SHOW #S 23&24-823-824
2000/2001 SEASON

WALKER, TEXAS RANGER

"The Final Show / Down"

(Script #1531-1532)

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WALKER, TEXAS RANGER

"The Final Show / Down"

CAST

Pink

WALKER / HAYES COOPER

TRIVETTE / LINUS HARDESTY

ALEX / ALTHEA COOPER

SYDNEY / OPAL STARLING

GAGE / JUD WEAVER

ERIKA CARTER

RANGER WADE HARPER / SHERIFF RIVERS

*RANGER CLIFF JENSEN

BETSY HARPER

CONNIE JENSEN

*DOLLARHIDE / OTIS

*JONAS GRAVES/GROAT

*LOU SHILTS/ACE

*MILT CHASTAIN / CREED

EMILE LAVOCAT / MOON

*GUARD

*MINISTER

*

*

GIRL

MACK (MAYOR)

FEENY

ROYSTER

STAN

*

DOCTOR

OL' BURT

*DR. BROWN

*

WALKER, TEXAS RANGER

"The Final Show / Down"

SETS

Interiors

Pink

WALKER RANCH
-Nursery
-Living Room
-Staircase

TEXAS PRISON
-Cell
-Tier

HUEY

*CHURCH (BOVINE)

*RED OX SALOON (BOVINE)
-Upstairs

COURTHOUSE
-Ranger H.Q.

LAVOCAT'S LAIR
-2nd Floor
-3rd Floor
-Pillar Room
*

*

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

*

*

*

RANGER HARPER'S HOME
-Kitchen
-Bedroom

RANGER CHOPPER

RANGER RIG

COOPER'S BARN

*BARN (BOVINE)

WALKER, TEXAS RANGER

"The Final Show / Down"

SETS

Exteriors

Pink

WALKER RANCH
-Picnic Area
-Corral

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

CHOPPER AERIALS

*BOVINE
-Church
-Main Street
-General Store
-Red Ox Saloon
-Sheriff's Office
-Hotel
-Barn
*-Feedstore

TEXAS COUNTRYSIDE

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

HILL COUNTRY (CHAIN GANG)

COURTHOUSE
-Crime Scene
-Ranger Parking Lot

OFFICE BUILDING ROOF

VARIOUS ROOFTOPS

CEMETARY

WOODED WAGON ROAD

*

RURAL TEXAS ROADS
-Gully

ST. MATTHEW'S HOSPITAL (STOCK)

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

*

RANGER HARPER'S HOME
*-Back Door

*HILL OVERLOOKING BOVINE

LOUSY SECTION OF TOWN (PRESENT
-Red Light District

MOTEL

FORT WORTH ROADS

COUNTRY ROAD (OLD WEST)

WALKER, TEXAS RANGER

"The Final Show / Down"

CHRONOLOGY

Pink

Scs.	1	-	47	DAY ONE - PRESENT
	*(Omitted Scs. 10-13, 16-17, 21, 25 & 27-38)			
	48	-	51	DAY ONE - OLD WEST
	52			OLD WEST MONTAGE
	*53	-	60A	DAY ONE - OLD WEST
	61	-	74	DAY ONE - PRESENT
	*(Omitted Scs. 75-76)			
	77	-	80	DAY ONE - OLD WEST
	81			DAY ONE - PRESENT
	*82	-	93	DAY TWO - PRESENT
	*			
	94	-	100	DAY TWO - OLD WEST
	*119	-	142B	DAY TWO - PRESENT
	*(Omitted Scs. 101-117)			
	143	-	144	NIGHT TWO - PRESENT
	146	-	168	DAY TWO - OLD WEST
	*(Omitted Sc. 151)			
	*169	-	173	NIGHT TWO - PRESENT
	*(Omitted Scs. 174-184)			
	*184A	-	187	DAY THREE - PRESENT
	*(Omitted Sc. 188-192)			
	*193	-	199	DAY THREE - OLD WEST
	200	-	216C	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 (CONT.)

Pink

Scs.	237			DAY FOUR - PRESENT
	238	-	263	DAY FOUR - OLD WEST
	264	-	281	DAY FOUR - PRESENT
	*282	-	371	DAY FOUR - OLD WEST
		*(Omitted Scs. 319-331, 338, 342, 344-345, 351-353 & 372-374)		
	375	-	435	DAY FOUR - PRESENT
		*(Omitted Scs. 411-412)		
	440	-	443C	DAY FIVE - PRESENT

Tentative airdate: TBA

WALKER, TEXAS RANGER

"The Final Show / Down"

TEASER

FADE IN:

1 EXT. WALKER RANCH - DAY - ESTABLISHING 1

You'd be hard pressed to find a nicer day or place to be. The yard is set up for a barbecue celebration. WALKER steps up onto the porch and goes inside. *

2 INT. WALKER RANCH - NURSERY - DAY 2

OPEN ON THE COLORFUL MOBILE hanging over the crib 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 unmarked 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, Gage, you remember Erika Carter.

GAGE
Of course.

WALKER
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 CLIFF 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, Connie. 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 Cliff 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.

CONTINUED

3 CONTINUED: (2) 3

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

CONTINUED

3 CONTINUED: (3) 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 Trivette.

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: (4) 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

A "Lucy" rerun drones on a thirteen inch TV with improvised rabbit ears. *

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

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

A LOUD METALLIC CLANK and we go: *

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. *

8 MILT 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. * Falling into line is JONAS GRAVES (38) a killer, his face a * battle-scarred patchwork. *

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

We HEAR a machine-gun SOUND and go to: *

10 OMITTED 10 *
THRU THRU
13 13

14 EXT. TEXAS PRISON - YARD - TIGHT ON A SPEED BAG - DAY 14 *

We pull back to show a convict working the bag, then CRANE UP * to establish the prison yard, with formidable walls, wire * fences and a guard tower. There are two armed guards on the * wall and another armed GUARD between the fences. *

In the yard, convicts from the tier catch some precious * outdoor time amid the bleachers, sports equipment and free * weights. *

15 NEW ANGLE - THE GUARD TOWER 15

where another guard keeps watch. He reacts as: *

16 OMITTED 16 *
AND AND
17 17

18 AN ENORMOUS HUEY GUNSHIP 18

rises from behind a berm and thunders toward camera. *

19 TIGHT ON HUEY ROCKET POD (STOCK) 19 *

A rocket is unleashed. *

19A GUARD'S POV 19A *

The rocket's coming right at him! *

19B TOWER 19B *

The rocket explodes, blowing the top off the tower. *

20 THE WALL 20

A KLAXON sounds as the two guards scramble, bringing up their AR-15s. * *

20A AT THE HUEY GUN DOOR 20A *

With one eye black as coal, the other grey and dead, EMILE LAVOCAT is an intimidating megalomaniac. He wears a sophisticated lightweight communications headset and is clad in a distinctive long black coat. Lavocat puts his good eye to the sights of his AK-47 and: * * * * * *

21 OMITTED 21 *

22 THE FIRST WALL GUARD 22 *

is struck by a bullet and falls. *

23 OVER LAVOCAT'S SHOULDER 23

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

24 ON SECOND GUARD 24

is struck by a bullet and goes down instantly. *

25 OMITTED 25 *

26 IN THE YARD 26

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

27 OMITTED 27
THRU THRU
38 38

38A THE GUARD 38A

between the outside fences spots the four convicts heading in the direction of the descending chopper. He shoulders his AR-15, angling for a clear shot.

GUARD
Halt!

As he takes aim:

38B DOLLARHIDE 38B

who's bringing up the rear, reacts. Dollarhide grabs another convict, picks him up and slings the guy over his shoulder! Dollarhide turns and runs -- the convict hanging down his back acts as Kevlar for Dollarhide -- protecting him as the GUNSHOTS come from the guard's position. The convict takes several bullets.

39 THE HUEY 39

descends to the prison yard. At the open door, Lavocat scans with his weapon, covering.

39A THE GUARD 39A

is struck hard by a bullet, going down instantly.

39B ANGLE - THE HUEY 39B

Graves, Shilts and Chastain are climbing inside as Dollarhide reaches the copter. Dollarhide tosses the convict off.

DOLLARHIDE
(to dying convict)
Thanks.

As he climbs onboard:

40 IN THE YARD 40 *

a tough-looking CONVICT rushes for the Huey, seeking his own escape. Several other cons follow but Lavocat opens fire! As some drop dead, most of the others turn and run! *

41 ON THE HUEY 41 *

As it starts to lift off, yet another convict makes a desperate run for it. He jumps -- managing to grab hold of the skid as the Huey rises. Lavocat leans over and shoots him. The convict falls to the ground below as the Huey speeds off and disappears back over the berm. *

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 inside.

GAGE
For taking it slow, Trivette sure moves fast.

CONTINUED

45 CONTINUED: 45

WALKER
Yeah, it surprised me too.

GAGE
Man, he's gonna beat me to the altar.

They place the food on the counter and as they turn back, 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
Yep, it sure is. *

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

WALKER
Yeah, one of the best. Every * Ranger who wears the 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. *

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 and fell in love, she convinced him to turn in his star. *

GAGE
Really? What did he do?

CONTINUED

47 CONTINUED: 47

WALKER
They got married and he bought a ranch near the town of Bovine. *

GAGE
I remember reading that Hayes Cooper started out as a bounty hunter. *

Walker nods. CAMERA MOVES IN on Walker as he remembers.

WALKER
He did.

FLASHBACK TO:

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

A. HAYES COOPER ENTERS THE SALOON IN BUCKHORN (STOCK) - He pulls out a reward poster, shoves it under the nose of the desperado pictured upon it. Then Cooper takes him into custody. ('Last Of A Breed')

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

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

WALKER (V.O.)
When the Wilson family was massacred, Cooper went out to seek revenge, with no regard for the law.

D. 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.

CONTINUED

49 CONTINUED: 49

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: (2) 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 prepares for a Baptism near the altar. BEGIN PULLING BACK to REVEAL the Spartan interior of the church. Through side windows we can SEE activity in the church yard, but can't make out what it is. The Minister turns as he hears a knock on a side window, sees general store owner and town Mayor, MACK (40s), looking back at him. *

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

The Minister starts for the entrance and CAMERA LEADS him out the door. *

51 EXT. BOVINE - DAY (CONTINUING) 51 *

CAMERA LEADS the Minister down the steps to where a CHURCH-SIDE PICNIC has been set-up. *

The CAMERA RISES AND PULLS BACK now, and the entire ranching town of Bovine comes into view: the Sheriff's office (across the street from the church)...the Red Ox Saloon...the general store...and, riding down Main Street in a wagon -- 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. As all enter the church for the Baptism: *

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. Mack gets a close look at the infant and smiles.

MACK
Welcome to the congregation. What a beautiful baby.

Cooper smiles at Althea.

COOPER
Thanks, Mayor, 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 Bovine, 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?

WELL WHAT ABOUT IT COOPER

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

The feed store owner 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 two ranch 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 wagon drives down the street and pulls in front of the General Store. A "Closed" sign hangs in the window. Cooper and Mack climb down and head for the front door. *

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

MACK
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 the other ranch hand 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
Mack's opening the store for him...on a Sunday. He wouldn't do that for us.

STAN, the bartender, 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, one or two carrying their bottles. 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. *

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, the other ranch hand also tosses his whiskey bottle into the air. In an incredible display of marksmanship, Weaver draws with lightning speed. He fires two rounds, hitting both whiskey bottles 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.

THAT IRON

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

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 wagon. *

COOPER
That ain't gonna happen, kid. *

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...

60A EXT. COOPER'S RANCH - DAY 60A

A picture perfect day as Cooper, Althea and little Jane return to their home.

WALKER (V.O.)
...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. *

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

WALKER
(into phone)
Hello. *
(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, skimming the terrain and we PAN to show the famous Dallas skyline in the distance.

65 EXT. LAVOCAT'S COMPOUND - (FORT WORTH) - DAY 65

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:

66 ANGLE - THROUGH BUILDING 66

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:

67 LANDING AREA 67

The Huey lands. Lavocat, Dollarhide, Chastain, Shilts and * Graves exit and move away from the chopper as it takes off. *

67A ANGLE - LAVOCAT AND GROUP 67A

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

67B INT. LAVOCAT'S LAIR - DAY - CONTINUOUS 67B

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

CHASTAIN
This is some place.

CONTINUED

67B CONTINUED: 67B

LAVOCAT
(shrugs)
It's home...for awhile.
(beat)
You'll find changes of clothes upstairs.
(beat)
Then we'll talk.

CHASTAIN
Only thing we've got to talk about is why the hell are we still in Texas? *

Lavocat turns and stares at them all. *

LAVOCAT *
I'd say we have some unfinished business, wouldn't you? *
(beat) *
Ranger Cordell Walker. *

Off Lavocat and convicts, we:

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 and several others (including younger Rangers). *

WADE
Four guards and several prisoners are dead. *

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

Four mug shots are shown on a computer screen behind him. * Walker points at each corresponding photo as he speaks.

WALKER
Graves, Shilts, Dollarhide and Chastain.

SYDNEY
You know them?

WALKER
Too well.

WADE
They were part of a team that ravaged Texas seven years ago. *

Trivette looks at the photos on the computer, 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
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.

WADE
Yeah, Emile Lavocat.

SYDNEY
Where is he?

WADE
He plead insanity and ~~was~~ got 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.

GAGE
Man, he was nuts.

Sydney grimaces at the image.

SYDNEY
Well, someone helped them escape. Any idea who else it could be?

CONTINUED

68 CONTINUED: (2) 68

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 OMITTED 69
THRU THRU
72 72

73 EXT. LAVOCAT'S COMPOUND - DAY 73

START ON a nearby factory. PULL BACK to find Lavocat's compound and PUSH IN through the window to find: *

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
Yeah, and what the hell's that? *

Lavocat looks to each of them.

CONTINUED

74 CONTINUED: 74

LAVOCAT
Eliminate the Rangers of Company-B.

GRAVES
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.
(beat)
That's twelve Rangers. We start at the bottom and work our way up -- to 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.
(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:

75 OMITTED 75
AND AND
76 76

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

Two guards watch over a dozen 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. *

Some convicts are loading rocks into a wagon. 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

on horseback 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. *

CREED
He's here.

The surviving guard runs for his horse! But before he can reach it, he takes a bullet in the back, dies before he falls! *

Total silence, then, in the distance, POP.

GROAT
That's impossible. Moon'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 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 Bovine, 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 four 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! (NOTE: THESE SHOOTINGS WILL BE MOSTLY OFF CAMERA, AND AS TASTEFULLY DONE AS POSSIBLE.) 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. Moon and Creed are mounted. Otis and Groat are riding the dead guards' horses. Ace drives the wagon with three very grateful desperadoes in the back -- 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. We may notice in the b.g. a Barrett M-82 .50 caliber rifle in a custom mount. *

CONTINUED

81 CONTINUED: 81

LAVOCAT
Moon and his gang were back together and they had only one thing in mind -- taking the scalp of Hayes Cooper. *
*

CONTINUED

81 CONTINUED: (2) 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 dead man. *

SHILTS
I like it.

GRAVES
Me too.

LAVOCAT
Then let's get to work.

Off Lavocat, we:

CUT TO:

82 INT. RANGER H.Q. - DAY 82

It's hectic as the manhunt for the escaped killers has more Rangers than usual on duty. Walker and Wade go over files at * Walker's desk. Trivette is also absorbed in paperwork. * Ranger Jensen pulls a fax off the fax machine and scans it * quickly. *

82 CONTINUED: 82

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

GAGE
Connie's brownies are the best.

JENSEN
Well, swallow it, Gage. I want you and Sydney to come with me.

He indicates the fax 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. Gage grabs another brownie before they follow Jensen to: * *

83 EXT. COURTHOUSE - DAY 83

where Jensen is already halfway down the steps. Gage is licking his fingers as the younger Rangers hustle to catch up. * *

GAGE
(glancing at Sydney)
When I get married, I hope my wife can cook as good as Connie.

JENSEN
You have someone in mind?

GAGE
Oh, no...just when that day comes.
(beat)
You know, Syd, you've never invited me over for dinner.

SYDNEY
That's right, I haven't.

GAGE
What's that supposed to mean?

SYDNEY
It means whatever you want it to mean.

Sydney indicates the fax in Jensen's hand. *

CONTINUED

83 CONTINUED: 83

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 - MOMENTS LATER - DAY 88

Two DPS units speed up and officers get out as Walker, Wade and Trivette race out of the courthouse. They rush to where Sydney and Gage stand over Jensen's body. The young Rangers are in shock.

WALKER
(to Sydney and Gage)
You two okay?

They nod shakily.

SYDNEY
Yeah...

Wade kneels down to check on Jensen. He places his jacket over his friend. Wade can't believe his old friend and partner is dead. Play the emotion. *

88A NEW ANGLE 88A *

Trivette turns to Walker. *

TRIVETTE
Walker, did you see the size of that wound? It had to be a fifty caliber. * *

Rather than answer, Walker turns to Sydney and Gage.

WALKER
Did you see the shooter?

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

WALKER
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 Trivette exchange a knowing look.

CONTINUED

88A CONTINUED: 88A

TRIVETTE
(calculating)
Fifty caliber bullet moves along about three-thousand feet a second...let's say two seconds later, you hear the 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
Let's search every rooftop, starting at a thousand yards and working out.

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

89 EXT. OFFICE BUILDING - ROOF - DAY 89 *

Walker and Trivette step out onto the rooftop from the access door. Walker moves toward the edge -- observing. We PAN OFF of him to his: *

90 POV - THE OTHER ROOFTOPS 90 *

Rangers searching for the sniper's nest. We PAN ACROSS them: *

WADE moves onto the roof of a CONDOMINIUM. He soon realizes there's no clear shot at the Courthouse and shakes his head. As we PAN on to: *

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

The CAMERA PANS back around to a POV over Walker's shoulder: *

The courthouse looms in the distance -- a thousand yards away -- in clear view. *

90A NEW ANGLE - WALKER 90A *

After a beat, he walks to the edge of the rooftop. *

CONTINUED

90A CONTINUED: 90A

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 I killed? Think again. Dig up C.D. Parker and find out if he really died of a heart attack.' *

Off Walker's grim reaction, PULL BACK TO: *

92A A VIEW OF THE CITY 92A *

We PULL BACK, seemingly forever, then: *

DISSOLVE TO: *

93 EXT. CEMETERY - DAY 93

OPEN ON a view of the city, then CRANE DOWN to reveal C.D.'s headstone, now lying flat on the ground -- then his casket as it is pulled from the earth. PULL BACK to reveal Walker and Trivette looking on, expressions as dark as the sky overhead.

93A INTERCUT - SHOTS OF C.D. (STOCK) 93A *

with Walker and Trivette in happier times. *

93B RESUME SCENE 93B *

Walker turns to Trivette. *

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 as CAMERA PANS UP toward the tree tops and we: *

FLASHBACK TO:

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

gallop by, eight strong. Fresh mounts, new clothes, including dusters -- armed to the teeth. *

94A A HILL 94A *

The gang rides up over this hill on their way to: *

94B EXT. WOODED HILL OVERLOOKING BOVINE - DAY 94B *

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.
(points off)
That's Bovine. 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 stay with Creed until I say otherwise.

ACE
What would you say if I said I don't like that idea?

MOON
(angry)
I'd say, 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.

CONTINUED

95 CONTINUED: 95

He rides off and the gang follows.

96 EXT. BOVINE - DAY 96 *

Creed and the gang ride into town. A Deputy in front of the Sheriff's office trades a look with the Minister standing on the church steps across the street as the group thunders by, heading toward the center of town. *

97 ANGLE OUTSIDE GENERAL STORE - DAY 97 *

Feeny, Mack and a few other townsfolk are watching the arrival of this bad bunch as Sheriff Rivers comes up the boardwalk. *

FEENY
Who the hell are they?

MACK
And what are they doing in Bovine? *

SHERIFF RIVERS
I dunno, Mayor. Reckon I better find out.

The Sheriff heads across the street 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? FELLAS

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? HI THERE PARTS

CREED
Nope.

SHERIFF RIVERS
What's your business here?

