The mysterious masked rider of the plains, The Lone Ranger, was featured in more than 3,000 radio episodes from 1933 until 1956, and a television series running from 1949 to 1957. Fans are familiar with the Lone Ranger’s faithful Indian companion, Tonto; his fiery horse, Silver; his identification with the silver bullet, and his signature cry, “Hi-Yo, Silver.”

Less familiar among fans is his nephew, Dan Reid, who appeared in occasional Lone Ranger episodes. How did the Lone Ranger unite with his nephew?

The answer to this question is found in “The Lone Ranger Rides North,” published in 1946. This is the 9th volume of the eighteen volume series dating from 1936 to 1956, written by Fran Striker, published by Grosset and Dunlap.

A long trail took the masked man and Tonto across the breadth of the nation. It had started in Texas where the Lone Ranger had smashed Bart Gregg’s marauding band. Gregg had escaped, but not before he had shot a Texas Ranger in the back.

Over the dying Ranger, the masked man pledged to make Gregg pay in full. It was days before the Lone Ranger learned the direction Gregg had taken to escape. Lost trails, temporary setbacks, and finally a slender clue led to Dodge City.

Gregg had been there and gone. More lost trails and wrong trails - then Kearney, Nebraska, only to find Gregg far ahead and traveling north. Then across Nebraska to the unknown lands of Wyoming stretching endlessly ahead. Scorching sun and bitter cold nights that sapped the strength of the men and horses, and always the possibility that Gregg would learn of pursuit and wait with cocked rifle.

Across Wyoming and into the mountains of western Montana. The onset of winter and blizzards, and finally to the copper town of Martinsville, the last settlement before the Canadian border.

Gregg had already thrown in with a trio of ne’er do wells, Snake Arnold and two henchmen of marginal intelligence. They concocted a scheme to cheat Mason Martin out of some copper mining property. The scheme involved the unwitting cooperation of a fourteen-year-old lad, Dan Frisby, who was being raised by his aging grandmother.

To get to the point, we give short shrift to how the Lone Ranger foiled the scheme. The net result was that, realizing they had been double crossed, the two dimwitted henchmen killed Gregg, only to be arrested for murder. The Lone Ranger conspired with Canadian authorities to trick Snake Arnold into crossing the border where he was arrested by the Mounted Police for a previous murder.

This brings us to the conclusion where Grandma Frisby is on her deathbed and has a story to tell the Lone Ranger.

Some fourteen years back, she and her husband, Jim, had wanted to go west to start a new life. Jim went on ahead and found the spot, here in Martinsville, Montana. He sent back word for his wife to join the next wagon train west.

At Council Bluffs, Mrs. Frisby joined a wagon driven by a trusted friend. Also joining that wagon was a woman with a southern accent, Linda Reid, and her six-month-old baby, Dan. Linda’s husband was a Texas Ranger and was to meet Linda and Dan at Ft. Laramie.

As the wagon train neared Ft. Laramie, it was attacked by Indians. Nearly every one was killed including the wagon’s driver and Linda Reid. Mrs. Frisby and baby Dan escaped death.

When Mrs. Frisby with baby Dan finally reached Ft. Laramie, the fort’s commandant handed her two letters. The first was crudely written by a man who had worked with husband Jim, telling of his death in a mine accident - the premature explosion of some blasting powder.
The second was to Linda Reid, written by a captain of the Texas Rangers, stating that Linda's husband had been killed from ambush while on duty. Mrs. Frisby pledged to raise baby Dan as if he were her own grandson.

The signature on the letter to Linda was Captain Hargraves. Hargraves - with that the Lone Ranger asked Mrs. Frisby if she had more details on Reid's death. She explained that she wrote letters of inquiry but Hargraves had no further details.

With that the Lone Ranger replied, "Let me tell you a story of six Texas Rangers."

The masked man explained how his older brother had migrated from the East to Texas and had joined the Rangers. He, the younger brother, followed the elder Reid's footsteps and eventually joined the Rangers to serve with his brother.

Captain Hargraves called a band of six rangers together and outlined a dangerous mission to go to Bryant's Gap where some outlaws were known to hang out. He then called the elder Reid aside. "You're the only one of the six whose married, aren't you, Reid?"

"I guess that's right, sir."

"Isn't your wife on her way out here?"

Reid nodded. "She left the East on a wagon train some time ago. I'm going to meet her at Ft. Laramie."

"You have a son?"

"Yes, sir, a boy six months old. He's named Dan."

"Is he coming with your wife?"

The Ranger nodded. Hargraves replied, "In that case, I'll send another man in your place."

Reid refused to be replaced and was among the six Rangers ambushed by the Butch Cavendish gang.

The masked man then revealed to Grandma Frisby and Dan the story of the ambush and how he, the younger Reid brother, had survived and concealed his identity to become the Lone Ranger. (See my column of August 3, 2012.)

With Dan's real name revealed, and Grandma Frisby on her deathbed, the Lone Ranger pledged to raise fourteen-year-old nephew Dan to adulthood. And that's how The Lone Ranger got united with nephew, Dan Reid.

In the December Silver Bullet this article will continue with "The Lone Ranger: loose ends and unfinished business." The 5th and final article by John – don't miss any of them.

- John Waelti's column appears every Friday in the Monroe Times located Wisconsin, USA. He can be reached at jiwaelti1@tds.net.

What Becomes a Legacy Most?

Dawn Moore

Writer, designer and marketing consultant

Dawn Moore is a writer, designer and marketing consultant who escaped corporate retail to live in a pre-fab of her own design atop California’s bohemian Topanga Canyon. A native Angeleno raised by film industry parents, her firm Moore About… offers consulting to the design and luxury retail industries.

She has been published in C Magazine, Santa Barbara Magazine, Palms Springs Life and Distinction Magazine at the LA Times and can be spotted careening around town in her 1959 Corvette.

I was asked on Father's Day, what my dad Clayton Moore's legacy was. No small question to anyone, but when layered on to a man who portrayed The Lone Ranger for over five decades, slightly more daunting for a daughter to answer.

Nope. I've not yet seen the Johnny Depp/Armie Hammer version. I hope it's fantastic. I hope it's a rip-roaring, shoot-em-up adventure that brings the message the character carries into the 21st century. At least, that's what I hope.
Last weekend, the **Memphis Film Festival** honored the legendary western lawman's 80th anniversary and invited me along with many other first and second-generation links to Hollywood's cowboy heritage. Dad, in fact, had attended that very festival exactly 30 years ago and indeed, some of those same fans were on hand to greet me. Some brought their copies of his autobiography, others 8x10 glossies, still others their costumed toddlers -- mask and all -- to take a picture or give me a hug. Their toddlers.

Just to lay the foundation here, I have chosen my own path far from the film industry's blinding Klieg-lights. My talent for entertainment abruptly ends when any group larger than Thanksgiving dinner assembles, and my inherent childhood shyness turns to sheer terror. Yes, I suppose all the world's a stage, but I have been cast as a reluctant performer.

That said, there I sat on a panel to receive questions from fans passionate about my father's embodiment of the Masked Man. The day's first question came to me. "Miss Moore," (this is the Bible-belt, after all), "what do you consider your father's legacy to be?" The answer -- and emotions -- came quickly.

Thirteen years after my father's passing, I continue to receive fan letters -- not just from the United States, but from all over the world. The letters come from policemen, firemen and teachers who say they chose a life of protecting others wanting to emulate the example my father set -- not just as an actor, but as a man. What's his legacy? That he inspired and continues to inspire the notion of offering assistance without seeking acknowledgement or fame. To come to the aid of someone in need. Pretty powerful stuff.

As is the **Lone Ranger Creed**. Written by Fran Striker in 1933 as the template for the radio show's writers -- as in, "What would the Lone Ranger do?" -- it remains remarkably timeless. Its tenants set quite a high moral bar few people could master; fewer still would even attempt. My dad was quoted often as saying portraying the character made him a better person. A little hokey perhaps, but hey, if the love that flows from his multi-generational fans is any measure of that effort, then I would say he accomplished his goal.

It's ironic that almost 60 years after my father grasped hundreds of tiny hands on Disneyland's opening day, that Disney is the studio holding the fate of the character in its hands. Well, Frontierland could use a little make-over...

Considered one of the 100 Most Interesting Items in **The Smithsonian**'s collection, the mask Clayton Moore wore has become an icon of Americana. Now, that's what I call a legacy.
Hi-Yo Silver! Two White Thoroughbreds Star in Disney’s ‘The Lone Ranger’

April Wayenberg, founder and owner of Blazing Colours Farm, said that she was approached by one of the head “wranglers” for the movie in May of 2011. The wrangler, who was responsible for selecting and training the horses appearing in the film, did visit the Farm in person soon thereafter and made the decision to purchase the two white thoroughbreds born and raised at Blazing Colours Farm for use in “The Lone Ranger.”

The horses purchased were Cloud Ten (a 6 year old stallion) and White Pharaoh (a 4 year old gelding). “The two horses looked liked twins and most people could not tell them apart, so the wrangler thought they would make great body doubles for each other in the movie,” said April Wayenberg.

A total of 4 white horses were used during production of The Lone Ranger, including the two Canadian-bred horses from Ontario. Both horses were born and raised at Blazing Colours Farm and sired by the stallion Sato, who is also owned by Blazing Colours. Sato is famous in his own right, as he was immortalized as a Breyer
horse model in 2010 due to the fact that he is a rare Palomino Pinto Thoroughbred and the first one ever born in the world. Both Sato and Cloud Ten were also photographed and featured in “Horses in Living Color”, a book published in 2010 by renowned equine photographer Barbara Livingston.

Cloud Ten made headlines in several newspapers when he was born in 2005 because he was the FIRST white Thoroughbred to ever be foaled on Canadian soil. At that time there were only about 20 white Thoroughbreds every registered by The Jockey Club out of a total of nearly 2.5 million Thoroughbreds on record, which made Cloud Ten quite a rarity.

Cloud Ten and White Pharaoh were chosen for the movie for their colour, size, temperament, athleticism and trainability, according to the Disney wrangler, all traits that Blazing Colours Farm is known for producing in their horses.

**It All Began With a Strange Phone Call**

Farm founder April Wayenberg recalls her first phone conversation with Disney’s head wrangler.

“He told me his name, said he was interested in a couple of my horses but didn’t tell me who he was or why he was calling,” says Wayenberg. “He asked me several questions about them which were normal and then he asked me whether their manes would grow long and if they had ever heard gunfire. At that point, I thought, this is sort of odd and I wondered if he might be off his rocker and just wasting my time, because of course their hair would grow, and why would he care about that anyway? And gunfire — what was that all about? But I was polite and answered all his questions, including the odd ones, because it’s really impossible to tell a serious buyer from a ‘tire kicker’ during one phone conversation. I had no idea he was shopping for horses to star in a movie, let alone a Disney movie, until a few conversations later, which then explained some of the odd questions at the beginning.”

Wayenberg said that Disney discovered Blazing Colours Farm and its white horses because White Pharaoh was being advertised for sale and the wrangler had seen a YouTube video of him that Wayenberg had produced. Cloud Ten was actually not for sale at the time, but was discussed because he also fit the bill of what the producers were looking for. White Pharaoh was purchased first and later an agreement was made to purchase Cloud Ten as well.

**It’s A Family Affair!**

April Wayenberg noted that Cloud Ten had two sons, both of which are white, that were born and still reside at Blazing Colours Farm. The future plans for these two white stallions include becoming driving horses to be hired by the public to do weddings and other special events. They will be available for booking events starting in early 2014. Blazing Colours Farm also retained frozen semen from Cloud Ten to be used and sold after The Lone Ranger is released.

“Because we have frozen semen from Cloud Ten available, it’s possible for anyone out there to have their own offspring from ‘Silver’ that starred in The Lone Ranger movie,” she says.

**Was it difficult seeing here two horses leave the Farm?**

“It was very tough,” says Wayenberg. “When you breed and raise a horse for a number of years they become part of the family. But at the same time it was tremendously exciting to know that they were going to be immortalized as part of movie history. I grew up watching The Lone Ranger and Mr. Ed, and I know the impact that movies and television can have on millions of people who watch them. So, for horses that I bred and raised and trained to be used in a remake of a movie on a scale like this is such an honor and something that I will cherish for the rest of my life.”

April says she is eagerly anticipating the movie’s July 3 debut. “I will be there, that’s for sure!” she says. “And I’m sure that everyone from Blazing Colours Farm will be going with me. We plan to make a big night of it.”

**Who was that masked man? The Legend of Klinton Spilsbury**

Resurrecting the Lone Ranger with Johnny Depp must've sounded like one of the all-time Hollywood no-brainers when it was pitched to Disney in 2011. After all, the mysterious masked man used to be the all-American icon with the greatest chase-music (“The William Tell Overture”), the greatest sidekick (Tonto), and the greatest catchphrase (“Hi-yo, Silver, away!”). Plus, though Depp was playing a boldly reimagined Tonto opposite Armie Hammer's Ranger, he was reuniting with producer Jerry Bruckheimer and director
Gore Verbinski, the creative triumvirate that made Disney billions with the Pirates of the Caribbean franchise. But getting The Lone Ranger into theaters has been a bumpy ride, with an enormous budget that nearly nixed the project before it even hit the trail, subsequent reports of cost-cutting rewrites, and a dangerous horseback accident that nearly mangled Depp himself.

Still, Disney's saddle pains are nothing compared to the last time Hollywood tried to get the Lone Ranger back on the horse. Older generations will fondly recall actor Clayton Moore dishing out virtuous frontier justice on television in the 1950s, but few remember The Legend of the Lone Ranger, an expensive 1981 misfire that nearly buried the Ranger for good. It was a disaster from beginning to end — the movie's abrasive producer was so determined to reinvent the franchise that he alienated its core fan base before the first scene was even filmed, the action sequences were so dangerous that a stunt man was nearly killed, and the filmmakers cast a complete unknown whose lack of experience and ultimate inability to sound like the Lone Ranger gave new, ironic meaning to the Hollywood casting concept of "the strong silent type."

Producers Jack Wrather, Walter Coblenz, and Martin Starger recruited an all-star unit to bring the Lone Ranger back to life more than 30 years ago, including their director, Oscar-nominated cinematographer William Fraker (Rosemary's Baby), who told his crew he wanted his epic to evoke the look of Lawrence of Arabia. Jason Robards signed up to play President Ulysses Grant, and Christopher Lloyd was the dastardly Butch Cavendish, the disgraced Civil War officer who kidnaps Grant. John Barry (Born Free) composed the rambling score, and a posse of great horsemen provided the old-school Western stunts. All that was left was the selection of their leading man.

After witnessing how a little-known actor named Christopher Reeve made Superman fly at the box-office, the producers copied that blueprint and tapped a 30-year-old no-name actor to save the president, kiss the girl (the late Juanin Clay), and ride off on a white horse before the townspeople could thank him. Who was their masked man? His name was Klinton Spilsbury.

Like the character he portrayed, Spilsbury is now something of a mythical figure. Born Glenn Klinton Spilsbury into a large, athletic Mormon family — his father, Max, coached college football — he attended Brigham Young University briefly in the early 1970s before seeking his fortune in Hollywood. His IMDb page lists only one credit -- the Lone Ranger -- before he totally disappeared from Hollywood as quickly as he emerged. (He may have also appeared in a Lou Grant episode and a 1970s TV movie — he said so while doing press in 1981.) But he was blessed with the chiseled good looks that made important people think he was born to play a Western hero. When Andy Warhol met him in 1980 — during a bizarre encounter that was later detailed in The Andy Warhol Diaries — he compared the strapping young actor's looks to "a cross between Warren Beatty and Clint Eastwood."

"I remember the day he walked into my office," says John Crosby, Spilsbury's agent at the time. "To this day, I think he is the most striking man that I have ever put my eyes on, and a terrific fella on top of all that. It was like he walked in on a white horse. He was as close as you could come in real life to the Lone Ranger."

The producers ultimately agreed, giving Spilsbury the life-changing role over more experienced actors like Stephen Collins (7th Heaven), Nicholas Guest (The Long Riders) and Bruce Boxleitner (Scarecrow and Mrs. King). (Kurt Russell also read a script.) "He looked great in the mask, which seems like an odd thing to say," says Starger, who had produced Nashville and would go on to produce Sophie's Choice. "But that was important because we had to find an actor whose eyes were not close together. The mask doesn't look good if the eyes are too close."

Not everyone was as enthusiastic. "The famous statement was: 'He looks great in the mask,'" says casting director Mike Fenton, who thought producers shoved Spilsbury down the throat of an inexperienced director. "Hello? Who cares how he looks in the mask!? You can make somebody into a hero. But you can't teach him to act."

David Hayward, who played the corrupt Texas Ranger who betrays his men and leads them into a deadly ambush, read with many of the aspiring Lone Rangers during their auditions, including Spilsbury. "Right away, he wanted the scene shortened because he was having trouble with the lines," Hayward says. "So that was a problem, but they went by it because he looked exactly like what they were looking for."

[Note: Spilsbury did not respond to Entertainment Weekly's multiple attempts to contact him. A member of his family relayed the message that he wasn't interested in speaking about the making of the movie.]

Spilsbury wasn't the only inexperienced actor thrust into the spotlight on the project. Michael Horse was a 29-year-old artist and a Native American activist with no Hollywood dreams, and he had mixed feelings about playing Tonto -- who'd been egregiously stereotyped in most previous incarnations. "I told them I wasn't interested," says Horse, who later appeared in Twin Peaks. "Finally, they told me what they'd pay me... and I went, 'Ohhhhh, Kemosabe.'"
Meanwhile, Jack Wrather was waging a losing battle on another front. Clayton Moore, who was in his mid-60s, was still appearing at supermarket openings and signing autographs as the Lone Ranger. Moore was even dropping hints that he should play the Lone Ranger in the new movie. Wrather, who'd owned the Lone Ranger character since the early 1950s, sued Moore and won a court order that prevented Moore from wearing the mask in public. But the legal victory backfired, since millions of fans still idolized Moore and couldn't bear to see the old man bullied by a Hollywood millionaire. When the film crew got to Santa Fe to begin shooting, they quickly found leaflets tucked under their cars' windshield wipers that read, "Clayton Moore is the REAL Lone Ranger." Even the cast felt Wrather had gone too far. "I thought that was really kind of nasty and unnecessary," says Christopher Lloyd, who grew up listening to and loving the radio serial. "Nothing Moore was doing was really interfering with the film. I thought that was kind of terrible."

The Legend of the Lone Ranger began shooting in April 1980 in Monument Valley, pegged for a Christmas release. The production may have been losing the PR war with Moore — who flouted the court ruling by making appearances in black wrap-around sunglasses — and they had an untested leading man, but it's not like someone had died or something.

Then, during the second week, someone almost died. Terry Leonard, the legendary stunt-man who'd risked life and limb during action sequences in movies like El Dorado and Apocalypse Now, attempted to top the famous Yakima Canutt under-the-horses scene from John Ford's Stagecoach. Canutt had passed through the gauntlet of hooves quickly in the 1939 movie, so quickly that Leonard thought audiences couldn't really appreciate the maneuver. He was determined to stay underneath longer so the camera could capture every pounding beat of danger.

"Well, the longer you stay under 'em, it's like putting more bullets in the gun when you're playing Russian roulette," says Leonard, who's now 73. "I got underneath there, and I said, 'What am I doing here?' I got stepped on and the two-inch thick wheel on the right-side of the coach ran over my leg. I was laying there in the middle of Monument Valley, and I thought I'd cut my legs off. I was scared to look down to see where my legs might have been. Had I come out head first, it would've killed me. Going under that coach with six horses is probably one of the wildest things I've ever done — and I've made a living doing some pretty interesting things."

Leonard was air-lifted to a hospital and eventually recovered in time to return to the set for more fun. Of course, the nearly fatal scene made the final cut of the film. After all, they only had that one take.

When Spilsbury arrived on set, he began to flex his newfound leading-man power, even if his actual on-camera performance lagged behind. "I'm not sure why, but he came onto the set as if he was playing the role of a movie star," says Lloyd. "I don't know whether it was an affectation that he chose to bring with him, or whether he sincerely felt that that's what was called for. And this was a problem from beginning to end. He did things that simply hindered the production."

The antics included at least one after-hours brawl, recall multiple members of the cast and crew. "We had problems from Klinton from the very first day of shooting," says Starger. "He was in trouble, in a fight in a bar. He was just a problem. Some actors are problems. He had a problem. I don't know what it was."

The filmmakers tried to help, accommodating Spilsbury's expensive request to shoot most of the film in-sequence so that he could better convey the emotional arc of the character. "They allowed him to kind of control it," says Hayward. "I can't blame him for wanting to at all. For instance, I ended up with maybe close to a month on the movie because he didn't want to shoot the scene with me in the bar until after the massacre. Because as I remember, he said [he wasn't] a good enough actor to do that scene without having gone through the [first] scene. So they said okay."

Whatever concessions Fraker and the producers made, it wasn't enough to pacify Spilsbury. "He really resented anybody trying to help him," said Don Safran, the production's unit publicist. "He didn't respond to his director very well. He would come to my office all the time, complaining about how Bill Fraker was trying to ruin him as an actor. He said he knew what he wanted to do and they just wouldn't let him do it. I didn't want to tell him, 'Well, Klinton, this is your first time acting. You can't possibly know what you want to do.'"

"He was really a strong, opinionated young man," says Crosby. "He's not a guy you could push around and insist that he do it their way. He was really his own guy, so he listened only to himself."

In Spilsbury's defense, Fraker may not have been the most ideal director for him. Given his background as a great cinematographer, Fraker wasn't exactly an "actors' director." "We spent a lot of time with Klint, but it never worked as we had hoped it would," says Walter Coblenz, whose previous credits included All the President's Men and The Candidate. "In retrospect, I think he was scared of the whole thing, of this picture sort of resting on his shoulders. He just wasn't able to compete as an actor with some of the great professionals that we had on the films, such as Christopher Lloyd and Jason Robards. I realize now that he was not ready for that."

When the producers got their first look at the dailies, they knew there was a problem. Spilsbury looked great, just as they knew he would, but there was simply something... off. "It wasn't that his voice was high or low or had a strange tenor to it," says John Bennett
Perry, who played the Lone Ranger's brother, one of the ill-fated Texas Rangers. "I hate saying something like this but he just didn't sound committed to the material. It just kind of came out the same way all the time. There wasn't any passion."

"You just never believed what he was saying because he memorized the lines but he had never internalized them," says Jim Van Wyck, who was a DGA assistant director trainee on the film. "It was like he was reading the script, but the intonations were wrong."

The filmmakers decided to plow ahead and make the best of a rapidly deteriorating situation. Spilsbury may not have been Olivier -- or even John Wayne -- but he looked the part, and perhaps people wouldn't even notice that his delivery was a little flat. After all, costars Heyward and Lloyd thought his performance was okay enough and weren't even aware of the production's growing concerns. Plus, it's not like the producers could actually fix Spilsbury's voice at this point.

Or could they? Not long after filming concluded, the producers decided to do just that. In the fall of 1980, Fraker contacted actor James Keach, who'd just played Jesse James in Walter Hill's The Long Riders, and asked him to loop some of Spilsbury's lines. "We felt that Klinton's voice was not strong enough as the Lone Ranger character," says Coblenz. "And when we started [dubbing] pieces, we realized that we'd be better off doing almost the entire movie."

"His inflections were a little strange, but I actually didn't think he was that bad, to be honest with you," says Keach. "I don't know why they didn't have him redo it. But it was a very well-paying job at the time, so I accepted it."

Since The Legend of the Lone Ranger required additional postproduction work, the release date was bumped from December to the following May, a not altogether unwelcome development because it would debut the new hero during the lucrative Memorial Day weekend. In fact, there was more reason to be optimistic in early 1981 as the difficulties of the production faded from memories. Ronald Reagan had been elected president — a real cowboy in the White House! — and Wrather, who was a close confidante of Reagan's, arranged for the president to attend the premiere at Washington, D.C.'s Kennedy Center.

Sneak previews only fueled the growing enthusiasm. At one screening in San Diego, people showed up dressed in Lone Ranger masks and Western costumes. During the movie, when the Lone Ranger vows to avenge his brother and the 'William Tell Overture' kicks in, the theater erupted. "Sid Sheinberg, [the president of Universal] who was sitting next to me, looked over to me and said, 'It's previewing better than Jaws,'" says Coblenz.

But as May approached, whispers began that not only did the new Lone Ranger have a stunt double — like every other Hollywood action star — but that he had a voice double as well. Keach's voice work was uncredited, and the producers had hoped that audiences wouldn't be able to tell the difference. But in Hollywood, people knew. "I was at a party and I was introduced to James Keach," says Hayward. "And he said, 'I worked with you yesterday.' And I said, 'What?' And he said, 'I'm dubbing the Lone Ranger. I did your scene yesterday.' I don't remember if that's how I found out, or if that was just confirmation of the rumor."

"I think most people in Hollywood knew that it happened," says Keach, "but I didn't sign a non-disclosure agreement or anything like that."

The dubbing issue did not explode in the media as it would in today's Internet age. But Spilsbury had to answer awkward questions about it while promoting the film. (Then, the film's big unveiling in Washington was diminished because Reagan had to bow out — he'd been shot by John Hinckley weeks earlier and was still recuperating. He sent a taped video greeting instead.)

The movie opened on about 1,000 screens on May 22, and the response was dismal. Critics, who'd been waiting for months to attack Wrather for his treatment of Clayton Moore, pilloried the movie: "The early portion of the movie bids strongly for a niche in the Heaven's Gate Hall of Fame," wrote Janet Maslin in the New York Times.

"I went to see it in the theater within a week of it opening, and I remember going to the guy at the box office, 'How're ticket sales for the Lone Ranger?' and he just kind of looked at the floor," says Hayward. "I went in and there were probably 30 people in the theater."

The Lone Ranger was clobbered at the box office by Richard Pryor (Bustin' Loose) and Alan Alda (The Four Seasons) in its opening weekend, and after Raiders of the Lost Ark opened three weeks later, John Williams' score quickly silenced "William Tell" for the rest of the summer. Ultimately, The Legend of The Lone Ranger earned just $12.6 million. Hollywood shook its head and nearly pulled the plug on the whole Western genre. "When you come back with the Lone Ranger and it doesn't do well financially, then everybody says, 'Well, we can't make Westerns [any more],"" says Leonard. "It put a damper on Westerns."

There was plenty of blame to go around for the Lone Ranger's abysmal performance, beginning with the script. "Looking back, I feel that we were trying to please everyone, from 6 to 60," says Coblenz. "It was too violent for little kids, and not sophisticated enough for an older audience. Maybe we were too intent on staying true to the Lone Ranger story."
But the media wasn't going to criticize the writers, or Robards — who mailed in his performance — or the chummy old-hand Bill Fraker — who managed to deliver an epic-looking movie with the help of his cinematographer, the late Laszlo Kovacs (Ghostbusters). Instead, it was the handsome new Lone Ranger who took much of the heat, “winning” two Razzies for Worst Actor and Worst New Star. Practically overnight, Spilsbury went from being a promising newcomer to an easy punchline. And just like that, he was gone, never to act in Hollywood again.

"Seldom has Hollywood built someone up and then thrown him aside more quickly than Klinton Spilsbury," says Stephen Collins, who never met Spilsbury but watched from a distance as the debacle he narrowly avoided unfolded. "This is a tough town, but he got a kind of instant dose of just how cruel it can be. Must've been incredibly difficult. If I'd been in his shoes, I might've stopped acting, too."

Years later, Keach recalls bumping into Spilsbury at a party. "I think I said that I felt bad," says Keach. "I told him that [the producers] were going to do it anyway, but I felt really bad to do it. I never wanted to embarrass the guy. Jeez, you get your big break in Hollywood: 'Hey Mom, I'm the Lone Ranger!' [And she says] 'But that's not your voice.' It must have been horrible."

Though Spilsbury didn't make a lot of lifelong friends during the making of the Lone Ranger, several of his costars empathized with his plight and some had fond memories of his kindness. "I remember when I left, I tried to get my hat from wardrobe, and they said, 'No, it's from American Costumes. You can't have it,'" says Hayward. "I said, 'Can I buy it?' They said, 'No.' So Klinton sent it to me. I still have the hat. It's hanging in my house."

Fraker, who died in 2010, would never direct another feature, but he went on to earn two more Oscar nominations for lensing WarGames and Murphy's Romance. Lloyd, who was then in the midst of his run as Reverend Jim Ignatowski on Taxi, returned to his popular TV show and was just a few years away from Back to the Future. Even Michael Horse emerged relatively unscathed. "It started a whole career for me," he says. "People like Dennis Banks and Russell Means of the American Indian Movement came up and said, 'You did a wonderful job. You didn't embarrass us.' And they knew that I didn't have to be stuck in [the role of Tonto]. If that had been a big hit, I don't know what that would've done for me. I don't really care to be a movie star. I just wanted to be a working character actor. So I was actually kind of relieved."

Just months after his gruesome injury on Lone Ranger, Terry Leonard set off for North Africa to double for Harrison Ford in Raiders of the Lost Ark, lowering himself under a Nazi truck and getting dragged behind it — a modern version of the Stagecoach-inspired stunt that had nearly killed him. "I'm still getting interviews about that one 33 years later," he says. "People remember that [stunt] and they don't remember the Lone Ranger."

Spilsbury, however, was never really heard from again. Except for a brief interview he gave the Los Angeles Times in 1989 when he was flirting with a comeback, he's avoided the media and has never publicly revisited his brief encounter with fame — and infamy. In the void, the Internet has filled in the gaps with unconfirmed sightings and scenarios, making him a curiosity and a cautionary tale. In John Crosby's talent-agency office hangs a poster from The Legend of the Lone Ranger that depicts his former client wearing the mask and holding a silver bullet. "I have that poster framed in my office to remind me and every actor that walks in the door... that they can be recast," says Crosby.

We recommend and endorse Nutramax as a daily supplement for better health for you and your pets. Helps reduce joint pain and stop the enzymes in the joints that breakdown cartilage. Click on the boxes below for more information.
I saw this movie on the Fourth of July right after watching a fantastic hometown parade. I was in the mood to see a great All-America symbol, a classic Western hero and a great adventure on Independence Day. I expected to see a bunch of school age children and was surprised to see an audience of men and women in their fifties, sixties, seventies and even eighties. Everyone there in front of me, behind me and each side of my wife and I had grey hair.

It dawned on me that most people under the age of 40 had likely never heard the Lone Ranger on radio, read a Lone Ranger comic book or seen any of his animated cartoons or viewed the iconic performances of Clayton Moore and Jay Silverheels (as Tonto). So the audience was made up of people who knew and loved the character - not children being exposed to it for the first time (perhaps children aren't interested in the Old West anymore? I honestly don't know.)

I can reliably write that based on their age alone the audience I viewed the film with was DEEPLY disappointed. All the times in the film that the creators INTENDED to be funny failed to so much as bring forth a chuckle.

The film was not as bad as that other recent movie regaling us with the exploits of the Reid family (Seth Hogan’s GREEN HORNET) but nonetheless – this movie – despite its numerous eye-dazzling locations, incredible stuntwork, strong cast and the hundreds of millions spent creating it - was disappointing.

The good? For the most part they stuck to the legend (Dan Reid; both the brother whose a Captain in the Texas Rangers and the nephew, the ambush at Bryant’s Gap, Lone Ranger never takes a life, his mask comes from his brother’s vest, etcetera). The last 20 minutes was admittedly very good. As soon as the William Tell Overture began playing I actually felt I was watching a Lone Ranger movie for the first time: saving innocents on a runaway train, fighting the bad guys, amazing horse stunts, gun play and the Lone Ranger and Tonto fighting as a team was wonderful to see.

Unfortunately most of this film was trying to make The Lone Ranger, Tonto and even the legendary horse Silver all into something they simply are not.

There’s the cliched Prostitute with a Heart of Gold (never before seen in a Lone Ranger radio program, comic book, television show or movie as prior creators kept the stories clean) who has a false whale ivory leg (?) concealing a shotgun within and covered with scrimshaw.

Butch Cavendish – the chief villian – portrayed in the past by such greats as Glenn Strange and Christopher Lloyd – is portrayed this time around by William Fichtner as so bloodthirsty he carves a man’s heart out of his chest while his victim is still alive. As horrific as he is though, Cavendish is no longer the Lone Ranger’s Arch-Enemy. No, the lead villian responsible for the conspiracy at the center of the story is – of course – a businessman!
Who are the other villains? Captains of Industry and a Military Officer; with a Presbyterian Minister at turns ranging from a silly fool to a bloodthirsty lunatic.

So a clergyman, an Army Captain (and Civil War veteran) and the Board of Directors of a railroad make up The Bad Guys.

And while the “Evil White Businessman and American Soldiers” are scheming, stealing from, killing minorities (Indians and Chinese) the Clergyman is outraged at the consumption of alcohol!!! And of course – just so you know right away where the film-makers are coming from - in the opening scene of this movie a man named Jesus robs a train full of Christians and shoots the Pastor in the leg – and this is supposed to be . . . funny!

The real Silver would not climb trees or lose his dignity

In this movie the horse does both – many times. And the audience I was with never found it amusing. No laughter.

The real Tonto would never;
- Say “Kemo Sabe” means “Wrong Brother” (in The Lone Ranger universe it either means “Good Friend” or “Trusted Scout”)
- Be a RECOGNIZED customer of a brothel
- Be considered at times a joke and at other times a madman by his fellow Indians
- Be portrayed as a Comanche. Since this character’s existence Tonto has always been Potowatomie
- Drag a wounded Lone Ranger’s head through horse manure out of spite

The real Lone Ranger would never
- Loathe Guns
- Covet his brother’s wife
- Cuss, swear or utter ANY expletive (including “damn” and “hell”)
- Ever remove his mask (after the Texas Rangers are buried near Bryant’s Gap)
- Consume alcohol
- State that John Locke’s *Treatise On The Law* contains more wisdom than *The Holy Bible*
- Act as Tonto’s ‘straight man’
- Under any circumstances, whatever, for any reason – rob a bank
- Ever, ever, ever, EVER apologize for saying, “Hi-Yo Silver, Away!”

Save your time and money. The spirits of Clayton Moore and Jay Silverheels can both rest easy. No one will ever mistake Armie Hammer or Johnny Depp as The Lone Ranger and Tonto after this fiasco. If you have children watch one of the Clayton Moore classics on your DVD player.

“I believe that all things change but Truth, and that Truth alone, lives on forever.” – The Lone Ranger

~ Captain David Yuers, USAF
As of 7-17-2013 (Currently serving in Kandahar, Afghanistan)
Lone Ranger Fan Club Member # 253

**A message to the Fan Club by John Waelti –**

Greetings Tex,

I couldn't resist reviewing Disney's "The Lone Ranger." I didn't expect much, and it was far worse than I thought. As I point out in the attached piece, the critics were right to pan it, although some even thought it was fairly good. But in my judgment, even the
critics who panned it missed the main reason why many long time fans should be disappointed, or even insulted. One critic even said that the "movie makers knew the story." That is so far off it’s unbelievable!

It’s obvious that the critics were not familiar with the characters and the legend. I doubt if a single one of the critics, let alone the screen writers, had ever read any of Striker's novels. Maybe I'm a minority of one, who knows. But I really resent the way they tried to re-invent the characters and the entire story. And I resent the ridiculous overuse of special effects.

Of course this is a different age—movie goers of today expect sensory overload. And I guess the intent was not to remain true to the legend. I would prefer a good plot, remaining true to the legend, well thought out, with serious acting. There is enough in the legend as conveyed by Fran Striker to have a dramatic plot that would not have to rely on gimmicks and a fortune in special effects. And, as I point out in the piece, it wouldn't cost $250 million to produce an excellent movie that was true to the legend.

I’m hoping that members of the fan club are enjoying the series you have been publishing. I have received some nice e-mails from readers regarding the series. I really appreciate your having done this,

Regards,
John (LRFC#261)
jjwaelti1@tds.net

Below is John’s review of the movie:
“The Lone Ranger’”--Failed Movie and Failed Critics

Critics label Disney’s 250 million dollar production, “The Lone Ranger,” a gigantic flop. I agree that it was a terrible flop. But as a longtime fan and student of The Lone Ranger, I think the critics flunked just as badly—they panned it for entirely the wrong reasons.

Here’s an example. A prominent critic quipped, “The movie makers knew the story but lost the character.” They lost the character all right. But where did he get the idea that they “knew the story?” They got it totally wrong.

John Reid’s background, his origin with the Texas Rangers, the excursion to capture the Butch Cavendish gang, the ambush and its aftermath, Tonto’s rescue of John Reid and evolution of The Lone Ranger, acquisition of the great horse Silver, the role of brother Dan Reid’s wife, the Lone Ranger’s eventual link up with nephew Dan Reid—it was all totally and completely wrong, in no way true to the story.

Okay, what if the movie wasn’t intended to be “true to the story” as written by creator, Fran Striker? And so the intent was to reinvent the story. Fair enough, but say so up front. Don’t try to pawn off to those unfamiliar with the legend that the moviemakers “knew the story” of these iconic characters. They didn’t!

This costly failure was a curious mixture of blood and gore, farce, fantasy, comedy with some slapstick, and black humor, with a touch of science fiction.

It wasn’t enough to completely re-invent the Lone Ranger’s origin; his acquisition of Silver; and his relationship with Tonto, brother Dan and his wife, and nephew Dan. Silver magically appears saddled and ready to bond with the law student from the east, the emerging Lone Ranger. Pure Fantasy!

The action scenes were ridiculous. Silver was a great horse, but let’s not have him jumping off two-story buildings or galloping on top of a speeding train. More fantasy. Yet even the know-nothing critics hype the latter as the “fun” part of the movie.

In another scene, The Lone Ranger and Tonto are buried in the sand with only their heads sticking out. Along comes a troop of U.S. Cavalry. To the rescue? Nope! After the Lone Ranger says, “The Army, at last someone who will listen to reason,” the horsemen gallop right over the top of the protruding heads of The Lone Ranger and Tonto.

Of course the Lone Ranger and Tonto have not a scratch, their heads remaining untouched by the thundering hoofs. How are they rescued? Silver ambles over and drops his reins in front of The Lone Ranger who grabs the reins with his teeth. Silver backs up, and pulls the Lone Ranger out of his tomb. Fantasy again!

From fantasy to blood and gore. After ambushing the Rangers, Butch Cavendish stabs the still-living Dan Reid, cuts out his heart, and eats it. Surely, the ambush, and leaving for dead the six Rangers would have been enough to cast Butch and his gang as legitimate
villains. But why waste a chance for sensationalism?

The Disney studios probably figured that special effects and endless, ridiculous action scenes during the runaway trains were necessary to attract audiences of today who expect sensory overload. Maybe they’re right. Even critics thought those parts were “fun.” But even that wasn’t enough to make it a financially successful movie.

Okay, let’s accept that The Lone Ranger is a legend. And we accept that creator Fran Striker used some artistic license in his Lone Ranger novels, particularly with the Lone Ranger’s marksmanship and ability to disarm adversaries without injuring them. But surely, there is enough in the legend, properly narrated, to make an enthralling story and a very good movie without resorting to overuse of special effects and sensationalism.

For a movie true to the legend as created by Fran Striker, all participants would be well advised to start by reading Striker’s novels. In particular, his first novel, “The Lone Ranger,” published in 1936, gives a detailed, dramatic account of how he acquired his great horse, Silver.

Striker’s 1946 novel, “The Lone Ranger Rides North,” informs readers how he was reunited with nephew, Dan Reid. That novel also provides the most detailed account of how young Dan’s father, the elder Dan Reid as the only married Ranger of the six, was advised not to go on the excursion to capture Cavendish. He went anyway, with younger brother, John, as part of the patrol that was ambushed, with John the sole survivor, and rescued by Tonto.

In Striker’s novel, a dramatic sequence of events brought death to young Dan’s mother, Linda Reid, and Dan to northern Montana. The Lone Ranger and Tonto, on the trail of an outlaw, wind up in northern Montana, where he finds nephew Dan. This is the stuff of a dramatic plot that rings true to the legend.

There would be well-timed action in such a movie. But as real Lone Ranger fans know, his success at bringing outlaws to justice was as much about clever planning and use of disguise, as his uncanny marksmanship. Seldom did either his novels or his radio episodes end with wild shootouts.

A quality movie about the Lone Ranger would not depend on countless explosions, special effects, and ridiculous fantasy. Nor would it require big name actors such as Johnny Depp. But it would require serious acting by those who would study and appreciate the characters, and desire to portray them accurately. And it would require good script writing. Screenwriters would be well advised to go back to the authority—Fran Striker. Don’t play fast and loose with childhood heroes that shaped the values of generations of American kids.

All this may not produce a “blockbuster.” But it could result in a darn good movie, true to the legend.

And it would not cost $250 million to do it!

John Waelti’s column appears every Friday in the Monroe Times. He can be reached at jswaeltii1@tds.net.

What is a Kemo Sabe or Kemo Sabay?

Even if you’ve never heard or seen a single episode of Fran Striker’s early 20th-century creation The Lone Ranger—begun on the radio, continued in books and on television, and soon to hit the big screen—the term kemosabe is likely familiar to you. In the years since 1933, when the radio series premiered, the word has become ingrained in the American lexicon, finding its way into infamous jokes and kitschy songs. In one particularly Tonto-heavy trailer for the upcoming film adaptation, Johnny Depp as the faithful Native American sidekick says rather ponderously to Armie Hammer’s Lone Ranger, “Justice is what I seek, kemosabe.”

But what, exactly, does kemosabe mean? And does the word have its origins in any indigenous language? Or is it purely a white-American butchering of Native American culture?

It’s complicated. The phrase has stumped scholars and Lone Ranger fans alike for years, and there appears to be no conclusive evidence as to its true definition or its roots. (Striker himself does not seem to have offered an explanation on the record during his lifetime.) It doesn’t help that in the original series, Tonto’s own backstory was left deliberately mysterious, and throughout the franchise, his tribal identification is mostly ambiguous. (On the radio series, he was reportedly described as a Potawatomi Indian, though that tribe did not live in the southwest, where the show is set.)
Still, there are plenty of theories to go around. *The Yale Book of Quotations* defines the word as “faithful friend or trusty scout,” and this is the most common interpretation. (In an episode of the TV show, Tonto tells the Lone Ranger that the word “mean trusty scout.”) A 1939 *Saturday Evening Post* article claimed that Striker’s letters to his children always opened with the phrase “Ta-i ke-mo sah-bee,” or, “Greetings, trusty scout.” And Striker’s widow told the *Hartford Courant* in 1977, “I think he interpreted ‘kemo sabe’ to mean ‘good friend’ or ‘good scout.’ ”

Where did Striker get this word? It’s not clear. *The Yale Book of Quotations* cites a boys’ camp in Mullet Lake, Mich., named Ke Mo Sah Bee, and on separate occasions Striker’s son and daughter each suggested this might be where the show got it from. (Jim Jewell, the original series’ director, is usually credited with finding the word by those who support this hypothesis. Jewell was from Michigan.) But their mother, who admitted that her memory was “very fuzzy” (she was raising four kids while her husband was getting the series under way), said that Striker “may have just coined it from his own head.”

Or maybe not. A 1977 *Smithsonian Magazine* article by Lone Ranger aficionado Martha Kendall—at the time a Ph.D. student in anthropology with a concentration in American Indian languages—found a similarly “friendly” definition in a specific Native American language. Smithsonian curator and linguist Ives Goddard told her he had traced it to J.P. Harrington’s “The Ethnogeography of the Tewa Indians,” from 1916. That article includes a list of Tewa words used to denote other tribes and cultures; the word sabe is defined as “Apaches” and kema is defined as “friend.” Kendall suggests that this list could have been seen by Striker himself or a research assistant. At the time that the series was first developed, she says, “there was a variable glut of these Smithsonian volumes in used book shops, since they were distributed free to various politicians who clearly had no use for them.”

There is another theory that gives the word an entirely different meaning. Noting that tonto in Spanish means “stupid” or “crazy,” some people have pointed out that kemosabe sounds a lot like the Spanish phrase quien no sabe, “he who doesn’t understand.” (In Spanish-language versions of *The Lone Ranger*, Tonto is called Toro, Spanish for bull.) This suggests a whole different dynamic between the two characters. Is the Lone Ranger a racist who calls his partner an idiot? Is Tonto in turn being subversive when he addresses his white companion as an ignorantus?

The truth: probably neither. As Chadwick Allen explains in “Hero with Two Faces: The Lone Ranger as Treaty Discourse,” this interpretation has mostly been pushed by American linguists who want to “locate Tonto ‘appropriately’ in the Pueblo southwest,” and there isn’t much evidence for it. But the theory has plenty of proponents regardless. Native American writer Sherman Alexie, who is of Coeur D’Alene descent, has said that kemosabe means “idiot” in Apache. “They were calling each other ‘idiot’ all those years,” he told an interviewer in 1996, a few years after the publication of his story collection *The Lone Ranger and Tonto Fistfight in Heaven*. “It’s always going to be an antagonistic relationship between indigenous people and the colonial people,” he added.

There’s one other theory of note, though it’s not as well known as the first two. Alan Shaterian of University of California, Berkeley told Kendall that the word could have its roots in the Yavapai language spoken in Arizona. Striker, Shaterian says, could have visited a reservation in the state and asked people there what their word was for “a white person,” or someone who dresses in white, like the Lone Ranger. According to Shaterian, a typical Yavapai speaker would answer with kinmasaba or kinmasabeh.

In the nearly 40 years since Kendall’s piece was published, no one seems to have come any closer to a conclusive account of the phrase’s origins or intended meaning within the *Lone Ranger* series. Kendall herself decided she preferred “the mystery to certainty,” and perhaps the word is indeed a bit more fun that way. On a 1969 episode of *The Johnny Carson Show*, Carson did a sketch in which he interviewed Jay Silverheels—who portrayed Tonto on the *Lone Ranger* TV series—in character, for a new job at NBC. “I work 30 years as faithful sidekick for kemosabe.” Silverheels tells Carson in the bit. “Hunt, fish, make food, sew clothes, sweep up, stay awake all night, listen for enemies for kemosabe. Risk life for kemosabe. Thirty lousy years.” When Carson wonders why Tonto’s former employer let him go, the once-faithful sidekick replies, “Him find out what kemosabe mean.”

*Thanks to Fred Shapiro, editor of The Yale Book of Quotations, and Dave Wilton from the University of Toronto.*

### The Foundation of Role Models

Several years ago, I had to write an essay for my 3rd degree test — although a little dated, my paper was on the code of martial arts, as portrayed in the media, most specifically *The Lone Ranger*.

It was fun to go back and read – My essay follows below.

Thought you might enjoy

Doug Briggs, TLRFC #110

Wilmington, DE
An Amishman, the Lone Ranger, and Tang Soo Do

Several years ago there was a court case that required the testimony of an Amish man. The reason that the case got any publicity at all was that the man refused to swear on the Bible. His argument was that his belief required him to be totally honest: “let your yea be yea and your nay be nay.” To swear on the Bible (to insure honesty), he argued, would contradict one of the core principles he lived his life by. He was almost offended that there was a question that he not tell the truth – he had no need to swear that he would be honest – he tried only to be honest.

What a fantastic mental attitude!

In the cowboy movies of the 1940’s and 50’s – the good guys always lived by the “cowboy code.” I can remember one episode of The Lone Ranger where an escaped convict was disguising himself as the Lone Ranger and robbing banks in his name. Though few believed the real Lone Ranger would do these evil deeds, the local marshal and his posse arrested the real Lone Ranger and locked him in a cell.

They then had a man from the town sneak into the jail and offer to help The Lone Ranger escape. The Lone Ranger refused to leave the cell, saying that even though he was innocent, he would not escape from jail, because that would be breaking the law. The marshal then stepped out and said: “He’s the real Lone Ranger, no-one else would be that concerned about being true to the law.” The Lone Ranger was known for the code he lived by.

In the recent movie The Last Samurai – Tom Cruise plays a character who knows he has lost his honor and wishes for death. As the story unfolds we see he is confronted with the code of Bushido and comes to understand it, live by it, and ultimately reclaim his personal dignity and honor.

In her excellent article “Why Does America Need the Cowboy?” Cathy Orr raises the question of whether the cowboy is an “outmoded symbol of character, or the continuing embodiment of it.”

For the cowboy, right’s always been right, and wrong’s always been wrong, and no matter where or in what time a man lives, that will never change, win or lose.

Her point is that we need examples of good character to act as role models.

The common thread that ties these examples together is that each of the individuals had a code – an absolute set of precepts they lived by. They were defined by their code – something bigger than the person. This code defined their character and guided their thought process and actions. It is interesting that even when looking at different cultures and periods of history, the various codes of honor have very common themes. In this paper I would like to explore the codes and tenets of Tang Soo Do, discuss them in context, and give some modern examples that help to define them.

Webster’s defines code as: “a set of principles or rules of conduct.” In Tang Soo Do we have five codes:

- Loyalty to leaders (country, government, laws, teachers, etc.)
- Obedience to parents (elders, teachers, etc.)
- Honor friendship
- No retreat in battle
- In fighting, choose with sense and honor

Webster’s defines a tenet as a: “principle, doctrine or belief held by a group.” In Tang Soo Do we have seven tenets, which are a natural extension of the codes, as they help define the behaviors necessary to be able to uphold the code:

- Integrity
- Concentration
- Perseverance
- