and raise two hundred.

Rodriguez smiles. He studies his hole cards again. They must be good.

RODRIGUEZ
I see you, Senor 'Eeckok, and I raise you, one thousand dollars.

Game's getting interesting. Rodriguez knows he has a winner. But Hickok didn't gain his reputation by folding.

HICKOK
Cody, lend me three hundred.

Buffalo Bill counts it out, reluctantly.

CODY
... Hope you know what you're doing.

Hickok puts the money on the table. One thousand dollars.

HICKOK
Call.

Rodriguez beams. Shows his hole cards. The ace of spades and a six.

RODRIGUEZ
Three aces.

Rodriguez reaches for the money.

HICKOK
What high?

Rodriguez looks at him, puzzled. What difference does it make?

RODRIGUEZ
Three aces, nine high.

HICKOK
Not enough.

Hickok turns over his two hole cards. The ace of spades and the ace of hearts. Hickok has three aces!

(CONTINUED)

155A CONTINUED: (2) 155A

HICKOK
Three queen high.

Rodriguez stares in total disbelief, but it's true. Custer and Cody look at each other.

CUSTER
... Interesting hand.

CODY
Yeah. Ain't seen six aces in a long time.

RODRIGUEZ
But... but...

CODY
Seems we got us a Mexican standoff.

CUSTER
Or too many card sharks.

HICKOK
Well, generalisimo...?

Rodriguez looks at Hickok's cards and starts to smile.

RODRIGUEZ
(smiling)
You win...

HICKOK
I know.

RODRIGUEZ
(appreciating laugh)
Ho. That's good, gringos. That's very good. Next time, we play poker in Mexico. Yes?

HICKOK
Nooo.

Hickok takes the pot. The game's over. Hickok, Cody, and Custer move for the rear car door, smiling.

HICKOK
(continuing)
Just shows you, boys. The race may not always be to the swift, or the battle to the strong, but that's the way to bet, with a winner.

CUT TO:

156 EXT. WATER TANK 156

Whitloff and Richardson are going over to the water tower.

CUT TO:

156A EXT. WATER TANK AREA - DAY 156A

IN THE BUSH

Cavendish with the other riders, waiting. The wagons are well back. Cavendish looks at his watch.

PERLMUTTER
Sir... Look.

He hands the binoculars to Cavendish.

CUT TO:

156B EXT. TRAIN - CAVENDISH POV - DAY 156B

A tiny, smoke speck in infinity. It keeps growing on the horizon.

CUT TO:

156C EXT. WATER TANK - DAY 156C

Cavendish turns to Perlmutter.

CAVENDISH
Five minutes... *

PERLMUTTER
We are ready, Major. *

Cavendish turns to see Whitloff and Richardson climb into the water tower.

CUT TO:

157 EXT. PRAIRIE 157

LONE RANGER AND TONTO

(CONTINUED)

157 CONTINUED: 157

riding like hell. They know what has to be done, there is little time.

CUT TO:

158 INT./EXT. TRAIN (ENGINE CAB) - DAY 158

TRAIN ENGINEER

smokes his pipe. Fireman is shoveling coal, a soldier is leaning on his rifle. Up ahead, he can see the water tank. *

CUT TO:

158A INT. TRAIN (CAB) POV - DAY 158A

Engineer sees water tower ahead.

CUT TO:

158B INT. TRAIN (ENGINE CAB) - DAY 158B

SOLDIER *
(turns to Fireman)
We stopping for water? *

FIREMAN
That tower's drier than I am, has been for years. *

CUT TO:

159 EXT. WATER TOWER - DAY 159

The nozzle starts slowly descending as the train gets closer and closer. As the train passes the water tower, the nozzle drops and...

CUT TO:

159A WHITLOFF AND RICHARDSON 159A

come sliding down the nozzle onto the passing train below. Like kids on a sliding pond. Whitloff lands on the top of the horse car. Richardson lands on the roof of the soldiers' car.

CUT TO:

160 INT. TRAIN - BAGGAGE CAR - DAY 160 *

The Army regulars still playing cards. The old SERGEANT looks up curiously as he hears Richardson THUMP on the roof. The Sergeant waits, then shuts his eyes.

CUT TO:

161 EXT. WATER TOWER - DAY 161

The train is heading down the tracks as Cavendish leads his men out of hiding. *

CUT TO:

161A EXT. TRAIN - DAY 161A

Whitloff crawls forward with his rifle. Jumps into the coal tender. Takes a hidden position, rifle covering the engineer's and fireman's backs. They don't know he's there. Richardson braces himself atop the baggage car. His rifle's covering the rear door. *

CUT TO:

161B EXT. TRAIN - DAY 161B

slowing for the grade up the summit. Every passing ledge and tree is exactly like Cavendish's table replica. The train passes an overhanging limb and:

161C WESTLAKE 161C

drops down upon it. Tiptoes across the roofs, taking a position on top of the Presidential car. He faces front.

