WALKER, TEXAS RANGER

"The Final Show / Down"

CAST

WALKER/HAYES COOPER

TRIVETTE/LINUS HARDESTY

ALEX/ALTHEA COOPER

SYDNEY/OPAL STARLING

GAGE/JUD WEAVER

ERIKA CARTER

RANGER WADE HARPER/SHERIFF RIVERS

RANGER DAN JENSEN

BETSY HARPER

CONNIE HARPER

ROSS DOLLARHIDE/OTIS

CORY GRAVES/GROAT

LOU SHILTS/ACE

MITCH CHASTAIN/CREED

EMILE LAVOCAT/MOON

GIRL

MAC

FEENY

ROYSTER

STAN

RANGER SMITH

DOCTOR

OL' BURT

DR. BRAY

D.P.S. OFFICER

SHOWS #23&24-823-824
2000/2001 SEASON

WALKER, TEXAS RANGER

"The Final Show / Down"

(formerly "The Last Go `Round")

(Scripts #1531&1532)

Written by

Gordon Dawson

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WALKER, TEXAS RANGER

"The Final Show / Down"

SETS

INTERIORS

WALKER RANCH
- -Nursery
- -Living Room
- -Staircase
- -Jane's Room

TEXAS PRISON
- -Cell
- -Tier

HUEY

CHURCH (RIO BRAZOS)

RED OX SALOON (RIO BRAZOS)
- -Upstairs

COURTHOUSE
- -Ranger H.Q.

LAVOCAT'S LAIR
- -2ND Floor
- -3RD Floor

RANGER SMITH'S CAR

MEDICAL EXAMINER'S OFFICE

TRIVETTE'S CAR

ST. MATTHEW'S HOSPITAL
- -Trivette's Room
- -Corridor
- -Waiting Room
- -O.R. Area Hallway
- -Alex's Room
- -Nurses' Stations
- -Neo-Natal ICU Observation Area
- -Neo-Natal ICU

N.D. ROOM

SYDNEY'S APARTMENT BEDROOM

GAGE'S APARTMENT BEDROOM

RANGER HARPER'S HOME
- -Kitchen
- -Bedroom

RANGER CHOPPER

RANGER RIG

COOPER'S BARN

BARN (RIO BRAZOS)

WALKER, TEXAS RANGER

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SETS

EXTERIORS

WALKER RANCH
- -Picnic Area
- -Corral

TEXAS PRISON (STOCK)
- -Yard
- -Walls
- -Guard Tower

CHOPPER AERIALS

RIO BRAZOS
- -Church
- -Main Street
- -General Store
- -Red Ox Saloon
- -Sheriff's Office
- -Hotel
- -Barn

TEXAS COUNTRYSIDE

LAVOCAT'S COMPOUND
- -Main Building
- -Landing Area
- -Roof of Main Building

HILL COUNTRY (CHAIN GANG)

OFFICE BUILDING ROOF

COURTHOUSE
- -Crime Scene
- -Ranger Parking Lot

OFFICE BUILDING ROOF

VARIOUS ROOFTOPS

CEMETARY

WOODED WAGON ROAD

TEXAS BRIDGE/ON RAMP
- -The River

RURAL TEXAS ROADS
- -Gully

ST. MATTHEW'S HOSPITAL (STOCK)

COOPER'S RANCH
- -Cattle Pens/Corral
- -Chicken Coop
- -Main House
- -Creek
- -Nearby Wooded Bluff
- -Barn

RESTAURANT

RANGER HARPER'S HOME
- -Front Door

HILL OVERLOOKING RIO BRAZOS

LOUSY SECTION OF TOWN (PRESENT)
- -Red Light District

MOTEL

FORT WORTH ROADS

COUNTRY ROAD (OLD WEST)

WALKER, TEXAS RANGER

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CHRONOLOGY

Scs.			
1	-	47	DAY ONE - PRESENT
48	-	51	DAY ONE - OLD WEST
52			OLD WEST MONTAGE
53	-	60	DAY ONE - OLD WEST
61	-	76	DAY ONE - PRESENT
77	-	80	DAY ONE - OLD WEST
81			DAY ONE - PRESENT
82	-	88	DAY TWO - PRESENT
89			PRESENT DAY MONTAGE
90	-	93	DAY TWO - PRESENT
94	-	100	DAY TWO - OLD WEST
101	-	142	DAY TWO - PRESENT
143	-	145	NIGHT TWO - PRESENT
146	-	168	DAY TWO - OLD WEST
169	-	184	NIGHT TWO - PRESENT
185	-	189	DAY THREE - PRESENT
190	-	199	DAY THREE - OLD WEST
200	-	216	DAY THREE - PRESENT
217	-	220	DAY FOUR - OLD WEST
221	-	234	NIGHT THREE - PRESENT
235			FLASH FORWARD - PRESENT
236			NIGHT THREE - PRESENT

WALKER, TEXAS RANGER

"The Final Show / Down"

CHRONOLOGY

Scs.			
237			DAY FOUR - PRESENT
238	-	263	DAY FOUR - OLD WEST
264	-	281	DAY FOUR - PRESENT
282	-	374	DAY FOUR - OLD WEST
375	-	439	DAY FOUR - PRESENT
440	-	443	DAY FIVE - PRESENT

Tentative airdate TBA

WALKER, TEXAS RANGER

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TEASER

FADE IN:

1 EXT. WALKER RANCH - DAY - ESTABLISHING 1

You'd be hard pressed to find a nicer day or place to be.

2 INT. WALKER RANCH - NURSERY - DAY 2

OPEN ON the wild horse mural and pull back to find ALEX. She is huge with child, just weeks away from delivery. She moves about with some effort, laying out an assortment of unlikely items on the baby's changing table.

Walker enters, moves to the table and examines the strange array of items: socks, stopwatch, lip balm, video camera, a tennis ball, slippers, a book, etc.

WALKER
Alex, what are you doing?

ALEX
I'm putting together our labor kit.

WALKER
You're not due for three weeks.

ALEX
I feel like I'm ready to pop right now. Better to be prepared. Lip balm, stopwatch to time the contractions, a picture of you.
(smiles)
It's my focal point for when I'm really in pain.

WALKER
So you remember who to blame it on?

Alex gives Walker a quick kiss.

ALEX
So I can be comforted.
(continues inventory)
Socks, slippers, a good book to kill time, a list with everyone's phone numbers. A video camera...

WALKER
You want me to videotape it?

CONTINUED

2 CONTINUED: 2

ALEX
Of course.
(checks watch)
Oh, I have to get this stuff packed up, we've got to get ready. Everyone will be here soon.

They start to pack the small duffel bag.

ALEX
You heard that Erika Carter came back from New York?
(off Walker's nod)
Jimmy's tripping all over himself.
(beat)
You know, she broke his heart.

WALKER
Yeah. It took him months to get over it. I hope it works out for them this time.

The duffel bag is packed and ready to go.

WALKER
I better go set up the grill.

Walker sets the duffel bag by the door and starts to head out, then stops and turns back to Alex.

WALKER
Are you sure you're up for this barbecue?

Alex smiles brightly.

ALEX
Of course. We must have a pre-birth celebration.

WALKER
All right.

He smiles and heads for the door.

QUICK DISSOLVE TO:

3 EXT. WALKER RANCH - A SHORT TIME LATER - DAY 3

Everything is set up for the pre-birth celebration barbecue. The yard is decorated for the occasion and there are a couple picnic tables with red-checked cloths, several folding chairs, coolers filled with beer and soda -- and the grill, fired up and ready to cook.

A car pulls into the drive and SYDNEY and GAGE get out. Gage looks around and grins at Sydney.

GAGE
Told you we didn't have to rush. We're the first ones here.

SYDNEY
I wanted to be early to help out.

She opens the back car door and takes out a large covered bowl with homemade potato salad. Walker comes out the door, carrying a large platter of hamburgers and several grill utensils. Gage grabs the plate of meat.

GAGE
Let me give you a hand.

WALKER
Sure.

The three of them walk over to the grill and the tables. Sydney sets her bowl on one of the picnic tables.

WALKER
(to Sydney)
The potato salad looks delicious.

GAGE
It is.

SYDNEY
(smiles)
I think I'll go inside and see what I can do to help Alex.

As she goes inside, Walker and Gage move to the grill and start working. By the amount of burgers on the plate, we know a crowd's expected. And indeed, it's not very long before Trivette's car pulls in.

TRIVETTE and his girlfriend, ERIKA CARTER (from 'Justice Delayed') get out of the car. They haven't come empty-handed either -- Erika's carrying a large green salad. They join Walker and Gage. Erika sets her salad next to Sydney's bowl.

CONTINUED

3 CONTINUED: 3

TRIVETTE
Walker, you remember Erika Carter.

WALKER
Of course. Good to see you again, Erika.

ERIKA
You too. And congratulations. Jimmy told me about the baby. How's Alex?

WALKER
She's getting bigger by the day.

As they laugh, another car drives up. RANGER WADE HARPER (50s, from 'A Matter of Principle') and RANGER DAN JENSEN (50s), two respected old-timers, get out of the front doors. They immediately open the back doors and help out their lovely wives, BETSY HARPER (also from 'A Matter of Principle') and CONNIE JENSEN. Both women carry homemade goodies.

The two couples head for the picnic area. Connie reaches Walker first and he smiles when he sees what Connie's carrying.

WALKER
I see you made your famous brownies. Alex has been craving one of those for days.

CONNIE
I made an extra batch just for her.

Connie smiles and gives Walker a big hug. Trivette introduces Erika to his friends.

TRIVETTE
Erika, this is Ranger Wade Harper and his wife, Betsy. And Ranger Dan Jensen and his wife, Connie.

Everyone ad libs hellos. Wade Harper holds out his hand to Erika.

WADE
(as they shake)
Everyone calls me Wade.

Betsy and Connie put their plates on the picnic table, then Betsy puts a friendly arm around Erika.

CONTINUED

3 CONTINUED: (2) 3

BETSY
Come on, Erika, we're going to steal you away from Trivette. Let's leave the men to the grill and go check on Alex.

As the two older women sweep Erika toward the house, Connie smiles back at Walker.

CONNIE
And of course, we're dying to see the nursery. We hear you did a great job.

As the women head inside, Wade turns to Gage.

WADE
Erika looks familiar.

JENSEN
Didn't you used to date her?

TRIVETTE
(smiles)
Yeah, she just moved back to town.

WADE
How's it going this time?

TRIVETTE
I'm taking it real slow.

The others look dubious, so Trivette quickly changes the subject.

TRIVETTE
Enough with grilling me, let's get the real thing going.

GAGE
Good idea, I'm starving.

WADE
Where's the beer?

Walker points to a nearby cooler full of icy brews.

WALKER
Help yourself.

CONTINUED

3 CONTINUED: (3) 3

Walker turns his attention to the grill as Wade reaches in and starts tossing cans to the others and we:

TIME CUT TO:

4 PICNIC AREA - A SHORT TIME LATER - ON GAGE 4

his plate is piled high with food. His hamburger bun is stacked with lettuce, onions, ketchup, mustard and pickles. Now it's ready for the meat. Gage places one large patty on the bun. Then another. Then one more. He looks up to find the others staring at him.

GAGE
What?

SYDNEY
Are you sure you can't fit another burger on that?

He smiles as he plops the top of the bun on his masterpiece.

GAGE
It's perfect.

JENSEN
Somebody ought to kill another cow for this boy.

Everyone laughs as Gage picks up his monster burger and realizes it just may be too big. He goes for it anyway and as he buries himself in burger, we go to:

5 EXT. TEXAS PRISON - (STOCK) - DAY 5

To establish the huge prison.

6 INT. TEXAS PRISON - CELL - TIGHT ON TELEVISION - DAY 6

We don't know where we are. The thirteen inch TV has improvised rabbit ears fashioned out of aluminum foil.

CAMERA MOVES OVER details of the crowded space -- centerfolds, penciled graffiti, the stainless toilet/sink combo -- finally finding a huge tattooed arm.

A LOUD BELL rings twice and the tattooed arm moves. Lumbering to his feet in the half-shadows is ROSS DOLLARHIDE, a frightful combination of man and yeti.

A LOUD METALLIC CLANK and we go to:

7 TIGHT ON CELL DOOR 7

It opens and Dollarhide steps out. ANGLE ADJUSTS to show other convicts exiting their cells, falling into line. Dollarhide glances back to another convict stepping out.

8 MITCH CHASTAIN 8

a hard-wired, humorless hatchet of a man, returns the look.

9 ALONG THE TIER 9

The line of convicts starts to move past the barred cages toward the door outside. As it does, emerging from his cell is CORY GRAVES (38) a killer, his face a battle-scarred patchwork. Graves falls into step with Dollarhide.

As the line continues past, we note a fourth convict, LOU SHILTS (40s) a cold bastard with a white-hot temper.

Dollarhide looks to Shilts, then nods indicating:

10 DOLLARHIDE'S POV - THE YARD OUTSIDE 10

Sports equipment, bleachers, weights sit unused.

11 EXT. TEXAS PRISON - YARD - DAY 11

A BUZZER SOUNDS and the red light over the door turns green, and the gates open. Dollarhide's the first man out.

CAMERA MOVES with the prisoners as they come through the door.

12 ANGLE - THROUGH FENCE INTO YARD 12

as the prisoners move past a single guard at the intermediary fence and into the yard.

13 INSERT ANGLES 13

on Chastain, Shilts and Graves as they follow Dollarhide out.

14 IN THE YARD 14

We see the formidable walls, wire fences and guard tower that enclose this high security facility. There are three guards present on the ground and two on the wall.

ANGLE ADJUSTS to show the convicts from the tier, catching some precious outdoor time.

15 NEW ANGLE - THE GUARD TOWER 15

where another guard keeps watch.

16 INSERT SHOTS 16

on bullets being loaded into a .50 caliber sniper rifle. A face comes into view, sighting through a scope.

17 ECU - EMILE LAVOCAT 17

One eye black as coal, the other grey and dead. LAVOCAT is an intimidating megalomaniac. He wears a sophisticated lightweight communications headset. As Lavocat puts his good eye to the scope, we reveal he's in:

18 AN ENORMOUS HUEY GUNSHIP 18

speeding across the Texas sky. It flies over camera.

19 LAVOCAT'S DISTANT POV - THROUGH RIFLE SCOPE 19

The prison comes into view. We play over the faces of our four convicts: Dollarhide, Chastain, Shilts and Graves. Are they the targets? No. We tilt up to the guards on the wall.

20 THE WALL 20

Two armed guards are positioned here. There is an MOS exchange of words.

21 DISTANT POV - THROUGH RIFLE SCOPE 21

A beat and the guards turn away from each other. Then:

22 ON FIRST GUARD 22

He is struck by a bullet and falls.

23 OVER LAVOCAT'S SHOULDER 23

The SOUNDS are SURREAL -- the distorted slow motion spinning of rotor blades -- as Lavocat pulls the trigger again.

24 ON SECOND GUARD 24

He's just spotted his dead comrade on the wall -- but before he can react, he is struck by a bullet and goes down instantly.

25 BACK TO YARD 25

Dollarhide turns his head away from the wall, aware. He exchanges looks with our three other cons as a guard on the ground rocks back, struck by one of Lavocat's bullets, too!

26 ACTION ANGLES 26

All hell breaks loose as prisoners and guards realize they are under siege.

27 NEW ANGLE - OUR FOUR CONVICTS 27

working as a team, head for the gate as the Huey comes into view.

28 ACTION ANGLES 28

around the yard as assorted prisoners and guards are hit.

29 ONE GUARD 29

spots the four convicts heading in the direction of the chopper. He draws his AR-15.

GUARD
Halt!

As he takes aim:

30 DOLLARHIDE 30

reacts, grabbing another convict. He spins the convict around, protecting himself as the GUNSHOTS come from the guard's position. The convict's back takes several bullets.

31 THE GUARD 31

is struck hard by a bullet, going down instantly.

32 DOLLARHIDE 32

Dollarhide drops the convict.

DOLLARHIDE
(to dying convict)
Thanks.

He scrambles with his three compatriots toward the fence -- but there doesn't seem to be a way across it until:

33 ANGLE - THE HUEY 33

moving. Lavocat directs the chopper pilot toward the guard tower.

34 TIGHT ON HUEY ROCKET POD 34

A rocket is unleashed.

35 ANGLE - GUARD TOWER 35

The tower guard is focused on the action in the yard. He sees the fallen guards and moves to hit the klaxon -- but before he can get there:

36 GUARD POV 36

The rocket's coming right at him!

37 TOWER 37

The tower guard reacts as the rocket explodes near the base of the tower. He leaps as the tower topples over the barbed wire and razor ribbon fences. It's now a bridge to freedom.

38 BACK TO YARD 38

The cons scramble, some going back toward their cell block, some looking for an opportunity here. Dollarhide, Chastain, Shilts and Graves run as one group -- they know what to do.

39 THE HUEY 39

descends just outside the fence. At the open door, Lavocat looks up from the scope.

40 ANOTHER CONVICT 40

rushes for the Huey, seeking his own escape. Lavocat picks him off easily with a single shot.

41 ON HUEY 41

Lavocat scans with his rifle as Graves, Shilts, Chastain and Dollarhide pile in through the open door.

The Huey lifts off, flies through the smoke and disappears over the horizon.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

42 EXT. WALKER'S RANCH - LATER - DAY 42

The afternoon is just perfect -- sunny, warm, full of good friends and good food. Everyone has finished eating and they're enjoying themselves as they mill about.

Rangers Harper and Jensen are playing a game of horseshoes against their wives. And from what we can see, the wives are winning. It's all good-spirited fun.

Alex and Sydney sit side-by-side in lounge chairs, relaxing as they enjoy the sun.

Walker places more beer and sodas in the cooler and Gage dumps a fresh bag of ice on top.

43 ANGLE - THE HORSE CORRAL - TRIVETTE AND ERIKA 43

They're apart from the group, strolling hand in hand around the ranch. They stop at the edge of the corral and lean against the fence. Erika smiles as she takes in the view.

ERIKA
What a beautiful ranch the Walkers have here.

TRIVETTE
Mmmhmmm.

ERIKA
It's a great place to raise a family.

Trivette nods in agreement.

TRIVETTE
I'd love to have a spread like this someday.

Erika turns to him, surprised.

ERIKA
You?

TRIVETTE
Sure. Why not?

Erika shakes her head.

CONTINUED

43 CONTINUED: 43

ERIKA
It's a big commitment. A lot of time and work goes into a ranch.

TRIVETTE
So, I could handle it.

ERIKA
Jimmy, be honest. All the time you put into your job doesn't leave much room...for anything else.

Trivette looks at her for a long beat. He knows she's not really talking about the ranch.

TRIVETTE
I've always been willing to make the time for you. Last year, I was ready for a commitment.

ERIKA
Maybe, but --

Trivette cuts her off, this is a sore point for him and he gets a little heated.

TRIVETTE
Maybe? I'm not the one who left, Erika.

This is clearly a delicate -- and emotional -- issue for her too.

ERIKA
(defensive)
I had to have time to grow up. Find out who I was. You have the Rangers. You know what you want in life. Why do you always make me feel guilty for wanting the same thing?

TRIVETTE
You broke my heart when you just walked out.

ERIKA
I didn't 'just walk out.'

CONTINUED

43 CONTINUED: (2) 43

TRIVETTE
Don't you know I loved you so much I would have married you?

ERIKA
Fine. Marry me then.

Off Trivette's look of surprise, we:

CUT TO:

44 ANGLE - ACROSS THE YARD - MOMENTS LATER 44

Everyone is still enjoying their activities when:

ERIKA (O.C.)
We're getting married!

They all look as Erika rushes over, bursting with excitement. Trivette trails behind her. Erika is practically jumping for joy.

ERIKA
Jimmy and I are getting married!

Play the stunned reactions.

SYDNEY
Trivette?!

ALEX
Really?!

TRIVETTE
Well, um...yeah.

WALKER
(grins at Trivette)
Well...that's taking it real slow.

Everyone laughs and surrounds the happy couple. The congratulations begin and we:

DISSOLVE TO:

45 INT. WALKER'S RANCH - LIVING ROOM - LATER - DAY 45

Walker and Gage cut through the living room as they carry left-over buns and chips into the kitchen. On their way back through, Gage pauses to admire a framed tintype of Hayes Cooper that hangs on the wall.

GAGE
Is this an original tintype of Hayes Cooper?

46 INSERT - THE TINTYPE 46

Texas Ranger Hayes Cooper, at the top of his game.

47 BACK TO SHOT 47

Walker also takes a moment to admire the tintype, this is a favorite subject.

WALKER
Yes, I found it when I researched Cooper's Lost Gold scandal.

GAGE
He was really a famous Ranger, wasn't he?

WALKER
Yeah, he was. Every man who wears the Texas Ranger star has some of Hayes Cooper's spirit in him.

GAGE
I read a book on Hayes Cooper. But what I don't get is why all the accounts of his life don't add up.
(on Walker's look:)
How could he be in El Paso killing Dusty Slade on the same day he was arresting Aristotle Creed at Blue River? Even the date of his death varies by as much as a decade.

WALKER
I know.

GAGE
Some say he died a Ranger, others say he didn't -- but if that's true, why did he turn in his star?

Walker thinks about this for a long beat.

WALKER
When Cooper met Althea Bloom, he decided to retire from the Rangers and raise a family.

GAGE
What did he do?

CONTINUED

47 CONTINUED: 47

WALKER
They got married and he became a rancher in Rio Brazos.

GAGE
I remember reading in the book that Hayes Cooper started out as a bounty hunter.

Walker nods.

WALKER
He did.

FLASHBACK TO:

48 EXT. HAYES COOPER MONTAGE - WALKER'S NARRATION OVER 48

A. ACTION CUTS (Stock) -- Tom Wilson's family is murdered in cold blood. ('Last Of A Breed')

B. ANGLE IN WILSON HOUSE (Stock) -- Cooper, lifting his guns out of the trunk, strapping them on. ('Last Of A Breed')

WALKER (V.O.)
But when the Wilson family was massacred, Cooper went out to seek revenge, and he did.

C. ACTION ANGLES OF HAYES COOPER (Stock) -- Not wearing the star, taking down desperadoes with fists, guns, and vengeance. ('Last Of A Breed')

WALKER (V.O.)
But Ranger Cabe Wallace caught up with Cooper and gave him a choice: Go to jail, or become a Texas Ranger.

49 QUICK CUTS (STOCK) - FROM ALL HAYES COOPER EPISODES 49

A. BEAUTY SHOTS -- Cooper, now a Texas Ranger, riding the West.

WALKER (V.O.)
Cooper made the right choice and for the next ten years went on to become one of the greatest Texas Rangers of all time.

B. GUNFIGHT MONTAGE as Cooper blows away desperadoes.

CONTINUED

49 CONTINUED: 49

C. FIST FIGHT MONTAGE -- Our Ranger is as accurate with his fists as he is with a gun.

D. HAYES COOPER, Ranger badge, buckskins, trail weary, standing on a bluff, admiring the expanse of land below.

GAGE (V.O.)
It's hard to believe a dedicated Ranger could trade his star and gun for barbed wire and branding irons.

WALKER (V.O.)
Cooper thought it was best since he was going to be a family man.

50 INT. CHURCH - DAY 50

Start CLOSE ON a Minister as he walks through the parish hall carrying a tray of breads. CAMERA MOVES with him as he passes a set of windows. A KNOCK comes on the glass. The Minister glances down to see general store owner, MAC (40s), looking back at him.

MAC
(through window)
They're comin', Reverend!

The Minister nods, picks up his pace, and THE CAMERA KEEPS MOVING with him as he heads out to:

51 EXT. RIO BRAZOS - DAY (CONTINUING) 51

where the CAMERA FOLLOWS the Minister as he walks down the steps to where a CHURCH-SIDE PICNIC has been set-up. A banner on the Church's wall reads "RIO BRAZOS WELCOMES JANE COOPER."

The CAMERA RISES AND PULLS BACK now, and the entire ranching town of Rio Brazos comes into view: the Red Ox Saloon...the Sheriff's office...the general store...and, riding down Main Street in a buckboard -- Hayes Cooper, his wife ALTHEA (Sheree Wilson) and their three-month-old baby, Jane.

CAMERA TRACKS the Coopers, dressed in their Sunday best, as they climb down from the wagon and AD-LIB greetings with their fellow parishioners. Off the image of them in town:

TIME CUT TO:

52 INT. CHURCH - MONTAGE 52

of the happy event. In quick cuts:

CONTINUED

52 CONTINUED: 52

A.) CLOSE ON little Jane, in her homemade white Christening gown, as the Minister gently places the Holy Water on her forehead, baptizing the baby.

B.) Everyone smiles and applauds as Cooper and Althea turn and hold up their newly-baptized child to the welcoming congregation.

C.) The church folk warmly greet Althea and Cooper as they carry Jane from the front of the church and head outside.

TIME CUT TO:

53 EXT. CHURCH - DAY - LATER 53

The church picnic is now in full swing. Everyone's brought food and the punch table is doing a big business. Kids run around playing and neighbors catch up with each other's lives.

Althea and Cooper are in the midst of a circle of people. Cooper holds his daughter and Althea leans contentedly against her husband as everyone admires the baby. Mac gets a close look at the infant and smiles.

MAC
Welcome to the congregation. What a beautiful baby.

Cooper smiles at Althea.

COOPER
She takes after her mother.

She and Cooper exchange warm looks. These two are deeply in love. Among the group around them is the law in Rio Brazos, SHERIFF RIVERS (50s), a solid lawman and one of Cooper's closest friends. He tickles the baby's chin.

SHERIFF RIVERS
(to baby)
I bet you're gonna grow up to be just as beautiful as your ma.

ALTHEA
That is enough. All of you.

Good-natured chuckles.

CONTINUED

53 CONTINUED: 53

SHERIFF RIVERS
Just telling the truth, Althea.
(turns to Cooper)
So...~~are~~ you missing that star yet, Cooper?

COOPER
Nope. My Ranger days are over. I have a family now. And a ranch to tend.

The town barber is a pencil-neck named FEENY.

FEENY
Well, the Texas Rangers are gonna miss you. You put a lot of desperadoes away.

COOPER
That's all in the past.

FEENY
You should at least pack a gun.

COOPER
I don't need one anymore.
(to his wife)
Althea, would you like some punch?

She nods. Cooper hands Little Jane to his wife and, as Cooper crosses to the punch table:

54 DOWN THE STREET 54

JUD WEAVER (Judson Mills) rides into town with a bunch of hands from the Circle-J spread. They ride past the church picnic and on down the street to:

55 EXT. RED OX SALOON 55

As they dismount, one of Weaver's amigos, ROYSTER, a large brute, points back toward the church.

ROYSTER
Hey Weaver, ain't that Hayes Cooper?

WEAVER
Yup, that's him.

Royster snickers.

CONTINUED

55 CONTINUED: 55

ROYSTER
How 'bout that. Hayes Cooper having tea with a buncha church ladies. Not even wearing a gun.
(beat)
Kinda makes you wonder 'bout his reputation.

As they laugh and head inside the saloon, we:

TIME CUT TO:

56 EXT. MAIN STREET - LATER - DAY 56

LAUGHTER drifts from the church picnic as Cooper's buckboard drives down the street and pulls in front of the General Store. A "Closed" sign hangs in the window. Cooper and Mac climb down and head for the front door.

COOPER
Thanks for opening the store on a Sunday for me, Mac.

MAC
My pleasure.
(unlocking door)
You're already in town, no need to make another trip just for a few supplies.

As they head inside the store:

57 INT. RED OX SALOON 57

CLOSE ON OPAL STARLING (Nia Peeples), the Red Ox's saucy songstress and hoofer as she finishes up a ballad. WIDEN to include LINUS HARDESTY (Clarence Gilyard), playing the piano. As Opal finishes her tune:

58 ANGLE - ACROSS THE SALOON 58

Weaver, who was eyeing Opal appreciatively, now returns his full attention to the task at hand -- poker. Weaver, Royster and a bunch of ranch hands drink whiskey and play cards at a table near the window. Royster glances outside.

ROYSTER
(disparaging)
They treat that Cooper like he's royalty or something.

CONTINUED

58 CONTINUED: 58

WEAVER
(looks up from cards)
What?

Royster indicates out the window.

ROYSTER
Mac's opening the store for him...on a Sunday. He wouldn't do that for us.

One of the bar patrons, STAN, overhears the comment.

STAN
I heard Cooper was the fastest gun the Texas Rangers ever had.

ROYSTER
Nobody's as fast as Weaver here.

WEAVER
I wonder how fast he really is.

ROYSTER
I bet he's not as fast as you.

Youth and whiskey fuel Weaver's cockiness.

WEAVER
Let's find out.

Weaver's up and heading for the door. The bar crowd follows, all carrying their drinks. Royster chugs from the whiskey bottle as he heads outside. Opal and Hardesty don't join the others, but watch from over the batwings.

59 EXT. MAIN STREET 59

Cooper's loading up his supplies as Weaver and gang step out of the saloon and cross over to him. The crowd hangs back as Weaver confronts Cooper.

WEAVER
I heard when you were a Texas Ranger, you were fast with a gun.

COOPER
You heard right, kid, I was once. Not anymore.

WEAVER
If you were once, you still are.

CONTINUED

59 CONTINUED: 59

Cooper ignores Weaver and loads the rest of his supplies.

ROYSTER
But I'll bet you were never as fast as Weaver. Watch this.

Royster tosses the half-full whiskey bottle into the air. Simultaneously, five of the ranch hands toss their glasses into the air. In an incredible display of marksmanship, Weaver draws with lightning speed. He fires six rounds faster than most men can fire one, hitting the whiskey bottle and all five glasses mid-air.

60 NEW ANGLE - SHERIFF RIVERS 60

having seen Weaver and buddies leave the saloon, has come down the street. He reaches them as Weaver finishes shooting.

SHERIFF RIVERS
Holster your piece, Weaver. Or lose it. THAT IRON

Weaver does a triple reverse spin which precisely drops his six-shooter back in his holster. The hotshot turns to Cooper.

WEAVER
Next time I see you, be wearing a gun.

Cooper climbs onto the buckboard.

COOPER
That'll never happen.

Weaver fumes as Cooper heads back to the church to get his family.

WALKER (V.O.)
Cooper was always going to have run-ins with men like Weaver, but that afternoon, as they headed back to the ranch with their child, life was as perfect as life could get.

RETURN TO PRESENT DAY

61 INT. WALKER'S RANCH - LIVING ROOM - DAY 61

Walker and Gage still admire the tintype of Hayes Cooper.

CONTINUED

61 CONTINUED: 61

GAGE
That's great. It sounds like Hayes Cooper had it all.

WALKER
Yep, he did, for a while.

GAGE
What happened?

WALKER
Well, he didn't know it at the time, but Cooper's past was about to catch up with him, and...

The PHONE RINGS. Walker cuts himself short to answer it.

WALKER
(into phone)
Walker.
(listens)
We'll get right on it.

He hangs up and turns to Gage.

WALKER
There was a prison break at Huntsville. Let's go.

As Walker and Gage head outside, we:

CUT TO:

62 EXT. WALKER RANCH - MOMENTS LATER - DAY 62

The cars with the Rangers take off down the drive. The veteran Ranger wives trade knowing looks.

ERIKA
Is it always like this?

Alex puts a comforting arm around the young woman. Betsy nods, gives her a reassuring smile.

BETSY
You'll get used to it.

And the truth is:

CONNIE
It goes with the territory.

CONTINUED

62 CONTINUED: 62

Off the four ladies, we go to:

63 EXT. TEXAS COUNTRYSIDE - MOVING - DAY 63

The landscape passes below us at low altitude and high speed.

64 ON HUEY - MOVING 64

The chopper flies north at maximum velocity.

65 INT. HUEY - MOVING - DAY 65

In the cargo compartment, we play over the faces of Dollarhide, Shilts, Graves and Chastain. Conversation is near impossible over the tremendous NOISE of the Huey at full tilt -- and there is little need. This crew has worked together before.

66 NEW ANGLE - FAVORING LAVOCAT 66

He turns from the passenger seat to face the others and offers the nearest thing he can manage to a smile.

LAVOCAT
I told you I'd get you out.

Each acknowledges in his own way, ending with Dollarhide's "thumbs up" gesture.

67 ON HUEY - MOVING 67

skimming the terrain and we PAN to show the famous Dallas skyline in the distance.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

68 INT. RANGER H.Q. - DAY 68

Walker and Wade run a briefing for the Rangers, including Trivette, Sydney, Gage, Jensen, a Ranger we'll come to know as RANGER SMITH and several ~~others (including younger~~ Rangers).

WADE
Six guards and three prisoners are dead.

WALKER
The prison's in lockdown, but these four prisoners are still missing.

Four mug shots hang on a bulletin board behind him. Walker points at each corresponding photo as he speaks.

WALKER
Graves, Shilts, Dollarhide and Chastain.

SYDNEY
You know them?

WALKER
Too well.

THE FOUR OF THEM

WADE
~~These four~~ were part of a team that ravaged Texas seven years ago.

Trivette looks ~~at the photos~~ on the wall, remembering.

TRIVETTE
They were brutal and merciless.

WADE
What was it? Eight banks, three armored cars?

WALKER
(nods)
They got over eight million dollars which was never recovered.

GAGE
So what happened?

CONTINUED

68 CONTINUED: 68

WADE
Finally Company-B, lead by Walker, took them down.

JENSEN
Two Rangers died in that mission.

TRIVETTE
We almost lost C.D. He spent two months in the hospital.

Sydney looks to Walker.

SYDNEY
You said these four were part of a team?

WALKER
The mastermind of their gang was a vicious killer. Emile Lavocat.

SYDNEY
Where's he?

WADE
He plead insanity and was sentenced to life without parole in a maximum security facility for the criminally insane.

GAGE
Should we check Lavocat's current status?

TRIVETTE
No need. Lavocat poured fuel oil over his body and lit himself on fire.

Sydney grimaces at the image.

SYDNEY
Someone helped them escape. Any idea who else it could be?

WALKER
That's what we're going to find out. Let's get to work.

Off the Rangers, kicking into action, we go to:

69 EXT. LAVOCAT'S COMPOUND - (FORT WORTH) - TWILIGHT 69

We PAN the area to reveal a derelict meat packing plant: a collection of broken glass, snags of concrete and jagged shadows. It looks like it was bombed out in a forgotten war and simply abandoned.

A steady, low THRUMMING SOUND builds, as:

70 ANGLE - THROUGH BUILDING 70

So torn up, we can see through it. Debris flutters and broken panes of glass rattle as the Huey comes INTO VIEW on the other side of the building, descending rapidly.

We PAN, following the chopper to:

71 LANDING AREA 71

The Huey lands. The engine whines down and the rotors slow as Lavocat, Dollarhide, Chastain, Shilts and Graves exit and move away from the chopper.

Lavocat totes the large sniper rifle.

72 ANGLE - LAVOCAT AND GROUP 72

moving TOWARD CAMERA amid the ruins, like a pack of very bad dogs. We are aware, as the cons are, of eight heavily armed mercs who guard Lavocat's compound. As Lavocat and the cons move past the mercs:

GRAVES
Looks like Beirut.

SHILTS
Smells worse...

Lavocat shoots them a look.

LAVOCAT
You like Huntsville better?

Shilts shakes his head.

CHASTAIN
Hell no. But why are we still in Texas?

LAVOCAT
I'd say we have some unfinished business, wouldn't you?

73 INT. LAVOCAT'S LAIR - TWILIGHT - CONTINUOUS 73

The convicts step inside and stop short. Far from the derelict interior they expected, Lavocat's lair is perfectly clean and impeccably furnished. An elaborate crystal chandelier hangs from the ceiling and every modern convenience these men will need is at their disposal.

CHASTAIN
This is some place.

LAVOCAT
(shrugs)
It's home...for awhile.

He indicates a doorway to another room.

LAVOCAT
You'll find changes of clothes in there.
(beat)
Then we'll talk.

DISSOLVE TO:

74 INT. LAVOCAT'S LAIR - A SHORT TIME LATER 74

The escaped convicts have changed out of their prison uniforms. Chastain is checking out the place as the rest lounge in overstuffed chairs, snacking on junk food.

CHASTAIN
Where's the eight million, Lavocat?
(beat; looks around)
And don't tell me you spent it on this.

LAVOCAT
Oh, I have the money.
(indicates building)
This is an investment. And it's certainly not as expensive as the cost of breaking you out of prison.
(beat)
There's more than enough money to do what we have to do...

SHILTS
And what exactly is that?

Lavocat looks to each of them.

CONTINUED

74 CONTINUED: 74

LAVOCAT
Eliminate the Rangers of Company-B.

DOLLARHIDE
Why don't we just split up the money and be on our way?

LAVOCAT
We will...as soon as every Ranger who busted us is dead.

Lavocat pulls away a heavy canvas tarp to reveal:

75 A WALL OF PHOTOGRAPHS 75

This is a "mission board" of sorts. There are maybe twenty 8x10 glossies of Rangers. Each photo is labeled either "Active," "Retired" or "Deceased."

LAVOCAT (O.C)
These are the Rangers of Company-B who participated in the bust of our operation.
(beat)
Some of them are dead, from causes natural -- and unnatural.

Walker, Trivette, Jensen, Smith and Wade Harper are among those pictured. We LINGER for a beat on a photo of C.D. PARKER -- marked "Deceased."

76 NEW ANGLE 76

Lavocat indicates a list.

LAVOCAT
Twelve names. Twelve men. We start at the bottom and work our way up -- to Ranger Cordell Walker.

CHASTAIN
I dunno, Lavocat. I'm all for some payback. But you -- with you, it's something else...

LAVOCAT
We all owe them for what happened seven years ago.
(more)

CONTINUED

76 CONTINUED: 76

LAVOCAT (cont'd)
(beat)
The only difference is, my hatred of Texas Rangers goes back much longer than yours.

DOLLARHIDE
What do you mean? We were all busted at the same time.

LAVOCAT
The Rangers' persecution of my family started with my great-great-grandfather, Milos Lavocat. He was half French, half Seminole and most knew him only as 'Moon'...

And as Lavocat begins his tale, we:

FLASHBACK TO:

77 EXT. HILL COUNTRY - DAY - ANGLES ALONG A CHAIN GANG 77

Three guards watch over twenty prisoners in striped uniforms, their leg shackles all linked to a heavy chain. Swinging picks and sledgehammers, they're cutting a road through rocky terrain. The work is hard, escape impossible.

The men we will come to know are:

CREED -- a cold killer, with an ugly birthmark on his face. Cooper took him down ten years ago but Creed remembers it like it was ten minutes ago. Every swing of the sledge, every rock he breaks is Cooper's head.

GROAT, 30s, a short-tempered rattlesnake. OTIS, 40, an oafish brute who'd follow Creed to Hell.

LAVOCAT (V.O.)
(continuing)
A Texas Ranger captured his gang and they were sentenced to life at hard labor.

78 A GUARD 78

suddenly drops! He's been shot in the heart! The cons react.

GROAT
Damn! You hear a shot?!

CONTINUED

78 CONTINUED: 78

CREED
(looks to hills)
Nope. But we will.

A MUTED POP as the SOUND of the SHOT reaches us. The prisoners watch as another guard falls, shot between the eyes!

CREED
He's here.

Then we HEAR the second DISTANT POP. The surviving guard runs for his horse -- which suddenly drops like a ton of meat! The guard reacts, takes a bullet in the back, dies before he falls!

Total silence, then, in the distance, POP...POP.

GROAT
That's impossible. Lavocat's dead.

The stunned prisoners would flee but can't escape their chains. A rider comes out of the hills. He's leading a saddled horse and, as the convicts watch him gallop this way:

LAVOCAT (V.O.)
Moon escaped the Ranger and headed into Comanche territory, where he raped and killed some worthless red women. The Ranger caught up to him at the same time the Comanches did. Turned out the Ranger, a bastard named Hayes Cooper, and the Comanche Chief were blood brothers. When the Comanches demanded tribal justice, Cooper simply turned and rode away.
(beat)
Lavocat was savagely scalped and dumped off a cliff. Not many men live through something like that, but Moon was a Lavocat! When he recovered, he vowed to track down Hayes Cooper and scalp him. But to do that, he had to break out the old gang.

79 NEW ANGLE 79

as the rider canters up. This is MOON (Marshall Teague), an intense, bizarre, terrifying man. On those rare occasions when he removes his hat we'll see that, but for an inch of scalp which can still grow hair, the top of his head is one hideous scar.

CONTINUED

79 CONTINUED: 79

However, that one inch patch has produced a two foot hank of wiry, white hair. An eagle's claw has been woven into the the bottom to keep it from flying in the wind.

LAVOCAT (V.O.)
(continuing)
After being scalped, Moon believed he was dead, which meant he couldn't be killed again. To many, Moon was just a myth, but Creed knew he was very real.

Most of the prisoners are uneasy as this apparition rides into their midst and reins up in front of Creed.

MOON
Lookin' rather poorly, Mr. Creed.

CREED
Took you long enough.

OTIS
I thought you was dead.

MOON
I am.

GROAT
C'mon, get us out of here before the shift wagon arrives.

MOON
Won't be no shift wagon today.

OTIS
Why not? It comes everyday to take us...

CREED
Shut up, Otis.
(to Moon)
What you got in mind?

MOON
Same thing you do.

CREED
Texas Ranger Hayes Cooper...

CONTINUED

79 CONTINUED: (2) 79

MOON
(nods)
'Cept he's not a Ranger anymore. He's a rancher over in Rio Brazos, got himself a wife and new baby.

CREED
Then what are we waitin' for?

MOON
Only four of us left, and for what I have in mind it'll take eight more.

Moon indicates the gawking prisoners.

MOON
Any of them worth a damn?

CREED
Some...

What follows is truly terrifying as Moon rides to the head of the chain gang, stops in front of the first convict, a hardened desperado named ACE.

MOON
What about this one?

CREED
Yeah, Ace is a good hand.

ACE
As good as you can get.

MOON
(indicates 2nd man)
This one?

CREED
Bornman? He couldn't pour sand out of a boot if he turned it upside down.

A ripple of laughter up and down the line, until Moon pulls his Colt and executes the man where he stands! That changed the tone of things! Moon indicates the next man.

MOON
Him?

CONTINUED

79 CONTINUED: (3) 79

CREED
Yeah, he'll do.

Moon rides to the next man and, without a word, shoots him!

MOON
I don't like men with big ears.
How about the next one?

Panic as all the convicts AD-LIB pleas for Creed to pick them!

CREED
No, he's a coward.

BAM! The coward dies! Moon rides to the next. Creed is getting into the spirit of this.

CREED
He'll do. The next two won't.

BAM! BAM! Two more cons drop in their chains.

TIME CUT TO:

80 EXT. HILL COUNTRY - DAY - BIG ANGLE 80

Convicts dead in their chains, dead guards, dead horse. Moon and Creed are mounted, Groat, Otis and eight very grateful desperadoes walking behind them -- men on a mission, leaving the carnage behind.

LAVOCAT (V.O.)
That night they would raid an outlying trading post, kill its owner, steal clothes, fresh horses and all the firepower they'd need.

HOLD, then...

RETURN TO PRESENT DAY

81 INT. LAVOCAT'S LAIR - DAY - LATER 81

We find Lavocat's group a little more settled into their surroundings. Lavocat mindlessly twiddles a .50 caliber round in his fingers.

LAVOCAT
The Lavocat gang was back, led by a ghost named Moon who had only one thing in mind -- taking the scalp of Hayes Cooper.

CONTINUED

81 CONTINUED: 81

CHASTAIN
Thanks for the bedtime story but I don't want Walker's hair. Why don't you just blow him away with that elephant gun of yours and be done with it?

LAVOCAT
There are eleven other Rangers to kill first. By the time we get to Walker, he'll know he's a walking deadman.

SHILTS
I like it.

GRAVES
Me too.

Lavocat removes a tarp from a couple of big crates. Dollarhide breaks the top off of one crate, revealing an assortment of fresh weapons.

LAVOCAT
Take your pick, boys. I got the latest and greatest.

Dollarhide checks the action and the heft of his weapon, grins. They all inspect the weapons. There's something for everyone.

LAVOCAT
Let's get started.

Off the nods of the others:

82 INT. RANGER H.Q. - DAY 82

It's hectic as the manhunt for the escaped killers has more Rangers than usual on duty. Ranger Jensen works at a desk near Sydney and Gage. Ranger Smith approaches Jensen with a file.

RANGER SMITH
Here's the armored car info you wanted.

JENSEN
Thanks, Smith.

CONTINUED

82 CONTINUED: 82

He grabs the file and crosses to Sydney and Gage. They're busy at their desks, though Gage is also managing to enjoy a huge brownie.

JENSEN
Snack time's over, kids, come on.

He indicates the file in his hand as he heads for the door.

JENSEN
I got the list of armored car companies. Given their M.O., there's every chance this gang will hit one of them again.

And he's out the door. Sydney and Gage jump up and follow Jensen to:

83 EXT. COURTHOUSE - DAY 83

where Jensen is already halfway down the steps. As the younger Rangers hustle to catch up, they jokingly give Jensen a hard time.

SYDNEY
Did you call us 'kids?'

GAGE
Yeah, what's with that...
(grins)
...Old man.

Jensen smiles good-naturedly as they near.

JENSEN
If you two can't keep up...

GAGE
We can keep up, all right.

Sydney indicates the file in Jensen's hand.

SYDNEY
So where do we start?

As Jensen looks at the list -- without a sound -- a bullet suddenly hits him in the chest! Sydney and Gage react in horror as:

84 JENSEN 84

drops to the steps, mortally wounded.

85 SYDNEY AND GAGE 85

pull their weapons, duck down and try to pinpoint the shooter -- as the SOUND of the SHOT finally reaches them. But there's no sign of the gunman anywhere.

86 ON A ROOFTOP 86

The sniper lowers his rifle and stands. It is Lavocat. He picks up the shell. As he grins, we go back to:

87 EXT. COURTHOUSE 87

Sydney and Gage break cover and rush to Jensen's aid, but it's too late. Blood's on Jensen's chest and his eyes are closed.

Off this:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

88 EXT. COURTHOUSE - CRIME SCENE - DAY 88

The yellow tape is going up. Various law enforcement and emergency personnel are in evidence.

Trivette speaks MOS with one of the uniformed DPS officers as Walker and Wade move to Jensen's covered body. Wade lifts the corner of the blanket.

WADE
Damn...
(beat: considers)
This had to be a fifty caliber.

WALKER
Yeah, looks like it.

WADE
That's no drive-by.

Wade replaces the blanket on the fallen Jensen. Walker and Wade give way as forensic people move in. Trivette joins the Rangers as they move to Sydney and Gage.

TRIVETTE
You guys okay?

SYDNEY
Yeah...

WALKER
Did you see the shooter?

GAGE
We didn't even hear the shot until after Ranger Jensen hit the ground.

WADE HE WAS
How long after Jensen got hit, did you hear the shot?

Sydney and Gage look to each other, consider, nod in agreement.

GAGE
Two, three seconds.

Walker and Wade exchange a knowing look.

CONTINUED

88 CONTINUED: 88

WADE
(calculating)
Fifty caliber bullet moves along about three-thousand feet AT PER second...let's say two seconds later, you hear the AND shot.
(to Walker)
You thinking what I'm thinking?

WALKER
Yeah. A sniper.

TRIVETTE
If it was a two second delay, the sniper had to be at least a thousand yards away.

WALKER
I want every rooftop searched, starting at a thousand yards and working out.

As they look off at the buildings in the distance, we go to:

89 EXT. VARIOUS - ROOFTOP SEARCH MONTAGE - DAY 89

Walker and the other Rangers search for the sniper's nest:

A.) WADE AND SMITH move onto the roof of a CONDOMINIUM. Wade realizes there's no clear shot at the Courthouse and shakes his head.

B.) GAGE AND SYDNEY search the roof of an INDUSTRIAL BUILDING. They come up empty. It's clear nobody's been up here in a long time.

C.) WALKER AND TRIVETTE move from an access door to the roof of a tall OFFICE BUILDING. Walker looks off:

D.) WALKER'S POV - in the far distance, over a thousand yards away, stands the Courthouse. END MONTAGE.

90 EXT. OFFICE BUILDING - ROOF - DAY - (CONTINUOUS) 90

Walker studies the courthouse for a moment, judging where the sniper's shot would come from. After a beat, he walks to the edge of the rooftop.

WALKER
Over here.

Walker leans down to examine:

91 INSERT - THE BRASS CASING 91

of an expended .50 caliber round standing upright. A rolled up piece of paper protrudes from the brass -- a note.

92 NEW ANGLE - WALKER 92

carefully takes the note from the casing. Trivette joins Walker as he unrolls the typewritten note.

WALKER
Listen to this.
(reads)
'Walker, don't you wish you could make a shot like this? Think Jensen was the first Ranger to be killed? Think again. Dig up C.D. Parker and find out how he really died.
(beat)
You were told it was a heart attack...I don't think so.'

Off Walker's grim reaction:

93 EXT. CEMETERY - DAY 93

OPEN ON a view of the city, then CRANE DOWN to reveal we are in the cemetery where C.D. is buried. A backhoe digs into the earth, pulls up soil. It rumbles away, revealing the exhumed grave -- and casket. Walker and Trivette look on, expressions as dark as the sky overhead.

WALKER
Go with the M.E. I want to know how C.D. died, as soon as possible.

TRIVETTE
Okay.

A crew of Crime Scene Techs join them and they move toward the casket.

FLASHBACK TO:

94 EXT. WOODED WAGON ROAD - DAY - MOON, CREED & THE DESPERADOES 94

gallop this way, twelve strong. Fresh mounts, new clothes, armed to the teeth, a veritable army of evil. In the lead Moon raises his hand and brings the column to a halt.

95 TIGHTER ANGLE - FAVORING MOON & CREED 95

As the horses settle, Moon wheels his mount around to face them.

MOON
This is as far as I go. From now on Creed is in charge. Rio Brazos is a mile away. The town is yours.

ACE
Look, I wanna get a little more distance between me and that prison.

Some of the other rescued convicts like that notion.

MOON
You don't think I considered you may decide to just light out?

ACE
What's to keep me from riding on?

MOON
(angry)
I'll scalp any man who tries to leave. And in case you don't know what that looks like...

Moon doffs his hat and even these hardened men must gasp and look away from the grotesque sight.

MOON
'Cept I won't be so neat about it.

He puts his hat back on. Stone silence. Creed and Moon exchange looks before Moon rides off. Otis turns to Ace.

OTIS
Ace, don't mess with that man, when he said that - he meant it.

GROAT
Story is that Moon can't die.

Creed nods, then heads in the opposite direction from where Moon disappeared.

CREED
Let's go to town.

He rides off and the gang follows.

96 EXT. RIO BRAZOS - DAY 96

Creed and the gang ride into town.

97 ANGLE OUTSIDE SHERIFF'S OFFICE - DAY 97

Feeny, Mac and a few other townsfolk are watching the arrival of this bad bunch as Sheriff Rivers exits his office.

FEENY
Who the hell are they?

MAC
And what are they doing in Rio Brazos?

SHERIFF RIVERS
~~I dunno.~~ Reckon I better find out.

The Sheriff heads over to:

98 EXT. RED OX SALOON - DAY 98

Creed and the gang dismount and are starting toward the Red Ox when Sheriff Rivers comes up.

SHERIFF RIVERS
One of you men the ramrod of this outfit?

Creed eyes him, then:

CREED
Reckon that'd be me.

SHERIFF RIVERS
Where you boys from?

CREED
Here and there.

SHERIFF RIVERS
Work for some outfit? IN THOSE PANTS

~~CREED~~
Nope.

SHERIFF RIVERS
What's your business here?

~~CREED~~
Well, Sheriff, my first order of business is to have a drink.

CONTINUED

98 CONTINUED: 98

SHERIFF RIVERS
We like our peace here in Rio Brazos. I hope you and your men will respect that.

REMEMBER THAT

CREED
I liked you better when you was only askin' questions.

Creed turns and heads into the saloon, leaving Rivers standing on the boardwalk.

99 INT. RED OX SALOON - DAY - FAVORING OPAL 99

as she and Hardesty talk MOS by the piano. Everyone reacts as Creed and the rest of his gang crash through the batwings.

CREED
Line 'em up, bartender!

OTIS
And leave the bottles!

100 ASSORTED ANGLES 100

capture the locals' reactions to this big ugly band of strangers. Hardesty glances to his singer.

HARDESTY
Stay away from that bunch.

OPAL
Don't worry.

The rowdies whoop it up in the bar as we PUNCH IN ON a whiskey glass as it's filled to overflowing. As the liquid pours, we:

RETURN TO PRESENT DAY

101 EXT. TEXAS BRIDGE/ONRAMP - DAY 101

CLOSE ON the river flowing below. PULL BACK as Ranger Smith approaches the bridge in his ND car. There's not another vehicle in sight, until he's midway across the bridge. That's where he sees:

102 SMITH'S POV - UP AHEAD 102

Two cars block the road. Shilts and Graves, armed and ready, get out of the vehicles and face Smith's oncoming car.

103 ANOTHER ANGLE 103

as the Ranger stops in the middle of the bridge. A beat as Smith makes eye contact with the killers. Graves and Shilts smile as they hoist their tools of death: an M-16 and Graves' Mossberg 12-gauge. Taking aim, they open fire and bullets tear into the car's grill as:

104 SMITH 104

slams the vehicle into reverse and it flies backward. But as he does, he sees:

105 SMITH'S POV - THE OTHER SIDE OF THE BRIDGE 105

is now blocked by two more vehicles. Chastain and Dollarhide stand in front of their cars and start blasting, too.

106 SMITH 106

shifts again and speeds back to the middle of the bridge. He stops and ducks down as bullets shatter his windshield!

107 IN THE CAR - ON SMITH'S FACE 107

for a brief second the Ranger hunkers down, trying to plan out his next move. Even as hot lead rains all around him, he's cool and composed -- he springs into action:

108 NEW ANGLE - ON RANGER SMITH'S VEHICLE 108

as the door bursts open and Smith comes out firing!

109 ACTION ANGLES 109

as bullets fly and Ranger Smith makes a mad dash for:

110 THE BRIDGE'S SIDE RAILING 110

It's only a small hurdle between him and a splash to freedom.

111 ACTION ANGLE 111

as Smith sprints to the edge, then leaps feet-first over the rail and:

112 A WIDE ANGLE 112

shows the Ranger's fall. It looks like Smith will make it, but:

113 LAVOCAT 113

is in position behind cover some five hundred yards away. As he fires his sniper rifle, there's a huge recoil and:

114 SMITH 114

intersects with the hot lead, rocks back, then goes limp as:

115 A HIGH ANGLE 115

shows the man plunge into the water below.

116 LAVOCAT 116

watches with a smile.

LAVOCAT
Three down.

As he packs up his gun:

117 ANGLE - THE RIVER 117

as Ranger Smith's body floats down river, carried by the current.

CUT TO:

118 INT. RANGER H.Q. - LATE AFTERNOON 118

The mood is grim and it's unnaturally quiet. Walker, Sydney and Gage work at their desks. The phone RINGS and Walker picks it up.

WALKER
Walker.

119 INTERCUT - INT. MEDICAL EXAMINER'S OFFICE - LATE AFTERNOON 119

Trivette is on the phone in the M.E.'s office. He holds a medical report with the information on C.D.'s cause of death.

TRIVETTE
Walker, C.D. died from a poison called Ricin. Without an autopsy, it would look like a heart attack.

WALKER
So he was killed.

TRIVETTE
When we catch the guy who did this, I get first crack at him.

CONTINUED

119 CONTINUED: 119

WALKER
Come on back to headquarters.

TRIVETTE
Right.

They hang up.

120 NEW ANGLE - SYDNEY AND GAGE 120

look over to Walker.

SYDNEY
Who was killed?

WALKER
C.D., by a poison called Ricin.

GAGE
When we catch the guy, I'm gonna --

The phone rings and Walker picks it up.

WALKER
(into phone)
Walker.
(beat, grim)
Wade, let me put you on speaker phone.
(to Sydney and Gage)
Come here.

They react to Walker's expression as he puts it on speaker phone.

SYDNEY
What is it?

WALKER
Ranger Smith was just pulled from the Trinity River.

WADE'S VOICE
(speaker)
We found a witness who saw four men firing at Smith on the bridge. He jumped off and almost got away but he was shot mid-air.
(beat)
Walker, it was a fifty caliber.

120 CONTINUED: 120

SYDNEY
Same as the prison break...

GAGE
...and Jensen's killing.

WALKER
C.D., Jensen and now Smith. They're carrying out a vendetta against the Rangers who took them down.

WADE'S VOICE
(speaker)
It all fits, Walker. Remember when Lavocat's gang took out armored cars, a sniper would kill the driver with a fifty caliber. From a mile away.

WALKER
Wade, I'll meet you there.

WADE'S VOICE
(speaker)
Okay.

Walker hangs up, then turns to Sydney and Gage.

WALKER
Sydney, call Trivette and tell him to go to the mental facility where Lavocat supposedly died.
(beat)
If they didn't do DNA tests and check dental records, I want that body exhumed.

Sydney nods and moves to the phone. Walker gets a photo from his desk.

WALKER
Gage, Dollarhide's known to frequent prostitutes.

121 INSERT - PHOTO 121

It's the frightening mugshot of Dollarhide.

122 RESUME SCENE 122

As Walker hands the photo to Gage.

CONTINUED

122 CONTINUED: 122

WALKER
Get this picture out to all officers. Have them keep an eye out.

GAGE
You got it.

As he heads for the door:

123 EXT. RURAL TEXAS ROAD - DUSK 123

Trivette's car drives down the empty blacktop. It passes a sign reading "State Psychiatric Facility - 20 Miles"

124 INT. TRIVETTE'S CAR - MOVING - DUSK 124

Trivette catches motion in his rear-view mirror. He looks to it, but:

125 ANGLE ON THE REAR-VIEW MIRROR 125

nothing's there. Just more empty road.

126 ANOTHER ANGLE 126

as Trivette is about to shake this off -- when Lavocat's Huey suddenly drops into view and maintains speed right outside his driver's side window!

127 CLOSE ON THE HUEY 127

Lavocat, in the passenger seat, grins at Trivette. For a split second, the two make eye contact.

128 TRIVETTE 128

scrambles for his gun, but before he can lift it:

129 THE HUEY 129

drops into position behind Trivette's still-moving car.

130 TRIVETTE 130

swerves, trying to shoot and evade his pursuers simultaneously, but it's no use as:

131 THE HUEY 131

A rocket sizzles out of the pod.

132 TRIVETTE'S CAR 132

is hit. The force shoots the car up in the air! It flips over and over and over. As the wreck finally heads back to earth, we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

133 EXT. RURAL TEXAS ROAD - DUSK (CONTINUOUS ACTION) 133

Trivette's car crashes to the ground -- upside down -- and skids to a stop -- smoking. Oil and gas drip onto the earth, creating a dangerous pool. It seems no one could have survived this, until:

134 ANGLE - THE DRIVER'S WINDOW 134

as a hand emerges through the broken glass. Then the other hand. And slowly:

135 RANGER JAMES TRIVETTE 135

crawls out, bruised and bloodied. The first flames lick at the twisted wreck. He looks up to see:

136 THE HELICOPTER 136

coming around to check Lavocat's handiwork! As the chopper swoops in on Trivette's car:

137 TRIVETTE 137

starts to roll into a gully but:

138 ANGLE - TRIVETTE'S BURNING CAR 138

The spilling fuels ignite!

139 WIDE ANGLE 139

The car explodes in a fiery ball!

140 LAVOCAT 140

motions to the pilot with a wild-eyed grin, and:

141 THE HELICOPTER 141

flies through the smoke, then peels out of there, leaving only flame and destruction behind.

142 ANGLE - IN THE GULLY 142

Flaming debris rains down around him, but Trivette, unseen by Lavocat, has miraculously survived. We PUSH IN on his grim face and:

143 EXT. ST. MATTHEW'S HOSPITAL - (STOCK) - NIGHT 143

Establishing the state-of-the-art medical facility.

TRIVETTE (O.S.)
How long do I have to stay here?

144 INT. HOSPITAL - TRIVETTE'S ROOM - NIGHT 144

Trivette -- battered, bruised and bandaged -- rests in a hospital bed. One arm is in a cast and a DOCTOR stands at his side.

DOCTOR
At least for tonight, Ranger. I'm still concerned about a concussion.

As the Doctor speaks, Walker and Wade rush into the room.

WALKER
You okay, Trivette?

TRIVETTE
I'm fine.

DOCTOR
He's very lucky.

TRIVETTE
I'm a little the worse for wear, a few stitches...
(holds up his cast)
...A broken wrist. But I'll be okay.

The Doctor heads for the door.

DOCTOR
I'll check back in a couple hours, see how you're feeling.

Trivette nods as the Doctor leaves, then Trivette looks to Walker and Wade.

TRIVETTE
We don't need to exhume Lavocat's body.
(off their looks)
You were right, Walker. Lavocat's alive and I saw him. He was the one who almost took me out.

WALKER
Now it's time we took him out.

CONTINUED

144 CONTINUED: 144

Off their grim looks, we go to:

145 INT. LAVOCAT'S LAIR - NIGHT 145

Lavocat cleans his rifle as Dollarhide rushes by, heading for the door.

LAVOCAT
Where the hell are you going?

DOLLARHIDE
It's been seven years since I've had me a woman. And I'm not waiting any longer.

Still sitting, Lavocat looks up at him -- it's an ominous stare.

LAVOCAT
You will wait until we've finished what we've started.

DOLLARHIDE
I don't wanna wait.

Lavocat is so intense, it's frightening.

LAVOCAT
I don't care what you want. When I see the last Ranger die, which will be Walker, then you can have all the women you want. And not until then!

Dollarhide knows he's met his match -- the thug slowly backs off. PUSH IN ON Lavocat's insane glare, as we:

FLASHBACK TO:

146 EXT. UNKNOWN LOCATION - DAY - TIGHT ON MOON 146

as he stares out from a stand of bushes, unmoving. The SOUND OF CHICKENS CLUCKING can be heard. Off this, we go to:

147 EXT. COOPER'S RANCH - DAY 147

where the SOUND OF CHICKENS is now slightly louder. Althea heads toward the chicken coop with a basket and a smile on her face. Then, suddenly, she stops. Something doesn't feel right.

CONTINUED

147 CONTINUED: 147

ALTHEA
Hayes?

She looks around. Sees nothing. She turns back to the house, where the baby Jane rocks safely in her cradle on the porch.

She looks around one more time, then shakes her head thinking she must've been imagining it. She heads back toward the chicken coop.

As she does ANGLE ADJUSTS to reveal Moon. He's been hiding less than ten yards from her! The SOUND OF HORSES makes him turn.

148 ANOTHER ANGLE 148

as Cooper and his elderly ranch hand, OL' BURT (70s), ride past, hazing cattle into the corral.

COOPER
Get 'em, Burt!

OL' BURT
Don't worry, Hayes -- I got 'em!

Play the moment as the two men -- both who look like they were born in the saddle -- work the animals into the corral. Off this, the ANGLE ADJUSTS to show where Moon was standing.

Now, however, he is gone. Off this disturbing moment:

149 EXT. RIO BRAZOS - DAY 149

Jud Weaver, Royster and the other Circle-J ranch hands ride in, rein up in front of the Red Ox and dismount.

150 INT. RED OX SALOON - DAY 150

A good crowd of townsmen. Weaver, Royster and the others enter and move to the bar. Creed, Groat, Otis, Ace and some other heavies are seated at tables.

Hardesty plays a little intro on the piano, then all eyes are on Opal Starling as she begins singing -- and dancing.

151 VARIOUS ANGLES - MUSICAL NUMBER 151

We enjoy Opal's number along with the Red Ox patrons. At one point, Opal makes warm eye contact with Weaver. There are sparks between these two.

Opal finishes to APPLAUSE.

152 ON OPAL 152

As she moves through the crowd, Ace pulls her aside.

ACE
That was real pretty...

OPAL
I'm glad you enjoyed it...

Ace tugs Opal down to his knee.

ACE
Where you goin', sweet thing? I bet you an' me could really crack the ol' calico.

Opal is clearly uncomfortable, attempting to wriggle away. Ace grips her roughly.

153 ANGLE - HARDESTY 153

He stands and quietly opens the lid of the piano. He slips his hand inside to:

154 INSERT - TIGHT ON SAWED-OFF SHOTGUN 154

Inside the piano is a rude looking, sawed-off shotgun. Hardesty is ready to end the conflict by force if need be.

155 THE MIRROR OVER THE BAR 155

reflects Opal's struggle with Ace.

156 NEW ANGLE - AT THE BAR 156

as Weaver stares at the mirror and, without turning:

WEAVER
Let her go.

Reactions ripple through the saloon as Ace turns to Weaver.

ACE
What the hell did you say, boy?

WEAVER
I said, let her go.

ACE
That's what I thought you said. You better leave before I have to kill you, boy.

CONTINUED

156 CONTINUED: 156

Some of the nearby heavies and patrons back away.

WEAVER
Call me 'boy' one more time and I'll have to kill you.

Ace pushes Opal away and stands. We INTERCUT between:

157 THE TWO MEN 157

A tense beat. Ace moves first, making a big reach for the gun at his side. Weaver's speed is truly blinding.

Before Ace can clear leather, he finds the muzzle of Weaver's pistol pointed at him, hammer cocked. Ace freezes as Weaver crosses to him and Weaver's gun is suddenly in Ace's face!

WEAVER
What's your name?

ACE
Ace.

WEAVER
My name is Jud Weaver. But you can call me Mr. Weaver.
(beat)
Now what is my name?

ACE
Mr. Weaver.

WEAVER
That's right.

There's a beat, then Weaver steps back.

WEAVER
Now let me buy you a drink.

Ace nods, slowly eases his hand away from his gun and sits. He won't challenge again, not today.

158 BACK TO HARDESTY 158

Some relief as he eases his fingers from the concealed shotgun and turns back to his real weapon -- the piano. Hardesty starts a fresh tune and the mood lightens a bit.

159 ANGLE - PAST WEAVER 159

Weaver holsters his sixgun. A beat and he turns back toward the bar, moving past Creed. Creed is impressed.

CREED
You're fast, kid. I could use somebody with your skills...

WEAVER
Yeah?

CREED
After we're done with our business in Rio Brazos...

WEAVER
What kind of business is that?

CREED
That's none of your concern. But after...

WEAVER
Yeah, I'll keep it in mind.

Weaver moves off down the bar to join Royster and the other ranch hands as things settle back down to normal. A distance away, Opal offers a smile of thanks.

TIME CUT TO:

160 INT. RED OX SALOON - DAY 160

Moon enters, surveying the room. WE STAY with Moon as he moves through to Creed and his men. As he passes, there is a ripple of awareness through the crowd. Some turn away. Some can't.

It doesn't have much of an impact on Moon who is used to whispers behind his back.

161 AT THE TABLE 161

Moon takes a seat with Creed. The silence is uneasy. Moon is here for something. Creed pours him a shot of whiskey without asking.

162 MOON'S POV 162

Through the criss cross of activity, we spot a particular saloon girl with flowing hair very similar to Althea's.

163 BACK TO TABLE 163

Moon indicates.

MOON
That one.

164 NEW ANGLE 164

Creed moves off to talk to the girl. Putting a coin or two in her hand, he cajoles her over to the table.

The saloon girl smiles at first, but it fades with each step toward Moon. By the time she reaches him and gets the full picture, her eyes are wide with horror and distaste.

Moon runs his hand through her hair. Then, without a word, Moon takes her arm painfully and leads her up the stairs.

A long moment, then some of the townspeople speak in hushed tones. Our focus is on Feeny and Mac.

FEENY
I thought Moon was a tall tale.
Some kinda ghost...

MAC
He look like a ghost to you?

Feeny shrugs.

FEENY
I don't know, I ain't never seen
a ghost before. But if I was to,
that's 'bout what I'd expect...

Feeny glances up to:

165 ANGLE - TOP OF STAIRS 165

Moon leads his girl to the top and disappears with her down the hall, to one of the rooms.

166 BACK TO SCENE 166

Feeny shakes off a shiver and downs his drink.

MAC
Well, that was him, by God -- and
he's worse than any ghost...
(beat)
They say he can't be killed.

CONTINUED

166 CONTINUED: 166

FEENY
I ain't fixin' to test it.

Feeny indicates to the bartender who refills his drink.

We play over the saloon patrons, most of whom have turned back to their drinks and good times. All react when they HEAR the girl SCREAMING. Hardesty starts to get up, but Creed pulls his gun.

CREED
Don't even think about it.

Instantly the screaming stops. A moment later:

167 MOON 167

reappears on the landing like an apparition, sheathing his knife as he descends. Moon exits the front without a word.

Hardesty races upstairs, concerned.

168 NEW ANGLE 168

Even Creed is relieved that Moon is gone. He drinks the shot he poured for Moon earlier.

A beat, then Hardesty slowly walks down the stairs. Everyone stares.

HARDESTY
He scalped her!

Off the horrified reactions, we:

RETURN TO PRESENT DAY

169 INT. HOSPITAL - TRIVETTE'S ROOM - NIGHT 169

Walker and Wade are still in Trivette's room when Alex and Erika rush in. Naturally Erika is frightened but what's surprising is how emotional and distraught Alex is. The two women react as they see Trivette.

ALEX
Oh my God!

Erika rushes to Trivette's bedside.

ERIKA
Jimmy!

CONTINUED

169 CONTINUED: 169

Erika leans over and hugs Trivette tightly -- a little too tight for the injured Ranger. As Erika pulls back she notices his face.

ERIKA
Are you okay?

TRIVETTE
(reassuring)
I'm fine.

ERIKA
You don't look fine.

As Erika takes Trivette's hand and sits next to him, the others give the couple some privacy and move into:

170 INT. HOSPITAL - CORRIDOR OUTSIDE TRIVETTE'S ROOM 170

Wade turns to Walker.

WADE
Walker, I'm gonna head home.

WALKER
Okay.

Wade looks at Alex, it's clear she's highly emotional and barely managing to control it. Wade gives her a warm, reassuring smile.

WADE
Take care, Alex. I'll see you soon.

Alex nods and manages a half-smile as Wade leaves. She immediately turns to her husband.

ALEX
Walker, I heard what's going on here. My God...I can't believe it started with C.D. Now Jensen and Smith.

WALKER
We'll get who's doing this, Alex.

ALEX
Or they will get you!

Alex is near tears as she pleads with Walker.

170 CONTINUED: 170

ALEX
We've got to leave. We have to get out of town.

WALKER
Look, Alex --

Before he can finish, she interrupts him.

ALEX
Don't 'look Alex' to me. Look at Jimmy! They almost killed your best friend. Only by the grace of God he's alive. I don't care what you say, we are leaving.

Suddenly Alex gasps, clutches her belly and screams.

WALKER
Alex...?

ALEX
(pained breath)
Something's wrong, Walker...

She screams again. Starts to shiver.

WALKER
Doctor...get a doctor!

Walker takes his wife in his arms and holds her tight. Off Walker, cradling his wife:

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

171 EXT. ST. MATTHEW'S HOSPITAL - (STOCK) - NIGHT 171

Establishing.

172 INT. ST. MATTHEW'S HOSPITAL - CORRIDOR/WAITING ROOM - DAY 172

Walker paces as he waits for news about Alex and the baby. DR. BRAY (40s) enters from the O.R. area and goes to Walker.

DR. BRAY
Ranger Walker?

WALKER
How is she, doctor?

DR. BRAY
We're going to have do an emergency Cesarean. I'll let you know as soon as we're finished.

Walker reacts as Doctor Bray hurries off. And off the depths of this moment, we go to:

173 INT. A ROOM - NIGHT 173

We are CLOSE ON A BULLET as it slips into the chamber of a high-powered rifle. Then:

174 A SCOPE 174

rises into view and settles into place -- right in front of the gunman's eye -- then turns to focus out a window.

175 SCOPE POV - THE DOORWAY TO A RESTAURANT 175

hovers in the crosshairs. RAIN falls. A moment later Sydney and Gage emerge. Gage holds an umbrella. The CAMERA PUSHES IN on them as...

GAGE
I'm really glad we talked, Syd.

SYDNEY
Me too.

GAGE
We're partners. Like you said, we can't let that other stuff get in the way.

CONTINUED

175 CONTINUED: 175

SYDNEY
I'm glad you agree.

An awkward moment of silence. Then Gage opens his arms. Sydney nods and moves to hug him when:

176 THE GUNMAN'S RIFLE 176

fires with a short, dull pop and:

177 THE BULLET 177

rockets through the air -- and slams into Gage's chest.

178 ANOTHER ANGLE - GAGE 178

looks down to his shirt, stunned to see his own blood. He steps back -- eyes wide as he looks up at Sydney.

GAGE
Syd...

179 ANOTHER ANGLE - ON GAGE - SLO MO 179

as he falls. Sydney rushes to him, screaming.

SYDNEY
Gage!

She catches him, drops to the ground, pulls her weapon and looks around for the source of the gunfire -- but there is only silence in the night. She looks back to Gage.

SYDNEY
Gage! No!

180 ON GAGE'S FACE 180

The image is eerie, slightly distorted. Gage's eyes are frozen in death. Rain pours down, punctuated by an occasional FLASH of lightning.

SYDNEY (O.C)
Don't die! Please!

But it's no use.

181 A HIGH ANGLE 181

captures the moment. Hold on her agony. Sydney, Gage, the rain...

CONTINUED

181 CONTINUED: 181

SYDNEY
Gaaaaaaaaaaaaaage!

Suddenly:

182 SYDNEY 182

bolts upright in bed, covered with the sweat of fear.

SYDNEY
No!

The ANGLE ADJUSTS to reveal we are:

183 INT. SYDNEY'S APARTMENT - BEDROOM - NIGHT 183

RAIN can be heard outside, along with distant THUNDER and lightning. Sydney is alone, as she looks around and gets her bearings. Her bedside clock reads 3 A.M. She picks up the phone and dials.

SYDNEY
(phone rings, then...)
Gage?

INTERCUT WITH:

184 INT. GAGE'S APARTMENT - BEDROOM - NIGHT 184

Gage turns on his light, still mostly asleep.

GAGE
Yeah?

SYDNEY
Gage...

Her relief is evident but now she's not quite sure what to say.

GAGE
What is it?

SYDNEY
Nothing...

GAGE
Syd, are you okay?

SYDNEY
...Yeah...I just wanted to be sure you were there.

CONTINUED

184 CONTINUED: 184

GAGE
Where else would I be at three in the morning?

That's a loaded question -- for another day.

SYDNEY
Well, have a good sleep.

She quickly hangs up, slightly embarrassed that a dream got her so shook up. Gage shakes his head and hangs up the phone.

GAGE
I was having a good sleep.

As he turns off the light, rolls over and goes back to sleep:

185 INT. ST. MATTHEW'S HOSPITAL - CORRIDOR OUTSIDE O.R. - DAY 185

Walker paces anxiously near the O.R. area. He's been here for a while when -- suddenly, a six-person team of doctors and nurses hustles past on the other side of the O.R. area doors.

186 WALKER'S POV - THROUGH THE GLASS 186

Three staffers push an incubator; the other three push a gurney with Alex. As Alex is wheeled toward the recovery room, Dr. Bray leaves the O.R.

187 IN THE CORRIDOR OUTSIDE O.R. 187

Dr. Bray joins Walker to give him an update.

WALKER
Doctor, how's my wife?

DR. BRAY
She's going to Recovery.

WALKER
What about the baby?

DR. BRAY
She's very critical.
(beat)
We'll do everything we can.

The doctor heads back down the hall -- leaving Walker standing there, alone.

188 INT. LAVOCAT'S LAIR - ON WALL - DAY 188

We PLAY OVER the pictures of the Rangers. Now the photos of Jensen, Smith and Trivette are also marked: "Deceased."

189 ON LAVOCAT 189

as he turns away from the gallery of Rangers. Lavocat's entire gang, including the eight mercs, is here.

LAVOCAT
Satisfying, isn't it?
(savoring)
Revenge -- a bite at a time.

CHASTAIN
Yeah, and I'm still hungry.

PUSH IN ON Lavocat's face, staring at the Rangers' photos as we:

FLASHBACK TO:

190 EXT. WOODED BLUFF - DAY 190

TIGHT ON Moon leaning against a tree, smoking a cheroot. ANGLE ADJUSTS to reveal he is sharpening his blade on a stone. His eyes are fixed on something in the distance.

191 MOON'S POV - THE COOPER RANCH HOUSE AND BARN 191

in a clearing across the valley.

192 BACK ON MOON 192

as his near-dead eyes study the home.

193 EXT. COOPER RANCH - CREEK - DAY 193

Cooper and Ol' Burt move a couple stray steers along the bank of a creek.

194 ANOTHER ANGLE - NEAR CREEK 194

Weaver and a few Circle-J cowhands, including Royster, come into view. When Weaver sees Cooper, he smiles.

WEAVER
Whatcha doin', old timers?

OL' BURT
(sneers)
Doggin' strays, greenhorn. You?

CONTINUED

194 CONTINUED: 194

Weaver ignores the old man. Focuses on Cooper.

WEAVER
I told you next time I saw you to be wearin' a gun.

COOPER
And I told you that would never happen.

Weaver laughs. Glances to his buddies.

WEAVER
Well, maybe I oughtta beat you into wearin' one.

COOPER
I wouldn't recommend it.

WEAVER
Is that a fact?

Weaver gets off his horse and strides toward Cooper. Ol' Burt rides up to face him.

OL' BURT
Listen, calfy -- you don't want no piece of Cooper.

WEAVER
But you're wrong, old man, I do want a piece of him.
(to Cooper)
Now you have two choices, Mr. Cooper. Either you're gonna put on a gun, or take a beatin' by me.

Cooper dismounts, moves toward Weaver, pulls his gloves tight.

COOPER
There is a third choice.

WEAVER
What's that...?

COOPER
You takin' a beating.

Cooper unleashes a lightning fast right which connects solidly with Weaver's jaw! The cowboy goes down in the muck, shakes his head, gets to his feet and charges.

195 VARIOUS ANGLES - FIGHT 195

Every time Weaver tries to land a punch, Cooper lands two! It is a short and one-sided fight, and Weaver is completely outmatched. Weaver is humiliated as Cooper knocks him down for the final time.

196 NEW ANGLE 196

Royster dismounts to help his compadre to his feet. Weaver wipes the blood off his mouth, struggles to his feet. He's enraged as he unbuckles Royster's gunbelt, rips it off him.

ROYSTER
Hey? What...?

Weaver spins, brandishes the gunbelt at Cooper:

WEAVER
Put it on!

Weaver throws the gunbelt to Cooper and:

197 ON THE BELT 197

as it flies through the air. What happens next is amazing.

198 FAST ANGLES 198

as Cooper catches the gun by the grip, grabbing it out of the holster, which goes flying. Cooper's first shot takes off Weaver's hat.

As Weaver is reaching for his gun, Cooper's second shot blows the holster off the gunbelt and half spins him around.

Shots three and four blow the rowels off his spurs.

Shots five and six destroy Weaver's fallen gun in its holster.

199 A WIDE SHOT 199

captures the stunning aftermath, as the cocky young gunfighter stands there, mouth agape -- his world clearly turned upside down. Royster gives an uneasy cough.

Cooper tosses the empty six-gun at Weaver's feet, then swings back into the saddle and rides off without comment.

Ol' Burt gives Weaver a look.

OL' BURT
Like I said, 'you don't want no piece of Cooper.'

CONTINUED

199 CONTINUED: 199

Then Ol' Burt rides off after Cooper, chuckling.

RETURN TO PRESENT DAY

200 INT. ST. MATTHEW'S HOSPITAL - ALEX'S ROOM - DAY 200

OPEN ON Walker, then PULL BACK to reveal he's at Alex's bedside. She rests in bed, hooked to an I.V., eyes closed. She looks weak and pale. Walker patiently waits and watches over his wife.

201 INT. RANGER WADE HARPER'S HOME - KITCHEN - DAY 201

Wade and Betsy Harper are in the kitchen in the midst of a mid-breakfast discussion. She's cooking eggs. He's only half-dressed for work and is pacing back and forth in front of the large kitchen windows.

WADE
Betsy, please --

BETSY
(cuts him off, firm)
I'm not going anywhere without you. Besides, you said they're only after Rangers, so if anyone should be leaving, it's you.

Wade is exasperated as he tries to reason with his wife.

WADE
Look, I'd just feel better if you stayed with your sister for a couple weeks.

BETSY
Well, I certainly wouldn't.

WADE
Damnit, Betsy, you're as stubborn as a mule.

BETSY
I'll take that as a compliment.

She smiles, then slides the eggs onto a plate and heads for her husband...

BETSY
I've been married to you for thirty-two years. I've been a Ranger's wife --

CONTINUED

201 CONTINUED: 201

SMASH! Glass shatters as a bullet explodes through the window and hits Betsy!

202 THE PLATE IN BETSY'S HAND 202

drops to the floor -- and shatters.

203 WADE 203

reacts as his wife collapses.

WADE

Betsy!

204 ANOTHER ANGLE 204

as gunfire begins to slam into the house all around him. Wade checks on his wife, but it's no use. Betsy is dead.

205 ON WADE 205

as he looks up with murder in his eyes. And as lead rockets through windows and walls, Wade races into:

206 THE BEDROOM 206

where his two guns have been laid out. He straps them on quickly and moves to head out the door -- then stops as he looks back to:

207 HIS RANGER STAR 207

resting on a desktop. Wade picks up the star and pins it on.

208 ANOTHER ANGLE 208

as he heads out the door, bullets whizzing all around him. He pauses once to glance out a window.

209 WADE'S POV - THE FRONT YARD 209

where Chastain and one of Lavocat's mercs stand by a jeep, blasting in his general direction with heavy weaponry.

210 BACK ON WADE 210

as he readies his guns, then strides for:

211 EXT. RANGER WADE HARPER'S HOME - FRONT DOOR - DAY 211

The door opens. Ranger Wade Harper bursts out, guns blazing at Chastain and the merc. But then:

212 TWO MORE MERCS 212

open up on Wade from the bushes. Gun muzzles flash and:

213 THE GRIM SLAUGHTER 213

is on -- but it's not just for the Ranger. In fact, Wade Harper turns out to be a killing machine! Fingers working his triggers, he drops two mercs in a hailstorm of vengeance -- this in spite of his own body being hit over and over.

For a brief moment, it seems Harper is immortal as he absorbs shot after shot and still keeps firing. Chastain looks a little worried, even. Then Wade runs out of bullets.

214 ON HIS TRIGGERS 214

clicking as they continue to pull without lead.

215 ON HIS BODY 215

as it rocks from the infusion of metal.

216 WIDE ANGLE 216

as he drops in the street -- still holding his guns.

Chastain and the remaining merc pile their dead comrades into the jeep and speed out of there, as we HOLD ON the image of Wade Harper -- a Ranger until the very end.

CAMERA TILTS up to the sky, as DISTANT SIRENS approach and:

FLASHBACK TO:

217 EXT. COOPER'S RANCH - DAY - OPEN ON SMOKING CHIMNEY 217

Then WIDEN: Everything seems tranquil. Althea's hanging wash off in the distance, the baby in a basket by her side. Ol' Burt finishes hitching up the buckboard as Cooper exits the house. Cooper waves to Althea and the baby, then approaches Ol' Burt.

OL' BURT
You're all set, Coop.

COOPER
Thanks, Burt.

OL' BURT
Don't forget to fetch my chaw now.

COOPER
Do I ever forget your chaw?

CONTINUED

217 CONTINUED: 217

OL' BURT
Nope, but that's 'cuz I remind you every time. And don't let Earl sell you seed fulla mealy bugs like last time. He'll have me to deal with if he does.

COOPER
I know he doesn't want that.

Cooper climbs into the buckboard.

OL' BURT
Don't be shy about openin' the bag and reachin' into the middle, we need to get that south pasture seeded by next week, an we's...

COOPER
...planting seeds, not bugs, I know.
(beat)
Stay close to the house while I'm gone, Burt. Keep an eye on things.

OL' BURT
You can count on me, Coop.

Cooper nods, clucks the horse and the buckboard pulls out. Then Ol' Burt calls after it:

OL' BURT
An' don't forget my chaw!

218 A WOODED BLUFF 218

CLOSE ON MOON'S FACE as he watches the Cooper ranch. His stare is so intense and focused, it's spooky.

219 MOON'S POV 219

Cooper's buckboard disappears around the bend. Ol' Burt works near the barn. Althea, having hung all the laundry, picks up the baby and heads inside.

220 MOON 220

smiles. On him, it's a frightening sight -- made all the scarier as we PULL BACK and see Moon is holding the prostitute's bloody scalp in his hand! As he compulsively strokes the blonde hair, we:

FADE OUT.

END OF ACT FIVE

ACT SIX

FADE IN:

221 INT. HOSPITAL - ALEX'S ROOM - LATE AT NIGHT 221

Alex's room is darkened and the sounds are muted, just the OCCASIONAL BEEP of her monitors breaks the quiet.

Alex, pale and weak, sleeps fitfully. Walker has pulled a chair by her bed -- and he's fallen asleep, his head resting on her.

Suddenly, Walker awakens, his keen instincts alerting him to a change in the room. He checks Alex but she's still asleep. He looks around the room -- aware that something unusual is going on. He looks to:

222 ANGLE - THE DOORWAY 222

All's quiet and nothing seems out of the ordinary -- still Walker moves into the corridor to investigate.

223 THE HOSPITAL CORRIDOR 223

is completely empty -- the lights are slightly dim and sound seems strangely muted. Walker looks around and sees:

224 WALKER'S POV - DOWN THE CORRIDOR 224

Bright light shines out from beneath a doorway down the hall.

225 WALKER 225

moves down the hall toward the glow, looking over as he passes:

226 A NURSES STATION 226

which is curiously deserted. It doesn't look like anyone's been here all night.

227 WALKER 227

keeps moving through the empty corridor. He looks around, concerned. Obviously patients would be sleeping at this hour but there's no sign of an orderly, a nurse or a doctor.

228 ANOTHER NURSES STATION 228

is just as deserted as the first one.

229 WALKER 229

moves through the seemingly endless corridor until he reaches:

230 THE NEO-NATAL ICU 230

Closed vertical shades are lowered across the observation window but an incredibly bright light shines from between the slats. More light escapes beneath the door. It all has an otherworldly glow.

231 WALKER 231

reaches for the door handle and opens the door. A blazing light floods the hallway. Walker steps into:

232 INT. NEO-NATAL ICU 232

The light is almost blinding in its intensity. It's as if Walker has stepped into the sky! It takes a moment for Walker's eyes to adjust, but then he sees:

233 WALKER'S POV - THE LIGHT 233

actually radiates from an ANGEL! It's a WONDER OF LIGHT AND SERENITY. Clouds seem to float all around the Angel, even underneath its feet.

234 NEW ANGLE - THE NEO-NATAL ICU 234

Walker reacts as he notices the Angel hovers over the Walker baby! The Angel reaches out and gently touches the wee wisp's forehead. Walker is stunned but then it all gets A LOT STRANGER as:

235 EXT./INT. WALKER'S RANCH - STYLIZED <u>FLASH</u> <u>FORWARD</u> ANGLES 235

THE FOLLOWING SHOULD SEEM LIKE ONE CONTINUOUS SHOT:

A. FRONT YARD: Walker smiles as he watches Alex push the swing for a cute and giggling THREE-YEAR-OLD GIRL. She hops off the swing, grabs her teddy bear and runs toward the house.

As she bounds up the steps, we:

B. Are just inside the front door as it bursts open and the GIRL runs in -- except now SHE IS EIGHT YEAR OLD, carrying a doll and full of even more pep as she runs up the stairs, throws open her bedroom door and:

C. She is NOW 12 as she enters her room, carrying a book! The decor includes a next generation computer and several equine trophies. She puts the book down, grabs a guitar, then heads back out the door, and as she:

CONTINUED

235 CONTINUED: 235

D. Exits her bedroom, now carrying an elegantly wrapped gift, she is a BEAUTIFUL YOUNG WOMAN OF EIGHTEEN! She reacts with surprise as we FOLLOW her downstairs to REVEAL:

Walker, Alex, Trivette, Gage and Sydney -- all eighteen years older -- singing 'Happy Birthday' (MOS) as she sees a cake ablaze with eighteen candles! She hugs Walker and Alex, who are so proud of her, then flashes that beautiful Walker/Cahill smile at the others.

She moves to the cake and we PUSH IN ON the burning candles. She blows them out and, as SMOKE FILLS OUR FRAME, we:

END FLASH FORWARD:

236 INT. HOSPITAL - ALEX'S ROOM - LATE AT NIGHT 236

With a start, Walker suddenly wakes up to find himself still in the chair by Alex's bed, his head resting on her. He sits up and smiles, knowing the Holy Spirit touched him. Alex is suddenly awake and full of anxiety.

ALEX
Walker, our baby...how is our baby?

WALKER
Our baby is going to be fine, Alex.

ALEX
Oh, thank God.

Walker takes a moment and looks into her eyes. He smiles.

WALKER
Yes... Thank God.

At that moment, Dr. Bray rushes in, a broad smile on his face.

DR. BRAY
I just want to let you know your baby's stable.

Walker smiles.

WALKER
Yeah, we know.

Dr. Bray looks quizzically at the couple, then leaves. Walker and Alex smile at each other and off their joy:

DISSOLVE TO:

237 INT. HOSPITAL - TRIVETTE'S ROOM - DAY 237

Trivette's getting ready to leave the hospital. He has a cast on his wrist and is a bit sore, but otherwise he's doing fine. Erika enters, her face serious. She gives him a light kiss on the cheek.

ERIKA
How are you feeling?

TRIVETTE
Much better.
(beat)
You heard the good news about Alex and the baby?
(off Erika's nod)
The doctor said they expect a full recovery and normal development.

ERIKA
That's great.
(beat, serious)
With everything that's been going on, we haven't had much time together. I think we need to talk.

Trivette nods, sure he knows where this is going.

TRIVETTE
You don't have to say it. And I don't blame you. I know you're probably wishing I was a dentist or something.

Erika shakes her head.

ERIKA
Jimmy --

Trivette cuts her off.

TRIVETTE
No really, I understand what you're feeling. And you've hung in longer than most.

ERIKA
Jimmy --

TRIVETTE
I hoped maybe we'd...that you'd ride the river with me, but --

Erika puts up her hand to silence him.

CONTINUED

237 CONTINUED: 237

ERIKA
Will you shut up for a minute? I'm trying to tell you I want to marry you as soon as possible.

Trivette is stunned.

TRIVETTE
You do?

She nods.

ERIKA
If you do...I do.

Without a second's hesitation:

TRIVETTE
I do!

And as he pulls her into a passionate kiss with his one good arm, we:

FLASHBACK TO:

238 EXT. RIO BRAZOS - DAY 238

We can HEAR Opal Starling singing a LOVE BALLAD of the period, accompanied by Hardesty's honky-tonk PIANO. Two of Creed's hardcases lounge around out front. Their eyes fix upon:

239 HAYES COOPER 239

driving his buckboard this way. Cooper's eyes instinctively sweep the hardcases as he passes the Red Ox Saloon.

Cooper steers over to the 'Rio Brazos Feed & Seed', jumps down, hitches the team and enters.

240 INT. RED OX SALOON - DAY 240

Opal finishes her song, accompanied by Hardesty on piano. Their audience -- Groat, Ace and a number of other heavies -- is mostly unappreciative and unimpressed.

Opal shrugs. Hardesty gives her a reassuring smile, then pushes back from the piano.

241 AT THE CARD TABLE 241

Two of the heavies fold their cards, leaving Groat and Ace. Groat lays down three aces, prepared to sweep the pot.

CONTINUED

241 CONTINUED: 241

Ace slaps down his cards -- full house, queens over eights.

GROAT
Damn it!

Groat slams his fist on the table as he stands.

242 PAST HARDESTY 242

moving by Groat on the way out. Groat grabs Hardesty, spinning him around.

GROAT
Get back over there and play something...

Groat shoves Hardesty back. A beat and Hardesty starts to walk past Groat again, ignoring the order. Groat grabs Hardesty again.

GROAT
I told you to play the piano!

Hardesty breaks away.

HARDESTY
Don't touch me.

Groat stands there, disbelieving. Then he nails Hardesty with a sledge hammer right, which sends him reeling back and:

243 EXT. RED OX SALOON - WINDOW - DAY 243

Hardesty crashes through the glass on the fly. He struggles to his feet as Groat steps to the broken window.

Abruptly, Hardesty crunches a fist into Groat's face, sending him back inside. Hardesty steps off the boardwalk and into the street, walking away, putting the madness behind him until:

244 THE BATWINGS 244

bang open! A bloodied Groat with Ace, Otis and three other heavies pour out of the saloon and, joined by the hardcases already out front, they run into the street and grab Hardesty!

245 SERIES OF FIGHT ANGLES 245

Hardesty puts up an impressive battle, considering the odds, but eventually the heavies get the upper hand. They pummel Hardesty relentlessly with punches and kicks.

246 ANGLE - COOPER 246

He steps out of the feed store with a heavy sack over one shoulder, reacts to the melee. Cooper tosses the sack in the buckboard and starts toward:

247 NEW ANGLE - FIGHT 247

Cooper pushes through, places himself between the heavies and Hardesty and punches Ace without warning.

Cooper offers his hand and Hardesty takes it, coming painfully to his feet. The heavies close in on them and the fight begins anew, Cooper and Hardesty fighting back to back. Meanwhile:

248 JUD WEAVER 248

checks out the battle as he rides up to the Red Ox and dismounts. Weaver starts toward the batwings, but glances over his shoulder -- wanting to ignore the fight, battling the impulse to join in. Then he reaches a decision.

249 NEW ANGLE 249

Weaver marches over to one of the desperadoes, flattens him, then wades into the melee!

250 FAVORING COOPER 250

Cooper faces up against Otis and punches him. Nothing. Cooper slugs Otis again. All he gets is a grin from Otis. With few options left, Cooper doubles him up with a low blow, then a vicious uppercut sends the giant crashing to the ground!

251 VARIOUS ANGLES - FIGHT 251

Cooper, Weaver and Hardesty fight together. Soon, Groat, Ace and the rest of the heavies are laid out in the dust.

Cooper, Weaver and Hardesty are breathing hard.

CREED (O.C.)
Hayes Cooper!

Cooper spins to see:

252 CREED 252

at the end of the boardwalk, gun drawn.

253 NEW ANGLE 253

Cooper and Hardesty are unarmed, but Weaver's hand inches toward his rig:

CREED
Stay out of this, or you'll die alongside Cooper.

Weaver's hand stops. Creed and Cooper lock eyes loaded with dark history.

CREED
I told you this day would come.

Creed raises his hogleg and aims at Cooper's head. Creed is about to pull the trigger, when:

SHERIFF RIVERS (O.C.)
Drop it!

254 NEW ANGLE REVEALS 254

Sheriff Rivers and two deputies closing in, each carrying a wicked-looking scatter gun. Creed and his recovering bunch react -- they are in no position to argue.

CREED
If you know what's good for you, Sheriff, you'll stay out of it.

GOT SHERIFF RIVERS
You ~~have~~ one minute to get out of Rio Brazos or I'm gonna throw the ~~whole~~ lot of you in jail.

The hardcases look to Creed for an answer. Creed moves to his horse.

Grumbling, the men pick themselves out of the dust, swap glares with Cooper, Weaver and Hardesty as they cross to hitching posts to swing into saddles. Cooper, Hardesty, Weaver and Sheriff Rivers watch them all ride out.

255 ANGLE - OPAL 255

looking through the batwings.

OPAL
Good riddance...

256 BACK TO COOPER & CO. 256

Cooper turns to the Sheriff.

CONTINUED

256 CONTINUED: 256

COOPER
Thanks, Sheriff. But don't be surprised if they come back.

SHERIFF RIVERS
I'll be ready for 'em.

Cooper looks at Weaver.

COOPER
Thanks for joining in. I didn't expect it.

WEAVER
(smiles)
Neither did I.

As Cooper heads back across the street toward his buckboard, we go to:

257 EXT. WOODED HILL OVER LOOKING RIO BRAZOS - DAY 257

Moon is angry as the Creed bunch labors up the steep hill to finally rein up in front of him.

MOON
So, the Sheriff chased you out of town?

CREED
Only because they had those scatterguns on us.
(beat)
Now, I'm going back to kill him.

MOON
Stay where you are.

Moon crosses to his horse, grabs his huge rifle and aims.

258 NEW ANGLE - OVER MOON'S SHOULDER 258

Over his sights, postage stamp small, is the town of Rio Brazos.

259 EXT. RIO BRAZOS - DAY - SHERIFF RIVERS 259

exits his office and receives the congratulations of many as he heads up the street toward the church. His two deputies are with him:

CONTINUED

259 CONTINUED: 259

SHERIFF RIVERS
Gooderham, take the east trail, keep your eyes open. Holland, I want you up on the roof of...

AND

Which is the last word he ever speaks as his chest explodes and the impact kicks him crashing to the ground ten feet behind the stunned deputies.

They swap incredulous looks, then react to the distant POP! Just then one of them is slammed back out of shot, then the other! Both mortally wounded!

Townspeople stand paralyzed witnesses as the distant POP-POP reaches their ears.

260 EXT. WOODED HILL OVERLOOKING RIO BRAZOS - DAY 260

Moon climbs into his saddle, scathes his group with eyes cold as the pits of hell.

MOON
Now go get back to town and be ready. Cooper will be coming back, wearing a gun.

Moon rides off through the trees, pushing his horse hard. Creed and the men swap looks, then wheel their mounts and head back down the hill toward Rio Brazos.

261 EXT. RIO BRAZOS - DAY 261

Screaming townspeople are running about, nobody knows what to do. The one thing they know not to do is get anywhere near that section of street where the three bodies are sprawled. Then, to add to their nightmare:

262 HERE COMES THE CREED BUNCH AGAIN! 262

Galloping into town, whooping and hollering, sending even the staunchest citizen scurrying for cover!

263 NEW ANGLE 263

as the gang of marauders rein up in a circle around the bodies. Creed dismounts, looks at Sheriff Rivers. He reaches down and removes the badge from his jacket and, as he is pinning it on his own vest, announces to the town:

CREED
Rio Brazos has a new Sheriff!

CONTINUED

263 CONTINUED: 263

Otis leaps off his horse, shouting:

OTIS
I wanna be a deputy!

Otis rips the badge off the nearest dead deputy as the rest of the gang dismounts.

Off the townspeoples' horrified reactions:

FADE OUT.

END OF ACT SIX

ACT SEVEN

FADE IN:

264 EXT. LOUSY SECTION OF TOWN - DAY 264

To establish we are back in the present.

265 EXT. RED-LIGHT DISTRICT - DAY 265

Working girls -- in various states of undress -- walk the street, waving and beckoning to cars that slowly cruise past. Among the cars is:

266 DOLLARHIDE'S MUSTANG 266

rumbling down the street like a beast of prey.

267 DOLLARHIDE 267

sits behind the wheel, eyeing the talent out his window. Soon he sees what he wants and pulls to the curb.

268 ANOTHER ANGLE 268

as a hooker in red leather approaches Dollarhide's window and leans in. Drums her long nails on his door. Without a word, he motions her into the car. Together, they drive off.

269 EXT. MOTEL - DAY 269

A motel off the beaten track, though well-occupied. Dollarhide exits the front office with a set of keys, throws an arm around the waiting Red Leather Girl, and opens one of the room doors and slips inside. She squeals.

As she does, the CAMERA PULLS BACK to reveal all of this has been witnessed by:

270 A D.P.S. OFFICER 270

who's just pulled up in his car, across the street. He stares at the closed motel room door a beat, then looks to a set of photos taped to his dash. <u>One of the photos is of Dollarhide</u>. The officer's eyes go wide. He's on his radio in no time...

D.P.S. OFFICER
Dispatch -- get me the Rangers!

271 INT. RANGER H.Q. - DAY 271

The hectic pace in H.Q. continues. Walker's phone RINGS. He grabs it. Trivette looks over...

CONTINUED

271 CONTINUED: 271

WALKER
Walker.
(listens)
All right.
(listens)
No, I don't want to arouse his suspicion. Have your units back off. We'll take it from here.

Walker hangs up the phone. Looks to his partner.

WALKER
D.P.S. has Dollarhide spotted at a motel outside of Greenville.

And as they head out:

DISSOLVE TO:

272 EXT. MOTEL - DAY 272

Later in the day. All is peace and quiet until:

273 DOLLARHIDE 273

bursts out of the motel room, buckling his pants. He's got a wicked red scratch on his face -- right by his smile. He gets into his car and speeds off. As he does CAMERA PANS UP TO:

274 THE SKY 274

where a Ranger chopper follows Dollarhide's movement.

275 INT. RANGER CHOPPER - MOVING - DAY 275

Walker trails Dollarhide's Mustang as it moves through the traffic below, speaking into a Ranger headset as he goes...

WALKER
All right. Dollarhide's heading west, toward Fort Worth.

INTERCUT WITH:

276 INT. RANGER RIG - DAY - CLOSE ON TRIVETTE 276

parked in the vehicle, on the radio with Walker...

TRIVETTE
He's heading west. Roger that, Walker.

CONTINUED

276 CONTINUED: 276

WALKER (RADIO)
And now he's going south...

277 EXT. FORT WORTH ROADS - HELICOPTER VIEW - DAY 277

as Dollarhide works through the local streets like a rat works through a maze. Walker continues the narration...

WALKER (V.O.)
...Going west again. It looks like he's heading into the old meat-packing district.

Just then, Dollarhide approaches Lavocat's compound. He pulls his car inside, disappearing from sight.

278 WALKER 278

focuses on this. Then...

WALKER
(into radio)
He just entered the plant on the corner of First and Grosser.

279 WITH TRIVETTE 279

He nods and glances into his rear-view mirror.

TRIVETTE
(into radio)
We're on it.

Trivette hangs up the radio and starts his rig, to reveal:

280 EXT. COURTHOUSE - DAY - A LINE OF SIX RANGER RIGS 280

ready to roll. Each has its top lights flashing and two Rangers inside, including Trivette, Sydney and Gage. With Trivette and another Ranger at the lead, the rigs race onto the street and roar down the road.

281 CLOSE ON THE WHEELS 281

as they speed past in rapid single-file. Off this:

FLASHBACK TO:

282 EXT. COUNTRY ROAD - DAY - WAGON WHEELS 282

spin as Cooper drives the buckboard back from town.

283 ANOTHER ANGLE 283

As he suddenly slows, spotting something up ahead.

284 COOPER'S POV - SMOKE 284

rises over the treeline in the direction of his home.

285 COOPER 285

reacts to the sight. Instantly, he cracks the reins to spur his horse on fast. And as they tear off:

286 EXT. COOPER RANCH - DAY 286

The Cooper ranch house is burning down! Smoke and flames pour from the windows and doorway, as:

287 COOPER 287

races up in his buckboard, leaps down and runs for the house.

COOPER
Althea!

The flames from the inferno stop him from getting any closer.

288 COOPER'S POV - THE RANCH HOUSE 288

roars with the fire. On the porch, flames lick the baby's rocking cradle and, right in front of the house, a tangled mass of blond hair, covered with red, sits in the dirt -- it looks like Althea's scalp!

289 PLAY COOPER'S REACTION 289

as the shock of this image strikes him to his very core. He staggers back, speechless. Then turns to see:

290 COOPER'S POV - THE CORRAL 290

where Burt has been nailed to the wooden posts, Christlike. A knife has been stuck in the dead man's chest.

291 ANOTHER ANGLE 291

as Cooper approaches the body of his friend. Looks to the knife in him. The blade has been stuck through a piece of parchment. Cooper removes the knife and looks at the note.

292 COOPER'S POV - THE NOTE 292

has been scrawled in simple letters:

CONTINUED

292 CONTINUED: 292

"I'LL BE WAITING FOR YOU IN TOWN.

-MOON."

293 COOPER 293

stares at the message for a long moment. Something dark inside him shifts. Changes. He looks up with new eyes. He turns and heads for the barn.

294 INT. COOPER'S BARN - DAY - AN OLD WOODEN TRUNK 294

thumps out from the shadows and into the light.

295 ANOTHER ANGLE 295

as Cooper methodically opens the trunk to reveal his old folded buckskins, his two guns, his belt and his knife.

296 CLOSE ON THE WEAPONS 296

as Cooper lifts one of the guns and spins the barrel. The CHATTER is like that of a rattlesnake preparing to strike. And as the SOUND carries over:

297 EXT. COOPER'S BARN - DAY 297

Hayes Cooper walks out of the barn, leading his horse, loaded for bear. He's got his buckskins on. Draw holster hung low. Side gun stuck in a belt. Knife in his boot.

He turns to his ranch house:

298 COOPER'S POV - THE RANCH HOUSE 298

starts to crumble and collapse under its own burning weight.

299 COOPER 299

looks at the house for a long moment. Climbs onto his horse. He rides off. HOLD ON THIS IMAGE, then:

FADE OUT.

END OF ACT SEVEN

ACT EIGHT

FADE IN:

300 EXT. RIO BRAZOS - HOTEL - DAY 300

"Sheriff" Creed, Otis, Groat, Ace and the seven other desperadoes sit and wait. Otis looks on-edge.

OTIS
I wish he would hurry and show up.

GROAT
I bet he doesn't even show up.

Ace looks off, then...

ACE
I'll take that bet.

Ace points down the street. And all turn to see:

301 HAYES COOPER 301

at the far end of the street, riding slowly. He passes by the church, then reins up at the blacksmith shop.

302 ANGLE - FAVORING CREED 302

He smiles thinly, spits.

CREED
'Bout time.

The men around him pull weapons, check loads.

303 QUICK ANGLE AT THE RED OX SALOON 303

Hardesty and Weaver look out over the batwings.

304 COOPER 304

dismounts, hitches his horse. He looks the length of the street, to the Creed bunch down in front of the hotel.

305 INTERCUT CREED 305

as he and the others eagerly fan out in the street.

306 QUICK ANGLES 306

all over town, as people react to what's about to happen and run for cover. As they do:

307 HARDESTY 307

turns from the batwings and goes off into the saloon.

308 THE CLASSIC SHOWDOWN WALK 308

now begins: Cooper, alone, walking from one end...Creed's Army of Death from the other.

309 WITH COOPER 309

eyes straight ahead, he marches up the street as:

310 INT. THE RED OX SALOON - DAY 310

Weaver still looks over the batwings, measuring the action outside, thinking. Hardesty returns to stand beside him. Weaver notices he is now carrying that sawed-off shotgun. They trade meaningful looks, then:

WEAVER
What the hell.

311 EXT. RIO BRAZOS - MAIN STREET - DAY 311

Cooper continues his walk and, as he's passing the Red Ox, Hardesty and Weaver step off the boardwalk, onto the street and fall in on either side if him.

312 CLOSE ANGLE 312

as the three men continue walking and:

313 CREED AND THE OTHERS 313

see what's happened -- and maintain their march.

314 ANOTHER ANGLE 314

the two groups close in on one another. Twenty-five yards... Twenty...

315 WITH THE CREED BUNCH 315

as Ace's hand hangs like a claw over the butt of his hogleg. Finally he can take it no more and:

316 ACE 316

draws his gun and:

317 COOPER 317

draws, fires!

318 ACE 318

is blown off his feet and is dead before he hits the ground. And with that:

319 THE GUNFIGHT 319

explodes to life! AMAZING GUNFIGHT ACTION TO BE CHOREOGRAPHED per location. Freely INTERCUTTING between:

320 HARDESTY 320

battling Groat and three gunmen. It's payback time! Hardesty doles out the bill with interest using his shotgun, even as:

321 HARDESTY'S LEG 321

catches a shot that briefly buckles him, but:

322 HARDESTY 322

keeps blasting -- and one by one his enemies fall.

323 WEAVER 323

swaps lead with Otis and another two killers in and around store fronts. We play Weaver's lightning fast moves as the two henchmen go down easy. Otis is harder to take out.

324 WEAVER'S SHOULDER 324

gets creased by a bullet, but that only makes Weaver pick up the speed.

325 WEAVER 325

finally uses a combination of fists, feet and lead to bring Otis down. The beast dies spectacularly. But then:

326 ANOTHER HENCHMAN 326

appears on the rooftop aiming for Weaver.

327 WEAVER 327

spots him at the last second, spins and shoots.

328 THE GUNMAN 328

tumbles off the roof in a spectacular HIGH FALL and lands in the dirt. And as he does:

329 COOPER 329

takes on Creed and the remaining henchmen in the MOTHER OF ALL GUNFIGHTS, hot lead ripping back and forth.

330 ON COOPER'S GUNS 330

as he unloads his holster gun at one man, then grabs his side shooter to blast a henchman coming from the opposite direction!

331 ACTION ANGLES 331

capture this amazing display of dexterity and lethal accuracy, until Cooper's second gun is out of bullets, too:

332 CREED 332

hears Cooper's hammer click on empty and tries to rush our hero, blasting like mad as he goes. But in that moment:

333 COOPER 333

tosses his side-shooter away -- a distraction! -- then dives out of the way, pulls his holster gun and fires! He had one shot left and it's all for Creed.

334 CREED 334

eats the bullet -- and collapses in the street, dead.

335 THE AFTER-FIGHT ANGLES 335

happen fast, as Weaver and Hardesty share satisfied looks. Townspeople begin to emerge. Opal glances to Weaver with a smile.

But Cooper's not resting yet.

COOPER
(yells)
Moon!

A deathly silent beat, then...

MOON (O.S.)
In the barn, Cooper! I knew they couldn't take you!

336 NEW ANGLE - COOPER 336

walks toward the town barn, reloading his gun. As he does:

337 HARDESTY AND WEAVER 337

step up beside him, walking in step.

338 ANOTHER ANGLE 338

as the three men walk, but...

COOPER
No. This is between him and me.

Hardesty and Weaver slow, letting Cooper continue on his own.

339 EXT. BARN - DAY 339

Cooper walks to the barn with his gun in his hand. As he gets closer he sees:

340 ALTHEA 340

sitting inside, her arms and neck tied to a post. The baby's in her lap. She sees Cooper and her eyes go wide -- but she can't say anything because of a gag in her mouth.

341 COOPER 341

can't believe he's seeing them.

COOPER
Althea!

342 INT. THE BARN - DAY 342

Cooper rushes inside, heading for his family -- just as he's about to reach them:

343 MOON 343

suddenly flies down from the rafters with a hideous Comanche scream and tackles Cooper to the floor!

344 COOPER'S GUN 344

skids across the dirt, out of reach as:

345 THE FIGHT 345

is on! Moon's knife flashes inches away from Cooper's eyes. Cooper backs away -- and then pulls his own buckskin knife.

346 ACTION ANGLES 346

as the two men struggle with the blades.

347 MOON 347

seems a man possessed as he attacks our hero with a fury bordering on insanity.

348 COOPER 348

is cool as winter as he matches each of Moon's moves.

349 HORSES IN THE BARN 349

react, eyes going wide as they shy from the melee.

350 ALTHEA 350

watches her husband battle, helpless to do or say anything.

351 SHOCK ANGLE 351

as Moon suddenly lunges at Althea to distract Cooper.

352 COOPER 352

is too fast and sends the man reeling. And as the fight continues:

353 EXT. THE BARN - DAY 353

Townspeople -- including Hardesty, Weaver, Opal and others -- listen and react to the SOUND OF THE battle inside.

354 INT. THE BARN - DAY - THE FIGHT 354

builds to a climax. With a sudden move, it looks like Moon will get the better of our hero. He has Cooper on his back -- and pushes his blade down toward Cooper's chest, closer, closer, when:

355 STUNT ANGLE 355

Cooper abruptly spins, flips Moon into the air and:

356 CLOSE ON COOPER'S KNIFE 356

He stabs Moon in the chest, mid-flight!

357 ANOTHER ANGLE 357

as Moon hits the dirt on his back, Cooper's knife sticking from his chest. A beat.

Winded, Cooper turns for his wife.

358 ANGLE WITH ALTHEA 358

as Cooper rushes up to her, quickly removes the gag from her mouth and undoes the rope around her hands.

COOPER
Althea...

The two are so focused on each other they fail to notice, there in the background, Moon's figure rising back up!

ALTHEA
(spots Moon)
Cooper!

359 COOPER 359

spins to see his worst nightmare come back to life.

360 COOPER'S POV - MOON 360

stands to his full height with his eyes fixed on Cooper. Slowly, painfully he removes the knife from his chest.

361 HORROR ANGLES 361

as Moon brandishes both blades at Cooper -- and advances.

MOON
I told you...you can't kill me.

He steps toward Cooper like the Walking Dead and:

362 COOPER 362

spots his gun on the ground, grabs it -- and rapid-fires six slugs into the man.

363 ACTION ANGLES 363

as Moon feels every shot like it was the first time, rocking and flailing backwards until he drops down, lifeless.

This time, for good.

COOPER
Bet me.

Off Cooper's look:

364 EXT. THE BARN - DAY 364

Cooper slowly emerges with his arm around Althea, who's holding their baby.

CONTINUED

364 CONTINUED: 364

Behind them, in a shaft of light, is Moon Lavocat's body.

365 WIDE SHOT 365

as the townspeople react with silent awe and amazement, parting like the Red Sea as Cooper pushes past them, heading for Main Street:

366 EXT. RIO BRAZOS - MAIN STREET - DAY 366

The bodies of Creed, Otis, Groat, Ace and all the others lay where they fell about the town.

367 COOPER 367

approaches and takes the Sheriff's star from Creed's chest.

368 ANOTHER ANGLE 368

as he stands and turns to his wife.

COOPER
I'm a lawman, Althea.
(beat)
I guess I'll always be one.

Cooper puts the star on his chest.

ALTHEA
I'm happy with that, Cooper.

Cooper nods, then looks up to see the townspeople have circled around them: Hardesty, Weaver, Opal and others.

Cooper looks to Weaver, then over to the fallen Otis.

369 ANOTHER ANGLE 369

as Cooper takes the deputy badge from Otis's shirt, then turns to the young gunslinger.

370 PLAY THE LOOKS 370

between Cooper and Weaver, then:

371 ANOTHER ANGLE 371

as Cooper tosses Weaver the deputy's badge.

372 WEAVER 372

catches it. Looks at it, considering. Then he smiles and puts the badge on.

373 A WIDE ANGLE 373

as everyone CHEERS -- Hardesty, Opal, Feeny, Mac, etc. -- and as they do, Cooper takes Althea and the baby in his arms.

374 A CRANE SHOT 374

captures this final moment. The town of Rio Brazos with their new Sheriff and his family. Off this great image:

RETURN TO PRESENT DAY

375 EXT. LAVOCAT'S COMPOUND - DAY 375

Silence, then Dollarhide's Mustang leaps across the railroad tracks, roars up and parks. As he does, we may note the six remaining mercs in elevated positions around the compound and the chopper nearby, covered with a cammo-net.

But not Dollarhide.

376 DOLLARHIDE 376

gets out, still jazzed by his tawdry sexual encounter as he swaggers toward the stairs to the hideout.

377 INT. LAVOCAT'S LAIR - DAY 377

Dollarhide enters. His cheesy smile vanishes suddenly as his feet are knocked out from under him by a footsweep -- Lavocat's knee is in his chest and a knife is to his throat!

378 CLOSE ANGLE 378

on the two men. Lavocat's so pissed there's almost fire in his dead white eye! Chastain, Graves and Shilts look on.

LAVOCAT
Where the hell have you been?

Dollarhide starts to answer but...

LAVOCAT
Don't answer! You reek of where you've been! You idiot! This is exactly how Walker busted us last time!

CONTINUED

378 CONTINUED: 378

DOLLARHIDE
Hey! No sweat! Nobody saw me!

LAVOCAT
(furious glare)
I oughtta kill you.

Lavocat lifts his knife -- and jams it into the floor by Dollarhide's head.

379 ANOTHER ANGLE 379

as Lavocat pushes off of the lummox, grabs his super-scoped .50 caliber rifle and runs to the windows.

Dollarhide and the others swap strained looks as Lavocat hurries from window to window, searching the sky. Then he stops and reacts to:

380 EXT. SKY - DAY - THE RANGER CHOPPER 380

is a speck in the distance, but clearly vectoring this way! INTERCUT its rapid approach with:

381 INT. LAVOCAT'S LAIR - DAY - ON LAVOCAT 381

cursing under his breath as he snaps the scoped rifle to his cheek. A moment of sighting in, then:

382 LAVOCAT'S SCOPED POV - THE CHOPPER 382

at first FUZZY, then CRISPING to SEE Walker aiming a scoped .50 caliber rifle right back at Lavocat's LENS!

383 INTERCUT JUMP CUTS 383

BETWEEN BOTH SCOPES and...their eyes. There is an eternity of hate between these arch rivals looking at each other, then:

384 INSERTS - TWO DIFFERENT FINGERS 384

squeezing two different triggers.

385 IMPACT INTERCUT - WALKER 385

fires first! Lavocat reacts as:

386 TIGHT ON .50MM SLUG 386

coming right at CAMERA!

387 LAVOCAT 387

snaps his head aside as:

388 THE SLUG 388

hits his scope dead center! The impact rips the rifle from Lavocat's hands! Would have gone right through his eye.

389 WIDER ANGLE - FAVORING LAVOCAT 389

as he turns to his men. They're already on the move, loading up for the war that's about to come as:

390 EXT. LAVOCAT'S COMPOUND - DAY - QUICK CUTS 390

The six Ranger vehicles roar in and slide to a stop.

391 THE TWELVE RANGERS 391

including Trivette, Sydney and Gage -- leap out and dive for cover. They are instantly under heavy fire coming from the mercs on high floors and rooftops.

392 ON THE COMPOUND 392

Hot lead thunders from the mercs' elevated positions -- then from second and third floor windows as Dollarhide, Chastain, Graves and Shilts get into position and open up.

It is an awesome display of firepower.

393 ON THE RANGERS 393

as they slowly fan out, tactically inching forward, returning the gunblasts all the way.

394 EXCITING ANGLES - THE RANGER CHOPPER 394

races toward the building on what looks like a collision course, but at the last moment:

395 WALKER 395

has two orange hi-tech grenades in hand. He measures the distance as the chopper screams in on Lavocat's lair.

396 ON WALKER'S THUMB 396

as he activates one of the grenades and:

397 WALKER 397

leans way out the door and:

398 STUNT ANGLE 398

just as it looks like the chopper will T-bone the building, Walker underhands the grenade and yells:

WALKER
Up!

399 THE CHOPPER 399

rises, narrowly missing the top of the roof, as:

400 INT. LAVOCAT'S LAIR - THIRD FLOOR - DAY 400

The grenade crashes through the upper floor's window and into the midst of Shilts and Graves who've taken position there! Frozen moment as the two men react to the grenade.

Graves dives for the stairs, but:

401 SHILTS 401

is a step too slow as the grenade detonates!

402 ACTION ANGLES 402

on the huge impact! Magnesium streamers, red smoke and blinding white-phosphorous!

403 SHILTS 403

is blown out through a window and crashes down, lifeless, on the hood of a Ranger rig, as:

404 TWO MERCS ON THE LAIR'S ROOFTOP 404

rock with the blast -- moments later to be gunned down by ND Ranger bullets!

405 INT. LAVOCAT'S LAIR - DAY 405

Lavocat, Chastain, Dollarhide and Graves feel the residual shudder in the building and:

406 CHASTAIN, DOLLARHIDE AND GRAVES 406

grab more weapons and rush out for a first-floor face-off, leaving:

407 LAVOCAT 407

to defend his lair alone.

408 EXT. LAVOCAT'S COMPOUND - DAY - INTERCUT ACTION ANGLES 408

as our Rangers continue their charge. The ND Rangers focus their fire on the remaining lethal mercs.

409 TRIVETTE, SYDNEY AND GAGE 409

move along the ground to take positions on Chastain, Dollarhide and Graves. Great fights to be choreographed as we begin our last Walker action sequence!

410 TRIVETTE 410

meets up with Chastain.

411 GAGE 411

faces off with Dollarhide.

412 SYDNEY 412

takes on Graves

413 INT. LAVOCAT'S LAIR - DAY 413

Lavocat blasts away at the Rangers below him -- but then hears the SOUND of the CHOPPER. And he looks up to see:

414 ANGLE OUT HUGE WINDOW 414

Nothing but bright light at first, then the chopper vectors into view!

415 WALKER 415

stands on the chopper's strut, holding a rope and:

416 STUNT ANGLE 416

as Walker leaps off the strut, swings for the window and:

417 WALKER 417

crashes into the lair, tackling Lavocat to the ground!

418 ACTION ANGLES 418

Both men scramble to their feet and then they go at it hammer and tongs.

419 THE WALKER / LAVOCAT FIGHT 419

To be choreographed per location, but it is big and brutal!

INTERCUT WITH:

420 TRIVETTE 420

battling Chastain, as:

421 GAGE 421

guns it out with Dollarhide and:

422 SYDNEY 422

swaps shots with Graves.

423 THE ND RANGERS 423

make progress with all the remaining mercs, too, blowing them off their high perches and down to hell! As they do:

424 WALKER AND LAVOCAT 424

continue their awesome battle using everything the well-stocked lair has to offer. There is a point where Lavocat looks like he will be victorious. With a fast kick, he knocks:

425 WALKER 425

to the window ledge. Walker must do all he can to avoid the two-story drop -- PLAY THE MOMENT as:

426 LAVOCAT 426

turns up the heat, savoring his victory and:

427 ACTION ANGLES 427

as Trivette, Sydney and Gage take down their foes and:

428 THE ND RANGERS 428

dispense with the final mercs and:

429 A WIDE SHOT 429

captures the moment as they all turn to see:

430 WALKER 430

at the window, with Lavocat pressing him back. All looks lost, until:

431 STUNT ANGLE 431

as Walker uses an amazing gymnastic move to reverse their positions!

432 ON WALKER'S REMAINING GRENADE 432

as Walker pulls it, activates it -- hooks it onto Lavocat and:

433 ACTION ANGLES 433

Walker flips Lavocat out the window -- with the grenade still attached to the killer!

434 CLOSE ON LAVOCAT 434

as he sails into the void, eyes wide in shocked disbelief.

435 LAVOCAT'S HIGH FALL 435

is interrupted halfway to the ground as the grenade explodes, sending white phosphorous streamers into the air!

436 ON WALKER 436

as he shields his eyes from the back-blast that comes through the window and then:

437 LAVOCAT 437

crashes to the ground, red smoke pouring from what is left of his miserable corpse. A beat as:

438 WALKER 438

looks down at the aftermath, satisfied.

439 NEW ANGLE 439

To show the reactions of Trivette, Gage, Sydney and the other Rangers. And as the CAMERA RISES to capture their looks, we:

DISSOLVE TO:

440 EXT. WALKER'S RANCH - DAY 440

The mood is upbeat as the remaining Rangers of Company-B mill in front of the house, sharing food and drink in an outdoor celebration. Pink ribbons and balloons dangle from the porch.

ANGLE ADJUSTS to pick up Trivette, Erika, Sydney and Gage who finish putting up the remaining decorations -- we might notice a sparkling engagement ring on Erika's finger, as:

441 THE WALKER RIG 441

pulls up into the driveway and stops.

442 CLOSE ON THE WALKER FAMILY 442

as they emerge. Walker gets out, then opens the door for Alex who takes the baby from its safety seat and holds it close. Alex gives her husband a quick kiss.

ALEX
It's good to be home.

Walker nods in agreement and they turn for the house. PLAY THE MOMENT as we see the new Walker family for the first time!

443 ASSORTED ANGLES 443

capture the looks of our Ranger friends and family as they cheer and gather around. Walker and Alex step up to the porch. Then, with the baby in her arms, Alex faces the crowd.

ALEX
Everyone -- we want you to meet the newest member of our family... Angela Walker.

WALKER
My little angel.

People applaud -- assorted "Oohs" and "Awws" are also heard -- and everything is perfect in Walker World as we begin our SLOW PULL BACK and the MUSIC BEGINS TO SWELL.

CAMERA RISES and MUSIC COMES UP AND OVER...The last sound we hear is the softest, sweetest BABY COO ever. Off this, for one last time, we ever-so-gently:

FADE OUT.

END OF EPISODE

END OF SEASON

END OF SERIES

END OF PAYCHECK