CONTINUED

98 CONTINUED: 98

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

CONTINUED

98 CONTINUED: (2) 98

SHERIFF RIVERS
We like our peace here in Bovine. I hope you and your men will respect 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 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 OMITTED 101
THRU THRU
118 118

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

OPEN ON the window to the exam room where C.D.'s covered body lies on an autopsy table. A doctor in the b.g. takes off his gloves and surgical mask. *

PULL BACK to reveal Trivette, wiping away tears. A surgical mask hangs around his neck. Play the emotion for a beat, then he dials his cell phone. As it rings, he picks up a medical report with the information on C.D.'s cause of death. *

119A INTERCUT - INT. RANGER H.Q. - LATE AFTERNOON 119A

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

WALKER
Walker.

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
Yeah, and when we catch the guy who did this, I get first crack at him. *

CONTINUED

119A CONTINUED: 119A

WALKER
Come on back to headquarters.

TRIVETTE
Right.

They hang up.

120 NEW ANGLE - WADE, 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... *

The young Ranger shakes his head, angry. *

CONTINUED

120 CONTINUED: 120

WADE
Jensen and C.D. AND HOW JENSON
(beat)
They're carrying out a vendetta against the Rangers who took them down.

Walker nods, but he's already one step ahead.

WALKER
Remember when Lavocat's gang took out armored cars, a sniper would kill the driver with a fifty caliber. From a mile away.

WADE
And Lavocat was the sniper.

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 law enforcement agencies. Have them keep an eye out for him.

GAGE
You got it.

As he heads for the door:

123 EXT. RURAL TEXAS ROAD - LATE AFTERNOON 123

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

124 INT. TRIVETTE'S CAR - MOVING - LATE AFTERNOON 124

Trivette is alone in the car. His cell phone RINGS and he answers:

TRIVETTE
Trivette...

125 OMITTED 125
AND AND
126 126

127 CLOSE ON A BLACK SUBURBAN 127

It pulls up beside Trivette's car, out of nowhere. Dollarhide drives. Lavocat, in the passenger seat, grins at Trivette, speaking into a cell phone.

LAVOCAT
Have you opened your trunk lately?
(beat)
I have. Good-bye, Ranger Trivette.

128 TRIVETTE 128

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

129 THE BLACK SUBURBAN 129

races past Trivette's still-moving car.

130 TIGHT ON LAVOCAT 130

he pushes the button on a small remote detonator.

131 INSERT - TRIVETTE'S TRUNK - A BOMB 131 *

An improvised explosive device. A red light comes on and blinks. *

132 TRIVETTE'S CAR 132

explodes. 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 - LATE AFTERNOON (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 BLACK SUBURBAN 136 *

stops sideways in the road. Lavocat gets out to survey his handiwork. *

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

satisfied, gets back into the Suburban. *

141 NEW ANGLE - SUBURBAN 141 *

It peels out of there, leaving only flame and destruction behind. *

142 ANGLE - IN THE GULLY 142

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

142A EXT. LAVOCAT'S COMPOUND - SUNSET 142A

The black Suburban pulls in. *

142B INSIDE THE SUBURBAN 142B *

Lavocat starts to climb out, smiling with satisfaction. *
Dollarhide doesn't get out. He's ready to drive away. *
Lavocat turns. *

LAVOCAT
Where the hell do you think you're going? * *

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

Lavocat shoots him a look -- 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. He snatches the key * from the ignition. *

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 eases off. * PUSH IN ON Lavocat's insane glare, as we:

CUT TO:

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

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

144 INT. HOSPITAL - CORRIDOR OUTSIDE TRIVETTE'S ICU ROOM - NIGHT 144 *

Walker and Wade stand at the observation window. Trivette -- battered, bruised and bandaged -- is unconscious on a bed inside the ICU. He's hooked up to an assortment of monitors and machines. A DOCTOR makes a notation in Trivette's chart, then moves outside to join Walker and Wade.

WALKER
How is he?

DOCTOR
Trivette has several broken bones and bruises...and his internal injuries are extensive.

WADE
But he's going to make it?

The Doctor's not holding out any false hope.

DOCTOR
We've done everything we can. The next twenty-four hours are crucial.

A beat as they absorb this, then the Doctor turns to Walker.

DOCTOR
Walker, I don't know if this is important but Trivette was conscious when they brought him in. He kept saying 'Lavocat' over and over. Does that mean anything to you?

Walker and Wade exchange looks.

WALKER
Yeah, it does.

CONTINUED

144 CONTINUED: 144

WHIP PAN off Walker as we:

145 OMITTED 145

FLASHBACK TO:

146 EXT. UNKNOWN LOCATION - DAY 146

MATCH WHIP to Moon 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
Cooper? *

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. BOVINE - DAY 149 *

Jud Weaver, Royster and the other Circle-J ranch hand 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 ranch hand * enter and move to the bar. Creed, Groat, Otis, Ace and some * other heavies are seated at tables.

Hardesty plays the piano in the b.g. Opal's at one end of the * bar talking (MOS) to Stan, the bartender. She makes warm eye * contact with Weaver. There are sparks between these two. *

151 OMITTED 151 *

152 ON OPAL 152

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

ACE
Why aren't you up there singin'? *

OPAL
I will be later. *

Ace tugs Opal down to his knee.

ACE
Well, that means you got time to * sit here with me. 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
You think you're fast, kid?

WEAVER
Fast enough.

CREED
Right.

And before Weaver can blink, let alone clear leather -- Creed whips out his pistol and shoots -- nailing two shot glasses in front of Royster and the other ranch-hand at the far end of the bar. *

CREED
You're good, kid, but you're not that good.

Creed turns back to his drink as Weaver moves off down the bar to join Royster and the ranch hand. Weaver, Royster and the ranch hand exit. * *

159A EXT. RED OX SALOON - DAY 159A *

Weaver and his pals mount up and ride off as Feeny and Mack go inside the saloon. * *

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 Mack.

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

MACK
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.

MACK
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 ICU ROOM - NIGHT 169 *

Walker and Wade are in Trivette's room when Alex and Erika rush in. The two women are quite emotional and distraught. When they see Trivette, unconscious and hooked up to machines, neither woman can hold back the tears. *

ERIKA *
Oh my God! Jimmy! *

Erika rushes to Trivette's bedside and Alex follows. She looks to Walker who's standing there. *

ALEX *
Is he going to... *

CONTINUED

169 CONTINUED: 169

She can't finish the thought. *

WALKER *
I don't know. *

Both women react. Erika gently takes Trivette's hand and leans close to him. *

ERIKA *
Jimmy, don't die... *

As the tears pour down her face, Walker pulls a chair over so Erika can sit near Trivette. Wade is a bit overwhelmed by the women's emotion. He turns to Walker. *

WADE *
Walker, I'm gonna head home... see how Betsy's taking the news. *

WALKER *
Okay. *

Wade puts a comforting hand on Alex's shoulder, then leaves. As soon as he's gone, Alex grabs Walker's arm. *

ALEX *
We have to talk. Now. *

She pulls him out into: *

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

She leads him down the hall so they can speak privately. Alex is as emotionally upset as we've ever seen her. *

ALEX *
Walker, I know what's going on here. My God...I can't believe it started with C.D., now Jensen... *

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

ALEX *
Or they will get you!

Alex is in tears as she pleads with Walker. *

CONTINUED

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. *
(points back toward *
ICU) *
Look at Jimmy! Your best friend *
may be dying. 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 - NIGHT 172

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

DR. BROWN *
Ranger Walker?

WALKER
How is she, doctor?

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

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

173 INT. RANGER H.Q. - NIGHT 173 *

Sydney and Gage are burning the midnight oil at their desks -- trying to concentrate on their work, but it's tough. After a beat, Sydney looks over at Gage, she's worried. *

SYDNEY *
Trivette's life in the balance, *
now Alex and the baby... *
(beat) *
I wish Walker would call. *

GAGE *
He'll call as soon as he knows *
something. *

SYDNEY *
Yeah... *

A beat, then she looks to Gage. *

SYDNEY *
Everything that's happening...it *
makes you stop and think about *
what's really important in life. *

CONTINUED

173 CONTINUED: 173

Gage nods, looking right at her. *

GAGE *
Yeah...and about the people in *
your life. *

They look at each other for a beat, acknowledging their * closeness as partners and friends. *

No more to be said. As they try to work and fill the time * until Walker calls, we: *

CUT TO: *

174 OMITTED 174 *
THRU THRU
184 184

184A EXT. ST. MATTHEW'S HOSPITAL - DAY 184A *

As the sun rises... *

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 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

Orderlies push a gurney with Alex toward the recovery room, * Dr. Brown leaves the O.R. *

187 IN THE CORRIDOR OUTSIDE O.R. 187

Dr. Brown joins Walker to give him an update. *

WALKER
Doctor, how's my wife?

DR. BROWN *
She's going to Recovery.

WALKER
What about the baby?

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

CONTINUED

187 CONTINUED: 187

The doctor heads back down the hall -- leaving Walker standing there, alone. WHIP OFF WALKER and... *

FLASHBACK TO: *

188 THRU 192 OMITTED 188 THRU 192 *

193 EXT. COOPER RANCH - CREEK - DAY - WHIP ONTO COOPER 193 *

then PULL BACK to REVEAL he and Ol' Burt, riding along the bank of a creek. *

194 ANOTHER ANGLE - NEAR CREEK 194

Weaver, Royster and the other Circle-J ranch hand come into view. When Weaver sees Cooper, he smiles. *

WEAVER
Whatcha doin', old timers?

OL' BURT
(sneers)
Huntin' some 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.

As Weaver is reaching for his gun, Cooper's first shot blows the holster off the gunbelt -- it flops against his leg, hanging by only the holster tie-down. His gun falls out and drops to the ground.

The next five shots hit Weaver's gun -- sending it jumping across the ground -- until it finally comes to rest, completely destroyed.

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 six-gun onto the ground, then swings back into the saddle and rides off without comment.

Ol' Burt gives Weaver a look.

CONTINUED

199 CONTINUED: 199

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

CONTINUED

199 CONTINUED: (2) 199

Then Ol' Burt rides off after Cooper, chuckling.

RETURN TO PRESENT DAY

199A INT. ST. MATTHEW'S HOSPITAL - TRIVETTE'S ROOM - DAY 199A *

Erika keeps vigil over Trivette. His eyes are closed and he's still hooked up to an assortment of monitors. Erika gently holds his hand as she waits for him to awaken. *

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 also patiently waits as he 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.

201 CONTINUED: 201

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: (2) 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 grabs them 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 OMITTED 208
THRU THRU
210 210

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. Fingers working his triggers, Wade Harper drops Merc #1 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 Wade Harper drops in the street -- still holding his guns -- a Ranger until the very end.

CUT TO:

216A INT. ST. MATTHEW'S HOSPITAL - ALEX'S ROOM - DAY 216A

Walker is at Alex's side. There is a SOFT KNOCK at the door. Walker turns to find:

216B GAGE 216B

standing in the doorway. By the look on his face, it's evident he's not bearing good news.

GAGE
It's Wade Harper...

216C BACK TO WALKER 216C

as he rises and meets Gage in the hallway -- Alex remaining in the foreground. Gage informs Walker of the latest killing (MOS). Play Walker's reaction for a beat before Gage walks off. Walker turns and walks back to Alex. HOLD A BEAT, then:

FLASHBACK TO:

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

Then WIDEN on the tranquil setting. Ol' Burt finishes hitching the horse to the wagon as Cooper and Althea exit the ranch house. She carries the baby and, as she places her in the wood rocking cradle on the porch: *

ALTHEA
...and then if you could stop by the General Mercantile and ask Mayor Mack if the calico yardage I ordered is in yet.

COOPER
Calico yardage...

ALTHEA
But if it's too yellow, I don't want it. Oh, also, could you drop by the apothecary and get a bottle of Rhueman's Gripe Water?

COOPER
Rhueman's Gripe Water...

ALTHEA
Yes, little Jane is getting a little colicky.

COOPER
Okay, I'll get it for you. Anything else?

ALTHEA
No, that should do.

Cooper nods, steps off the porch and over to the wagon. As he's climbing into the box:

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

COOPER
You, too?

CONTINUED

217 CONTINUED: 217

OL' BURT
An' don't let Feeny sell you seed fulla mealy bugs like last time. He'll have me to deal with if he does.

COOPER
And he doesn't want that.

Cooper picks up the reins.

OL' BURT
Don't be shy about openin' the bags 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.

OL' BURT
You can count on me, Coop.

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

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

218 HIGH ON A WOODED BLUFF - LONG SHOT 218

of the Cooper ranch. Cooper's wagon disappears around the bend. Ol' Burt heads for the barn. Althea rocks the baby on the porch. CAMERA PANS DOWN to:

219 OMITTED 219

220 ANGLE - ON THE BLUFF - OVER MOON'S SHOULDER 220

Moon stands, his back to us, staring at the Cooper ranch below. Off this frightening sight:

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

A. FRONT YARD: Walker smiles as he pushes the swing for a cute and giggling THREE-YEAR-OLD GIRL. The little girl swings up and out of view, and: *

As she comes back into view:

B. She is now EIGHT-YEARS-OLD. She hops off the swing and heads inside.

C. As she enters the house, she is NOW TWELVE. She smiles as she bounds up the stairs and around the corner -- returning a moment later, now:

CONTINUED

235 CONTINUED: 235

D. A BEAUTIFUL YOUNG WOMAN OF EIGHTEEN! She reacts with surprise as we FOLLOW her downstairs to REVEAL:

Walker and Alex -- 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.

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. Brown rushes in, a broad smile on his face. *

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

Walker smiles.

WALKER
Yeah, we know.

Dr. Brown 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 ICU ROOM - DAY 237

Trivette looks battered, but he's conscious and alert. Erika is still at his side as the Doctor checks Trivette's chart.

DOCTOR
You gave us quite a scare, Ranger.
(smiles)
It'll be slow going, but you're on your way to recovery.

TRIVETTE
Thanks, Doc.