CUT TO:

162 INT. TRAIN - PRESIDENT GRANT'S CAR - DAY 162

PRESIDENT GRANT

sits completing his speech, always drinking whiskey. He looks up as Hickok, Cody and Custer enter.

(CONTINUED)

162 CONTINUED: 162

GRANT
My friends, how'd the game go? Diplomatic relations holding up?

CUSTER
Things are fine, Mister President. Mexico made a wise concession.

GRANT
Listen to this... how does it sound?

He reads from the pad he's been writing on.

GRANT
(continuing)
Our great nation has been torn enough by war and dissension. It is the policy of this government to facilitate peaceful negotiations whenever possible with our more honorable red brothers. However, we will not tolerate or stand aside while outrageous acts of barbarous nature are committed upon the American plains by marauding Indians. And I, as your President, am ready to defend the lives of American citizens at any cost.

He's finished.

HICKOK
Sounds pretty good to me.

CUSTER
Like the buffalo, Mister President, the Indian needs to be controlled. There are far too many of them.

HICKOK
Maybe we can get some Indians and buffalo at the same time we're out here.

CODY
Be a good tongue count.

They all chuckle.

(CONTINUED)

162 CONTINUED: (2) 162

GRANT
Gentlemen, the plight of the American Indian in these times is no laughing matter.

There is silence.

GRANT
(continuing)
Now if you'll excuse me, I think I'll take a short nap.

The group exits.

CUT TO:

163 EXT. TRAIN - DAY 163

Westlake jumps as the door to the Presidential car opens and Hickok, Cody, Custer and friends come out. Westlake could blow all their lights out, but all he does is grin.

CUT TO:

164 INT. PRESIDENTIAL CAR - DAY 164

The President settles down to take his nap.

CUT TO:

165 EXT. PRAIRIE - DAY 165

LONE RANGER AND TONTO

riding, riding, riding.

CUT TO:

166 INT. LOCOMOTIVE - DAY 166

The Engineer eases his train around a bend.

CUT TO:

166A INT. LOCOMOTIVE - POV - DAY 166A

Up ahead is the tunnel. The train squeezes between a narrow gorge.

CUT TO:

167 EXT. TRAIN - DAY 167

Eastman and Neeley jump down onto the club car from the gorge. Westlake covers them with his Winchester from atop Grant's car.

CUT TO:

167A EXT. ABOVE THE TRACKS - DAY 167A

The Rocket Man's POV of Eastman and Neeley moving to the rear between Grant's car and the club car.

CUT TO:

167B EXT. SUMMIT - DAY 167B

CAVENDISH MAN

sees the three men positioned on the train top. He FIRES a ROCKET.

CUT TO:

167C EXT. WATER TOWER - DAY 167C

Cavendish looks up and sees the rocket. He then turns to make certain that everything is prepared.

CUT TO:

168 INT./EXT. TRAIN (ENGINE CAB) - DAY 168

POV OF TUNNEL

as train approaches and enters.

CUT TO:

168A INT./EXT. TRAIN (ENGINE CAB) - DAY 168A

Engineer and Fireman are at their controls, are engulfed by smoke and darkness as they enter the tunnel.

CUT TO:

168B EXT. TRAIN - DAY 168B

The tail end of the train, the Presidential car, is going into tunnel. It is now carrying five of Cavendish's best men.

CUT TO:

169 EXT. SUMMIT - DAY 169

THE LONE RANGER AND TONTO

arrive at a prominent vista point and survey the landscape below.

CUT TO:

169A EXT. TRAIN TRACK POV - DAY 169A

EXTREME LONG SHOT

of empty train track PANNING PAST entrance to tunnel and continuing PAST exit. We do not see the train.

CUT TO:

169B EXT. TUNNEL EXIT - DAY 169B

We WAIT for a train to come out. It does.

CUT TO:

169C EXT. SUMMIT - DAY 169C

Tonto and Lone Ranger spot exiting train.

CUT TO:

169D EXT. TRAIN TRACK POV (AS IN 169B) - DAY 169D

The train continues its exit revealing that the President's car is missing. CAMERA WIDENS TO REVEAL tunnel entrance. The President's car is sliding out.

CUT TO:

169E EXT. SUMMIT - DAY 169E

Tonto and Lone Ranger realize what has happened.

LONE RANGER
The President's car.

TONTO
Cavendish!!

They take off in hot pursuit.

CUT TO:

169F EXT. TUNNEL ENTRANCE 169F

The President's car now out of the tunnel, starts to gather speed as it heads down the incline. Lying flat on top is Westlake. *
*

CUT TO:

170 INT. GRANT'S CAR - DAY 170

THE PRESIDENT

jolted awake and sees...

CUT TO:

170A INT./EXT. GRANT'S CAR (POV) - DAY 170A

The countryside moving in the wrong direction.

CUT TO:

170B INT./EXT. GRANT'S CAR - DAY 170B

THE PRESIDENT

not knowing what is happening walks to the front of the car and opens the door.

CUT TO:

170C EXT. GRANT'S CAR (PLATFORM) - DAY 170C

THE PRESIDENT

comes out, expecting to walk through to the Club Car. Instead finds...

CUT TO:

170D EXT. RAILROAD TRACK ON ENTRANCE SIDE OF TUNNEL (POV) - DAY 170D

The tunnel entrance is receding rapidly in the distance, as we careem around a bend.

CUT TO:

170E EXT. GRANT'S CAR (PLATFORM) - DAY 170E

The President, obviously alarmed, immediately turns and reenters his car.

CUT TO:

171 INT. GRANT'S CAR - DAY 171

The President enters and carefully works his way to the rear door.

CUT TO:

172 EXT. GRANT'S CAR (REAR PLATFORM) - DAY 172

The President exits onto the rear platform, is now thoroughly alarmed at what he sees. Unknown to the President, Westlake is still on top of the car. * * *

CUT TO:

173 EXT. RAILROAD TRACK - SHOOTING TOWARD WATER TOWER (POV) - DAY 173

We are hurtling along toward the water tower. * *

CUT TO:

174 EXT. WATER TOWER - DAY 174

The President's car is rocketing toward us with President Grant holding onto the handrail for dear life. This is some sight.

CUT TO:

174A EXT. WATER TOWER - DAY 174A

CAVENDISH AND HIS MEN

all watch as the well-laid plan is about to succeed.

CUT TO:

175 EXT. PRESIDENT'S CAR (REAR PLATFORM) - DAY 175

The President, realizing what is about to happen, quickly turns and reenters his car.

CUT TO:

176 EXT. GRANT'S CAR - DAY 176

speeding down the summit. Faster. Faster.

(CONTINUED)

176 CONTINUED: 176

And now the car is on a straighaway to the bottom... and is rea[illegible] as it gets close to the water tower junction. Westlake now makes his move and jumps to the platform. It takes all his effort to apply the emergency brake. At the last possible moment, the car comes to a screeching halt and is instantly surrounded by armed men. *

177 OMITTED 177 *

178 INT. CAR - DAY 178

GRANT

lets go of the strap he's been clinging to. Gets to his feet. Looks out the window at thirty-eight armed men surrounding his car. The President tucks in his shirt, picks his hat off the floor, and goes to the door. *

179 EXT. GRANT'S CAR - DAY 179

GRANT

opens the door, blinking at the sun and the situation. Cavendish is there to greet him, astride his black horse.

CAVENDISH
I am Major Bartholomew Cavendish, and you, Mister President, are my prisoner.

179A INT. STRONGHOLD BILLIARD ROOM - DAY 179A *

Cavendish is seated, sipping wine. Grant's looking at the weapons, medals and commissions on the wall.

GRANT
I signed your court-martial?
I don't remember.

CAVENDISH
What happened wasn't my fault.

GRANT
It never is.

(CONTINUED

179A CONTINUED: 179A *

Grant moves to the pool table. Selects a cue stick and chalks it, looks up at a gold-handled sword on the wall.

CAVENDISH
I got that at Shiloh. Cavalry major's. It was his last glorious charge.

GRANT
Poor bastard.

CAVENDISH
Washington is a stinkpot bubbling with corruption.

GRANT
Unfortunately right.

Grant banks a shot perfectly.

CAVENDISH
How can a man that saved the Union in war let it fall apart in time of peace?

Grant looks for a shot.

GRANT
Mmmm.

CAVENDISH
Look around you, sir. Do you see chaos, discontent, or do you see respect and order?

GRANT
Really haven't noticed.

CAVENDISH
But you and the United States will notice my country: The Republic of New Texas! And the Manifest Destiny of the United States will be impaired only slightly.

Grant turns to him.

GRANT
Mr. Cavendish... you're a diseased sonuvabitch.

He makes a nice shot.

CUT TO:

180 OMITTED 180

181 EXT. GRANT'S CAR (WATER TOWER AREA) - DAY 181

sits abandoned as the Lone Ranger and Tonto come riding up and dismount on the run. They dash for the car.

CUT TO:

181A INT. GRANT'S CAR - DAY 181A

The Long Ranger and Tonto burst in. The car is in disarray. Things all over. Tonto picks something off the floor.

LONE RANGER
They have Grant!

The Lone Ranger turns to leave. Stops at the door.

LONE RANGER
(continuing)
Let's go!

Tonto stands, looking at a framed photograph of Grant. Tonto looks up from the photo.

TONTO
It hurts me to help a man who has caused such injustice to the Indian. Yet I know that if men like Cavendish take over, my people will see much more terror and suffering than they have ever seen before.

Tonto neatly places the photograph on a desk.

TONTO
(continuing)
It isn't much of a choice.

He and the Lone Ranger leave the car.

CUT TO:

182 thru 189 OMITTED 182 thru 189

190 EXT. OPEN RANGE - DAY 190

LONE RANGER AND TONTO

The sun is melting in the sky, dropping behind the mountains. The two riders follow Cavendish's tracks.

CUT TO:

191 & 192 OMITTED 191 & 192

192A INT. STRONGHOLD DINING ROOM - NIGHT 192A

Fit for two kings. Cavendish is at one end of the large table, Grant at the other. There's the finest china, crystal, decanters of wine. A Chinese servant offers Grant a cigar from a humidor. Grant sniffs one and clips off the end. Cavendish takes out a letter.

CAVENDISH
I'd like your opinion.

He reads from the letter. Grant smokes the cigar and listens.

CAVENDISH
(continuing)
To Mr. Hamilton Fish, Secretary of State. Dear Sir: Whereas the Government of the United States has failed in its attempts to reconstruct our nation as promised by the Republican Party; and whereas it has failed to provide proper protection for American citizens; and whereas it has failed to provide honest leadership and moral courage... Therefore, let it be known that I, Bartholomew Cavendish, firmly resolve to hold the President of the United States as my prisoner until I am deeded sovereign right of ownership to the lands of Texas specified in Exhibit A of this document.
(MORE)

(CONTINUED)

CAVENDISH
(continuing)
Furthermore, I demand that this land be granted to me by an irrevocable Act of the Congress of the United States no later than thirty days after the date set above, or the life of Ulysses S. Grant shall be forfeit.

He looks at Grant.

GRANT
It's very good.

CAVENDISH
You think so?

GRANT
Yes, it's marvelous. But thirty days is too long to give them. I'd change that. They'll dicker and debate and scratch their indecisive asses. By the time they sober up, I'll be dead.

CAVENDISH
Perhaps you're right.

GRANT
It'll be interesting to see.

CAVENDISH
Sign as witness.

He leans across the table, handing Grant pen and document. Grant signs.

CUT TO:

193 EXT. CAVENDISH STRONGHOLD - NIGHT 193

LONE RANGER AND TONTO

The trail has led them to the outside gates of the Cavendish stronghold. Twenty-foot logs with pointed tops.

LONE RANGER *
Cavendish! *

The Lone Ranger and Tonto dismount and approach the gate on foot.

(CONTINUED)

193 CONTINUED: 193.

TONTO
Tell me one thing... Are you here to rescue Grant or to get Cavendish? *

Slight pause.

LONE RANGER
The President first. *

TONTO
You may not get two chances.

LONE RANGER
The President's life must come first. Cavendish is mad, and he could kill Grant tonight. We're the only chance he has.

Tonto nods and smiles. They move toward the stronghold.

CUT TO:

193 EXT. STRONGHOLD (GATE) - NIGHT 194

A sentry lazily guards his post. The guardhouse is positioned on the upper right side of the huge main gate. FROM the sentry's POV we can SEE the entire approach to the main gate. All is quiet!

195 EXT. STRONGHOLD (GATE) - NIGHT 195

TONTO

climbs the side of the cliff. He can see the guard-house below.

196 EXT. STRONGHOLD (GATE) - NIGHT 196

GUARD

Some rocks come tumbling down into the compound. We SEE the guard peering down to check things out. He sees nothing -- scratches his head -- continues to keep his attention drawn to that side of the gate. He then sits down and begins to doze off again.

197 EXT. STRONGHOLD (GATE) - NIGHT 197

THE LONE RANGER AND SILVER

The Lone Ranger takes a rope from his saddle and ... a small rock to one end. He tosses the rope so that it "hooks" around the pointed portion at the top of one of the posts. The rope comes down to the ground. It worked, the rope has hooked over the post. The Lone Ranger looks up... Tonto smiles... the Ranger waves his arm as a signal for Tonto to start moving and pushing more rocks to distract the guard. The Lone Ranger ties one end of the rope to the pommel of Silver's saddle. With the other end, he makes a foothold.

198 EXT. STRONGHOLD (GATE) - NIGHT 198

TONTO ON THE HILL

Tonto comes down a bit on the side of the hill. Checks to see if the guard is still watching that side of the gate. He isn't. Tonto throws more rocks.

199 EXT. INSIDE STRONGHOLD (GATE) - NIGHT 199

THE LONE RANGER

We SEE the Lone Ranger being lowered.

200 EXT. STRONGHOLD (GATE) - NIGHT 200

SILVER

is straining... the rope is stretched, extending over the top of the gate. Silver slowly edges toward the gate, lowering the Lone Ranger to the ground inside the compound.

201 EXT. INSIDE STRONGHOLD - NIGHT 201

THE LONE RANGER

reaches the ground. He signals Silver by quickly pulling twice on the rope, and we SEE the rope disappear... back over the top of the gate.

202 EXT. STRONGHOLD (BUNKHOUSE) - NIGHT 202

The door bursts open. A dance-hall girl walks out and over to the railing on the bunkhouse porch. The bunkhouse is atop a small mound. In the distance below ... one can SEE a barn, corral, horses, and reflections of the moon dancing on the small stream coming from a fortress, a monument... huge in the distance. One of Cavendish's men moves through the door toward the girl, turns her, puts his arm around her waist, and pulls her back into the bunkhouse. CHEERS and LAUGHTER come from INSIDE, disturbing the stillness of the night.

CUT TO:

202A & 202B OMITTED 202A * & 202B

203 EXT. STRONGHOLD - STREAM - NIGHT 203

Soft SPLASHING WATER can be HEARD. Suddenly a foot BREAKS THE FRAME, disturbing patterns in the water. We PULL BACK WITH the black boot to REVEAL the Lone Ranger and Tonto moving silently up the side of the stream.

A building appears on the right side... a root cellar. They look around briefly, then proceed. Ahead... another building. They inch their way toward the small outcropping of the building... an ammunition shed... danger... explosives. They look at each other. They begin to move toward the fortress across the stream. Two of Cavendish's men, partied up, laughing, move down some stairs toward the barn and the bunkhouse. The Lone Ranger and Tonto disappear into the shadows... retreating toward the ammunition shed. Rain begins to fall.

204 EXT. STRONGHOLD - NIGHT 204

AT AMMUNITION SHED

The Lone Ranger and Tonto attempt to enter the shed, but the lock will not budge! Tonto examines the door and doorjamb, trying to figure out a way. He takes his hunting knife and, with two swift moves, slits the leather hinges holding the door in place. The move is done very cleverly. The Lone Ranger smiles and they enter.

205 INT. AMMUNITION SHED - NIGHT 205

The Lone Ranger looks in amazement at Tonto. The moonlight streaming through the window shows them enough ammunition and dynamite to start another Civil War.

206 EXT. WIRING EXPLOSIVE CUT MONTAGE - NIGHT 206 *

The Lone Ranger and Tonto wire each location for the coming melee.

A) The stairs leading up to the bunkhouse.

B) The tackroom.

C) The barn.

D) The blacksmith shop.

E) The corral.

F) The back of the main building (stronghold).

G) The front of the main building.

H) Ten sticks of dynamite are wired together and put in a small wooden box, which they place on the edge of the stream, but hidden from sight. This will be used to float downstream to blow up the main gate.

I) Tonto now finishes covering the fuse that leads to the ammunition shed. The end to be lighted is by the front steps of the main house.

207 EXT. PORCH OF MAIN HOUSE - NIGHT 207 *

The Lone Ranger and Tonto move back onto the porch of the main house (stronghold).

(CONTINUED)

207 CONTINUED: 207

Again, they edge their way along the right side of the house. Silently... they move to the main room window. Peer in, and see no one. All is quiet and empty inside. Only the giant fireplace has a flicker of life. Its shadows dancing on the walls.

They move to the other windows... all is empty... lifeless... to find the President. Where? They must get inside. How? They begin to examine the metal shutters/or bars on the windows in an attempt at entry. No luck. Tonto then moves to a side door... starts looking at the hinges. No luck again -- these are metal hinges, not leather!

Suddenly, the Lone Ranger and Tonto freeze. Two Cavendish men on guard duty ride up to the steps in front of the main house. One gets off his horse, moves onto the front porch... looks in several directions... moves to the right side of the house. The Lone Ranger quickly moves next to Tonto... tries the doorknob... the door swings open... surprise... they're in. FOOTSTEPS APPROACH! The Ranger and Tonto move fast... enter the stronghold. The man outside looks... sees no one. All is quiet. He returns and climbs back on his horse. The two riders give a cursory look around... move toward the bunkhouse.

208 INT. MAIN HOUSE - NIGHT 208

THE LONE RANGER AND TONTO

Move through the main floor of the stronghold. Come upon the stairway leading to the upstairs and obviously the bedrooms. They move upstairs.

209 INT. MAIN HOUSE (UPSTAIRS) - NIGHT 209

They move silently down the long hallway. All the doors are closed. Which one is Grant in? They move along, around a corner, bumping right into a:

CAVENDISH GUARD

A startled scare for all three men. Before the guard can recover, Tonto has him decked. *

210 INT. BEDROOM (WIATT) - NIGHT 210

They drag him into one of the rooms where a man is sleeping.

(CONTINUED)

210 CONTINUED: 210

The Lone Ranger looks at the man. It's Sheriff Wiatt. The Lone Ranger pulls his gun and goes to the bed. He takes [illegible] gunbelt off the bedpost.

LONE RANGER AND WIATT

LONE RANGER
Time to get up, Sheriff.

WIATT
(shocked)
How the hell...?

LONE RANGER
Where's the President?

WIATT
I don't know.

LONE RANGER
Tell me.

WIATT
Go find him yourself... *

Tonto steps forward in a flash. He grabs a handful of Wiatt's hair and yanks Wiatt's head off the pillow. In the other hand, Tonto's knife is poised to scalp. Wiatt is terrified.

WIATT
(continuing; scared witless)
Third door on the left. He's in there... I swear... don't please...

Tonto looks at the Lone Ranger and throws Wiatt's head back on the pillow. Tonto sheathes his knife and takes out some rope.

CUT TO:

211 INT. GRANT'S ROOM (STRONGHOLD) - NIGHT 211

GRANT IN BED

He's sleeping. The Lone Ranger and Tonto come in, closing the door behind them. The Lone Ranger comes up to the bed and gently taps Grant.

LONE RANGER
(tactfully)
Uh, Mister President. Excuse me, sir...

Grant awakens to a masked man and an Indian.

(CONTINUED)

GRANT
Huh? Christ, now what!

LONE RANGER
We're here to help.

GRANT
You don't look like the kind that's going to help me. And neither does he.

LONE RANGER
We're going to get you out of here.

The Lone Ranger hands him Wiatt's gunbelt. Grant is skeptical.

LONE RANGER
(continuing)
Trust us. Put your clothes on, Mister President. We're taking you home.

Grant believes. He starts getting dressed.

212 OMITTED 212

213 EXT. BUNKHOUSE - DAWN 213

We HEAR a ROOSTER CROWING, an announcement that the the day is beginning. Signs of "life" can be SEEN in and around the bunkhouse. Smoke appears from the chimney of the mess hall; horses are moving about as they awaken and whinny. *

214 EXT. MAIN HOUSE (STRONGHOLD) - DAWN 214

The Lone Ranger, Tonto and Grant begin their move to three readied horses. They must slip across the stream to the corral, mount the horses, and ride for the main gate. During this exit, Tonto, the Lone Ranger and Grant will begin to detonate all the dynamite charges that have been set. They will light the fuses for...

A) The ten sticks of dynamite in the wooden box and set it in motion.

214 CONTINUED: 214

B) The charges that explode the front of the main building.

C) Charges that explode the back of the main building.

D) The ammunition shed.

E) The stairs leading to the bunkhouse.

F) The tackroom.

G) The barn.

H) The blacksmith shop.

I) The corral gates.

All of this action being done on the way to the corral. The three move silently and swiftly. The President's enthusiasm amuses the Lone Ranger. The three become a team, the President doing his share to help execute the plan.

As they are lighting the fuses, a harsh, sudden SIREN STARTS WAILING.

215 EXT. STRONGHOLD ROOF - DAWN 215

GUARD

cranking the siren as he watches our heroes down below.

216 EXT. STRONGHOLD - DAWN 216

LONE RANGER, TONTO AND GRANT

momentarily freeze. Grant starts SHOOTING blindly in the direction of the SIREN.

GRANT
Soak up lead, you sons of bitches!

All the fuses have been lit. The three comrades mount and ride in the direction of the main gate as all hell starts to break loose.

The first EXPLOSION takes place; the stairway to the bunkhouse disappears. The three comrades are riding away, when the President's horse falls underneath him, sending the President sprawling into the stream. The Lone Ranger looks back at the main house and sees Cavendish with his rifle.

217 OMITTED 217

218 EXT. STRONGHOLD - DAY (DAWN) 218

The Lone Ranger hesitates. Tonto gestures to the President. The Lone Ranger looks, wheels his horse in the direction of the President; picks him up; and together, both on the same horse, they begin to ride off.

THREE EXPLOSIONS occur, one after another in quick succession, almost all at the same time. The back of the main building, the barn and the corral. A screaming Chinaman scampers from the kitchen. Men come tumbling down the hill from the bunkhouse; animals run through the debris of the barn; horses moving from the corral. The barn bursts into flame, causing the blacksmith shop to EXPLODE. The box containing the ten sticks of dynamite continues down the stream -- the fuse burning away.

Cavendish FIRES again. SHOOTS the horse that is carrying the Lone Ranger and Grant. Both go toppling into the stream. Tonto hesitates, sees that they are okay, continues back towards the main house to light the fuse that leads to the ammunition dump.

The front of the house goes up in flame and smoke. Cavendish disappears. Some of Cavendish's men are starting to organize, and now they begin to FIRE into the smoke and confusion. The Lone Ranger helps the President to safety on top of the water flume. He begins to leave:

GRANT
Where the hell you goin' and leavin' me?

LONE RANGER
You're safe here.

GRANT
But I can help you. I've been in a few battles myself, son. I know about warfare.

LONE RANGER
I understand, sir, but that's when you were a soldier. Now you're the President, and have a nation to head, so keep your head down!

(CONTINUED)

CONTINUED:

The President looks, a faint smile on his face. The Lone Ranger makes a quick exit and heads back toward the main house.

219 EXT. STREAM (STRONGHOLD) - DAWN 219

BOX OF DYNAMITE

is moving downstream towards the main gate. The fuse begins to sputter. It sputters again... then goes out. The box continues to float towards the main gate.

220 EXT. STRONGHOLD - DAWN 220

THE LONE RANGER

Moving through the smoke and debris. Confused horses running wildly about, people shouting, everything is on fire. Through the smoke, din, and confusion, we SEE a silhouetted figure come forth... it's Cavendish.

Cavendish raises his rifle. Smoke obscures the image of the running Lone Ranger. Cavendish FIRES, just missing. The Lone Ranger dives for cover, FIRING back. They exchange GUNFIRE.

221 EXT. STREAM (STRONGHOLD) - DAWN 221

DYNAMITE BOX IN STREAM

The fuse connected to the ten sticks of dynamite is still out. We WATCH it floating towards the main gate. OVER the floating of the box we HEAR a faint ARMY BUGLE.

The bugle is sounding a Cavalry charge.

222 EXT. MAIN GATE - DAWN 222

as the CAMERA MOVES ABOVE AND BEYOND, outside, we now SEE the United States Cavalry riding in full charge toward the stronghold main gates. At the front... Hickok, Cody and Custer.

223 INT./EXT. WATER FLUME (STRONGHOLD) - DAWN 223

GRANT IN WATER FLUME

Hears the BUGLE. The President not only smiles, but he is proud!

224 EXT. STREAM (STRONGHOLD) - DAWN 224

TONTO IN STREAM

relights the dynamite box fuse with a burning ember. SHOTS from one of Cavendish's men come perilously close to hitting him and the dynamite. The man comes running forward for a closer angle when he suddenly gets SHOT down from no place.

TONTO

looks up, and there's President Grant waving down at him from the flume, a smoking gun in his hand.

225 EXT. STRONGHOLD - DAWN 225

LONE RANGER

breaks from cover, FIRING on the run. Cavendish has him in his sights and pulls the trigger as:

226 EXT. MAIN GATE - DAWN 226

EXPLODES. The ground trembles, flying everywhere. Water, wood, and earth mixed together to form a wall of moving debris! When it settles, we SEE the United States Cavalry charging through the residual smoke and din.

227 EXT. STRONGHOLD - DAWN 227

Each man and horse, molded as one, move up the stream toward the main house. Silver and Scout moving with the main force. Grant looks down on this beautiful sight. He has the best seat in the house and cheers them on.

228 EXT. STRONGHOLD - DAWN 228

CAVENDISH

sees the Cavalry coming and runs for a horse. He grabs onto the saddle and starts riding away.

229 EXT. STRONGHOLD - DAWN 229

THE LONE RANGER

sees this and whistles loudly.

(CONTINUED)

CONTINUED:

Silver comes galloping up to him and the Lone Ranger mounts on the run. The OVERTURE PLAYS.

LONE RANGER
Come on, Silver! Let's go, big fellow!

230 EXT. STRONGHOLD AREA - DAWN 230

LONE RANGER CHASES CAVENDISH

Cavendish rides hard and has a lead, but Silver is gaining ground with every powerful stride. Cavendish draws his GUN and SHOOTS. ONE SHOT. TWO. The Lone Ranger keeps closing in. Cavendish is out of bullets.

LONE RANGER

knowing Cavendish is out, gives Silver his head; and the great white stallion is upon Cavendish in a few jumps. The Lone Ranger:

LEAPS FROM THE SADDLE

He and Cavendish go down hard and come up fighting. It is a life struggle. Each man with a desire to win because of his own dream. One dreams for justice and mankind. The other, for selfishness and evil. Cavendish is more than a match for the Lone Ranger. He uses every dirty trick known. The two men go tumbling over, exchanging vicious blows. First one has the advantage, then the other.

STAGGERING RIGHT BY THE LONE RANGER

followed by a left hook and a right cross. Cavendish is stumbling backwards. A left to the kidney, a right to the ribs. Cavendish is crumpled. Another left to the body followed by a vicious thundering right to the head, and Cavendish is down with the Lone Ranger upon him. And this time the Lone Ranger has:

HIS GUN AT CAVENDISH'S HEAD

The cold steel is pressed against the bridge of Cavendish's nose. Both men are heaving deeply, gasping for breath. Cavendish looks up at the Lone Ranger and knows he's about to die. The Lone Ranger cocks the hammer of his .45.

But he doesn't pull the trigger.

(CONTINUED)

230 CONTINUED: 230

CAVENDISH
What are you waiting for?!

Still doesn't.

CAVENDISH
(continuing)
Do it!

Doesn't.

LONE RANGER
No... there is law out here. *

Uncocks his gun.

LONE RANGER
(continuing)
And it will decide how men like you are punished.

He drags Cavendish to his feet and shoves him to his horse.

CUT TO:

231 EXT. STRONGHOLD - DAY 231

It's in ruins. Totally destroyed. It smolders in the morning light as the Cavalry is rounding up the defeated Cavendish gang. We SEE Perlmutter, Sheriff Wiatt, Wald. They've got all of them.

LONE RANGER LEADS CAVENDISH IN

Grant stands with Custer, Hickok and Cody. Tonto is on Scout. The Lone Ranger dismounts and pulls Cavendish down.

GRANT
(to Cavendish)
And now, you are my prisoner.

LONE RANGER
He killed ten Texas Rangers. He killed a great newspaperman in Del Rio. He has killed ranchers and farmers. He would have killed you.

GRANT
(looking at Cavendish)
Your sins will be paid for in the fires of hell.

(CONTINUED)

231 CONTINUED: 231

GRANT (CONT'D)
(to Officer)
Take him away.

OFFICER
Yes, sir!

The OFFICER leads Cavendish off.

232 EXT. STRONGHOLD - DAY 232

GRANT AND THE LONE RANGER

GRANT
May I know, sir, to whom I am so indebted?

LONE RANGER
With all due respects to you, Mister President, I do not wish to reveal my name. It does not matter.

GRANT
It most certainly does! The world must know that the office of the Presidency of the United States is not a target for every madman with a gun and a delusion! Your heroism here will be recorded in history, and you shall receive the Congressional Medal of Honor.

LONE RANGER
Mister President, Permit me to remain anonymous, I hope you understand, sir.

GRANT
Not really, but I respect your dedication and will honor your request. The history books will make no record of what you and your friend did here today.
(to Tonto)
Tonto... I thank you, and salute you.

TONTO
Thank me, Great Chief, by honoring your treaties with my people.

(CONTINUED)

GRANT
Yes... we will try. You have my word.

The Lone Ranger shakes Grant's hand.

LONE RANGER
Mister President...

GRANT
May God ride with you.

Grant watches the Lone Ranger swing up on Silver. Only then does the President notice what the Lone Ranger's left in his hand:

A SILVER BULLET

Grant looks at it. At the Lone Ranger riding away. Grant turns to Custer.

GRANT
General... who is that masked man?

CUSTER
Why, Mister President, he's...
(thinks)
I don't know who he is, sir.

CUT TO:

233 INT. NEWSPAPER OFFICE - DAY 233

AMY

by herself, writing. We SEE the book John gave her on the desk. Next to it, a SILVER BULLET. *

AMY (V.O.)
... All the Rangers were dead. Only he survived. A man no one knew, his face hidden by a mask. He rode the plains with his Indian companion, fighting for law and order in the days of the early West...

CUT TO:

234 EXT. OPEN FIELD - SUNSET 234

LONE RANGER REARING ON SILVER.

(CONTINUED)

234 CONTINUED: 234

AMY (V.O.)
And he became known as the Lone Ranger.

LONE RANGER
Hi-yo, Silver. Away!

The Lone Ranger and Tonto ride off in the most glorious sunset SHOT as the OVERTURE CRESCENDOS and the AUDIENCE CHEERS.

FADE OUT.

THE END