The Doctor nods, then leaves. There's a long beat of silence as Trivette and Erika look at each other, not sure what to say. Then:

ERIKA
Don't you ever scare me like that again. I --

TRIVETTE
(interrupts)
You don't have to say it. And I honestly don't blame you.
(beat)
I know you're probably wishing I was a dentist or something. Something safe.

Erika shakes her head.

ERIKA
Jimmy --

Trivette cuts her off.

TRIVETTE
I kind of hoped maybe we'd...that you'd ride the river with me...but with all that's happened, I can never ask you --

Erika puts her hand on his arm to silence him.

CONTINUED

237 CONTINUED: 237

ERIKA
You don't have to ask. *
(beat) *
I love you, Jimmy. And nothing *
will keep me from wanting to marry *
you as soon as possible.

Trivette is stunned.

TRIVETTE
You do?

She nods.

ERIKA
If you do...I do.

Trivette looks at her for a beat, knowing beyond any doubt *
that she's the one. *

TRIVETTE
I do. *

And as she leans over and they kiss, a love ballad starts to *
PLAY (it's Opal).

FLASHBACK TO:

238 EXT. BOVINE - 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 -- Desperado #1 and Desperado #2 -- lounge around * out front. Their eyes fix upon:

239 HAYES COOPER 239

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

Cooper continues on to rein up in front of the 'Bovine Feed & * Seed.' He 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. *

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

241 AT THE CARD TABLE 241

Desperado #3 and N.D. heavy fold their cards, leaving Groat *
and Ace. Ace lays down three aces, prepared to sweep the pot. *

CONTINUED

241 CONTINUED: 241

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

ACE *
Damn it!

Ace slams his fist on the table as he stands. *

242 PAST HARDESTY 242

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

ACE *
Get back over there and play something...

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

ACE *
I told you to play the piano!

Hardesty breaks away.

HARDESTY
Don't touch me.

Ace 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 Ace steps to the broken window. *

Abruptly, Hardesty crunches a fist into Ace'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 Ace with Groat, Otis and Desperado #3 pour out of the saloon and, joined by the two desperados 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 - FEED STORE 246

Cooper's wagon is already loaded with several sacks. Cooper and Feeny step out of the feed store with heavy sacks over one shoulder. They react to the melee. Cooper tosses the sack in the wagon and starts toward: *

247 NEW ANGLE - FIGHT 247

Cooper walks up to Desperado #1 and grabs him. BAM! Cooper smashes him in the face. Cooper and Hardesty fight 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 Desperado #2, 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 desperados 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 a deputy 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.

SHERIFF RIVERS
You have one minute to get out of Bovine 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 wagon, we go to:

257 EXT. WOODED HILL OVER LOOKING BOVINE - 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 Bovine. *

259 EXT. BOVINE - DAY - SHERIFF RIVERS 259 *

exits his office and receives the congratulations of many as he heads up the street toward the church. His deputy is with him: *

CONTINUED

259 CONTINUED: 259

SHERIFF RIVERS
Holland, I want you up on the roof of...

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 deputy. *

The deputy reacts to the distant POP! Then falls back out of shot! Mortally wounded! *

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

260 EXT. WOODED HILL OVERLOOKING BOVINE - 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 Bovine. *

261 EXT. BOVINE - 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 two 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
Bovine 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 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 SUBURBAN 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 grabs a clipboard with hot sheets. He flips to a photo of Dollarhide. The officer's eyes go wide. As he reaches for his radio: *

CUT TO: *

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. 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 in Aledo. Here's what we're going to do... *

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 Suburban as it moves through the traffic below, speaking into a Ranger headset as he goes...

WALKER
All right. Dollarhide's heading west on Chapin Road. *

INTERCUT WITH:

276 EXT. COURTHOUSE - FAVORING GAGE'S CAR - DAY 276 *

Three Ranger cars are parked out front. Gage and Sydney are in the lead car, Gage is on the radio with Walker... *

GAGE *
Roger that, Walker. We're moving out. *

As the three cars pull out: *

277 OMITTED 277
THRU THRU
280 280

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 wagon 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 wagon, 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, in the dirt in front of the house, a * tangled mass of blond hair -- to Cooper, it is 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 OL' BURT 290 *

on his back over by the corral, gun in hand, staring * lifelessly at the sky. Given the blood seeping through the * note stuck to his chest, he's been shot in the heart. *

291 COOPER 291 *

crosses to the body of his friend. He looks down at the note * on the old man's chest. *

292 INSERT - THE BLOODY NOTE 292 *

the message, scrawled in large letters, reads: 'COOPER, I'LL * BE WAITING FOR YOU IN BOVINE. 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 - TIGHT ON AN OLD CARPET 294 *

Cooper's hands reach into FRAME, rip the carpet away, sending up a cloud of dust and REVEALING an aged wooden trunk. *

295 COOPER 295 *

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 tucked in his back waistband. *

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. BOVINE - SHERIFF'S OFFICE - DAY 300 *

'Sheriff' Creed, Otis, Groat, Ace and the three other desperadoes lean on the porch, waiting. Groat drinks from a bottle, Otis looks on-edge. *

OTIS
Wish he'd hurry and show up. *

GROAT
Hell, I bet he don't even show. *

Creed looks off, then... *

CREED *
I'll take that bet.

They all follow Creed's suddenly cold gaze to: *

301 HAYES COOPER 301

at the far end of the street, riding slowly around the corner and into town down by the hotel. *

302 BACK TO THE CREED BUNCH 302 *

Ace spits. *

ACE *
'Bout time.

The desperadoes pull weapons, check loads. Groat finishes off the bottle, tosses it aside. *

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 Sheriff's office. *

305 INTERCUT CREED 305

as he and the others drift out into the street, creating a seven-man wall of death. *

306 QUICK ANGLES 306

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

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 wedge of death from the other. *

309 WITH COOPER 309

eyes straight ahead, marching up the street. *

310 INT. THE RED OX SALOON - DAY 310

Weaver still looks over the batwings, measuring the action outside, thinking. Feeny joins him.

FEENY
(re: Cooper)
That man's plumb crazy. *

WEAVER
Yeah, he sure is.

Weaver watches Cooper over the batwings for a long moment, * then he reaches over, yanks the pistol out of Feeny's holster * and tucks it in his waistband. A beat, then Weaver pushes * through the batwings.

310A ON THE STREET 310A

Cooper continues down the street -- grim determination etched on his face. Weaver steps off the boardwalk, onto the street * and joins him.

310B INT. RED OX SALOON - HARDESTY - DAY 310B

He pulls his sawed-off from inside the piano. Then he lifts * the lid on his piano bench, grabs a handful of shotgun shells * and shoves them in his pocket. *

310C ANGLE - THE BATWINGS 310C

Hardesty returns to stand beside Feeny. The shopkeeper * notices Hardesty is now carrying that sawed-off shotgun. Hardesty steps outside:

FEENY
They's all crazy. *

311 EXT. BOVINE - MAIN STREET - DAY 311 *

As Cooper and Weaver continue the walk, Hardesty steps off the boardwalk, onto the street. He catches up and falls in with them. Now Weaver and Hardesty flank Cooper. * *

312 CLOSE ANGLE 312

as the three men continue walking and:

313 CREED AND THE OTHERS 313

react, but seem unconcerned as they continue their march. *

314 THE TWO GROUPS 314 *

close in on one another. Twenty-five yards...Twenty... * Fifteen, then, ten yards apart, they stop, eyeing each other, * each waiting for the other to make the first move. *

315 INTERCUTTING TIGHT EXPRESSIONS ON BOTH SIDES 315 *

The primary showdown is between Cooper and Creed. Nobody will * make their play before one of them does. *

316 INTERCUTTING COOPER AND CREED 316 *

Creed's hand hangs like a claw over the butt of his hogleg. *

CREED *
You're the first one to die, *
Cooper. *

Creed goes for his iron, then Cooper's hand blurs to his side! * Creed's gun is only half way out when Cooper's single shot * catches Creed in the chest! *

316A PUNCH IN ON CREED 316A *

gaping incredulously at the hole in his chest, then looking * back to Cooper. A frozen moment, then he starts to raise his * gun, but: *

316B NEW ANGLE - FAVORING COOPER 316B *

He fans two more rounds into the bastard! Creed crashes dead * to the dust. *

A moment of loud silence as the desperadoes look at each * other, their fallen leader, and at the three men they're * facing. Then, suddenly all are digging for irons and war * breaks out! *

317 SERIES OF RAPID INTERCUTS - THE GUNFIGHT 317 *

Though the following action will be heavily INTERCUT, each segment is laid out in its entirety here. *

A) THE HARDESTY ACTION: *

Hardesty kills Desperado #1 with both barrels of his shotgun, then takes a slug in the arm from Groat's first shot. Falling back, he reloads. Groat sights in, fires twice, both slugs ripping into Hardesty! Hardesty is slammed to the ground. He rolls over, fires at Groat, severely wounding him, but the man doesn't drop. Groat fires again, and again Hardesty is hit. Hardesty fires and Groat drops. Hardesty is trying to fumble shells into his shotgun when Otis fires twice and kills him. *

B) THE WEAVER ACTION: *

Weaver draws like lightning, kills Desperado #2, but then a slug creases his leg, spins him around. Desperado #3 is aiming for a second shot when Weaver fires, sends the man reeling. The Desperado returns fire as he's falling, catches Weaver in the arm. Weaver goes down. The Desperado drags to his knees and is about to backshoot Weaver, when: *

318 COOPER 318 *

fans three shots into the Desperado and runs out of ammo. He spins to see Otis killing Hardesty, draws his side gun and puts the big man down with four shots. Ace fires at Weaver, misses. Cooper returns fire as Ace dives behind a water trough. Now both Cooper's guns are out of ammo. *

319 OMITTED 319 *
THRU THRU
331 331

332 ACE 332 *

hears Cooper's hammer click on empty. He leaps to his feet, charges Cooper, blasting away, but in that moment: *

333 COOPER 333

dives for a dead Desperado's weapon, rolls, comes up firing. *

334 ACE 334 *

is hit dead center, pitches into the street. *

335 BIG ANGLE - THE STREET 335 *

Copper gets to his feet and is the only man left standing. * Nearby, Weaver struggles to his knees, the only other man left * alive. Cooper begins thumbing cartridges into his guns. *

335A SERIES OF QUICK CUTAWAYS 335A *

Townspeople looking out windows, cracking open doors, * venturing onto the boardwalks. Among them: *

Opal Starling and Feeny, coming through the batwings and onto * the street. Opal runs to Hardesty, screams when she realizes * he is dead. *

Mayor Mack steps out of the Mercantile, reacts to the * slaughter on the street. *

335B COOPER 335B *

finishes loading his six-guns. He shoves one into the side- * holster, keeps the other in his hand. Then he calls out: *

COOPER
Moon!

A deathly silent beat, then...

335C ANGLE THROUGH ALLEY - THE BARN 335C *

is visible across the next street. Moon appears, silhouetted * in the doorway. He stands there a moment, then turns and * disappears back inside.

336 ANGLE - COOPER 336

marches across the street and into the alley, gun in hand. *

337 EXT. ALLEY AND BARN - DAY - MOVING WITH COOPER 337 *

jaw set, eyes dead ahead. He emerges from the alley crosses the street and enters the barn without breaking stride. *

338 OMITTED 338 *

339 INT. BARN - DAY 339 *

Cooper enters and immediately sees: *

340 ALTHEA 340

sitting inside, her arms and neck tied to a post. The baby lies in the straw near her. Althea 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 alive! *

COOPER
Althea!

Cooper runs toward Althea, but just as he's about to reach her: *

342 OMITTED 342 *

343 MOON 343

suddenly flies down from the rafters with a hideous Comanche scream and tackles Cooper to the floor! Cooper's gun skids across the floor and out of reach. * *

Both men jump to their feet and lock eyes. Moon pulls his huge scalping knife. Cooper could pull his side gun, but after a moment's thought, he opts to reach behind his back and comes out with his buckskin knife. * * *

344 OMITTED 344 *
AND AND
345 345

346 ACTION ANGLES - COOPER AND MOON 346 *

attack each other with a burning hatred -- slashing, parrying, thrusting, jabbing and dodging cold steel. * *

347 MOON 347

is a man possessed as he attacks Cooper with a fury bordering on insanity. *

348 COOPER 348

is cool as winter as he matches Moon's every move. *

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 OMITTED 351 *
THRU THRU
353 353

354 THE KNIFE FIGHT 354 *

sends the adversaries crashing through stalls, breaking through a wall to the outside, then back inside to fight some more. Blood has been shed by both as the fight builds to a climax. *

With a sudden move, it looks like Moon will get the better of Cooper. He has Cooper on his back and is pushing his blade closer and closer to Cooper's chest, 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 FAVORING 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

grabs his waist gun -- 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 EXT. BOVINE - MAIN STREET - DAY 365 *

The bodies of Creed, Otis, Groat, Ace and all the others lay where they fell. Some folks are carrying Hardesty's body away. A stunned Opal looks on as a doctor rips Weaver's sleeve to check the wound. Then many look around as: * * * *

366 COOPER & ALTHEA 366 *

emerge from the alley. Althea is carrying little Jane. Cooper surveys the street. Nearby: * *

367 MACK 367

is looking down at Creed's body. He bends down, removes the Sheriff's star from Creed's chest. *

368 ANOTHER ANGLE 368

as he turns to Cooper and holds out the Sheriff's star. *

MACK
Cooper would you consider being our Sheriff?

Cooper looks at the badge, then turns to his wife.

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

ALTHEA
I can live with that, Cooper.

Cooper nods, takes the star and puts it on his chest. *

369 ANOTHER ANGLE 369

Weaver steps away from the doctor, and: *

WEAVER *
Need a deputy? *

Cooper gives the young gunman a long look, sees the growth and change. Cooper steps over to the downed Otis, takes the badge off his shirt, turns back to Weaver. * * *

370 PLAY THE LOOKS 370

between Cooper and Weaver, then:

371 ANOTHER ANGLE 371

Cooper tosses Weaver the deputy's badge. Weaver catches it, trades another long look with Cooper, then he puts it on. *

Off the relieved looks of the citizens of Bovine, we: *

RETURN TO PRESENT DAY *

372 OMITTED 372 *
THRU THRU
374 374

375 EXT. LAVOCAT'S COMPOUND - DAY 375

Silence, then the Suburban leaps across the railroad tracks, roars up and parks. The four remaining mercs -- #2, #3 and #4 -- stand guard in elevated positions around the compound. * *

376 CLOSER ANGLE AT SUBURBAN - DOLLARHIDE 376

jumps 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 and Graves 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

A couple of N.D. cars are parked near the building. The three Ranger vehicles roar in and deploy to different positions. *

391 THE RANGERS 391 *

including 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 and Graves 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 hi-tech grenades in hand. He measures the distance as the chopper screams in on Lavocat's lair.

395A INT. LAVOCAT'S LAIR - THIRD FLOOR 395A *

Merc #2 is at one window, Shilts at another. Shilts fires on a Ranger vehicle. * *

395B QUICK CUT - THE RANGER VEHICLE 395B

is hit! The hood explodes upward and the car bursts into flames! Two Rangers jump out and try to run for cover.

395C BACK TO SHILTS 395C

and Merc #2 sighting in on them. *

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 through the window and: *

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! Shilts and Merc #2 spin around, react to the grenade. *

401 THE GRENADE 401

detonates! Huge impact! Magnesium streamers and a blinding Titanium flash!

402 OMITTED 402

403 MERC #2 403 *

is blown out through a third story window and falls to his death on the packed earth below. If there's anything left of Shilts, we don't see it. * *

404 ON THE LAIR'S ROOFTOP 404 *

Merc #3 rocks with the blast -- moments later to be gunned down by N.D. 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. We GO WITH him to an adjacent room where he will select a new weapon.

407A THIRD FLOOR ROOM 407A

still dense with smoke from the grenade. TILT UP to the skylight and HOLD as the chopper comes into VIEW.

Then (SLO-MO) Walker drops from the chopper and crashes down through the skylight!

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

as our Rangers continue their charge. The N.D. Rangers focus their fire on Merc #4. *

409 GAGE & SYDNEY 409 *

move along the side of the building, round the corner and flush out Chastain, Dollarhide and Graves! After a fierce exchange of gunfire, the three cons run into a building next to Lavocat's lair (call it the pillar building). *

A quick and silent communication between Gage and Sydney, then they split up to go around the pillar building. *

410 INT. PILLAR BUILDING - DAY 410 *

Bizarre shapes and pillars rise to multi-leveled ceilings. Chastain, Dollarhide and Graves have taken positions to cover the entrance -- guns leveled -- anyone coming through the door is dead meat. *

411 OMITTED 411 *
AND AND
412 412

413 INT. LAVOCAT'S LAIR - DAY 413

Lavocat runs out of the adjacent room, carrying an AK-47. He is about to open the door when:

414 THE DOOR EXPLODES OFF ITS HINGES! 414

The blast flattens Lavocat and fills the room with smoke! Then, seen entering through the smoke is:

415 WALKER! 415

He moves toward Lavocat.

416 OMITTED 416
AND AND
417 417

418 ACTION ANGLES 418

Lavocat scrambles to his feet and 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 INT. PILLAR BUILDING 420 *

Chastain, Dollarhide and Graves are waiting for Gage and Sydney to enter, and then they do! But not through the door! *

421 GAGE & SYDNEY 421 *

dive from a second story catwalk and land on the three villains! These are three tough hombres and they'll have their hands full. *

422 VARIOUS ANGLES - THE FIGHTS 422 *

Gage and Sydney, working as a team, run a relay on these guys, passing them back and forth. Just when Chastain has had enough of Sydney, here's Gage! When Dollarhide thinks he has Gage, there's Sydney's boot in his groin. (Action to be choreographed per Chuck's concept.) *

423 THE N.D. RANGERS 423 *

take out the last merc. *

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. But then Walker turns the tide!

He charges Lavocat and the impact of their collision sends both men crashing through a ceiling-to-floor window and:

425 EXT. LAVOCAT'S COMPOUND - DAY - WALKER AND LAVOCAT 425

come crashing through the window, all locked up as they land on the roof of an N.D. vehicle! *

426 WALKER & LAVOCAT 426

Both men are stunned. For a moment, neither moves. *

427 INT. PILLAR BUILDING - DAY - FINAL FIGHT ANGLES 427 *

as Sydney and Gage take down Chastain, Dollarhide and Graves. *

428 BACK TO WALKER & LAVOCAT 428 *

Both are still groggy. It looks like the first one to regain his senses will be the victor. And it's Lavocat who sits up first. He looks at Walker, draws his knife. He is plunging it downward when suddenly: *

Walker grabs his wrist with one hand. *

429 INSERT - WALKER'S OTHER HAND 429

finds the second grenade, activates it and then hooks it onto Lavocat's belt!

430 BACK TO WIDE - WALKER 430

uses Lavocat's momentum against him as he pulls the knife hand by and kicks him off the car! Walker immediately rolls off the other side of the car's roof.

431 WALKER & LAVOCAT - QUICK INTERCUTS 431

as both men crash to the ground on opposite sides of the car. There is a moment -- and we play it -- where the two adversaries lock eyes underneath the car. At first Lavocat grins at Walker because they are a long way from being done here.

But when Walker grins back at him, Lavocat realizes he has the grenade hooked onto his belt! As he frantically tries to dislodge it:

432 WIDER ANGLE - FAVORING WALKER 432

struggling to his feet. *

433 INTERCUT: GAGE & SYDNEY 433 *

reacting as:

434 BACK TO BIG ANGLE - WALKER 434

taking a step away from the car as, behind him, the grenade explodes, partially lifting the car off the ground! And most certainly reducing Lavocat to ground chuck! * *

435 NEW ANGLE - FAVORING WALKER 435

as he turns to face the billowing smoke and dying Titanium and Magnesium streamers. In his eyes, there is something very much resembling satisfaction.

Gage and Sydney and the other Rangers come to stand behind him, and as we PULL BACK and CAMERA RISES... *

436 OMITTED 436
THRU THRU
439 439

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 -- on crutches and sporting a few bandages -- but happy to be up and about. He watches 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 warm look.

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.

443A SUBLIMINAL CUT - THE ANGEL 443A

touches the baby's forehead.

443B CLOSE ON WALKER 443B

as he smiles.

WALKER
My little angel.

443C NEW ANGLE 443C

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 -- AN ORCHESTRATED VERSION OF "EYES OF A RANGER" -- 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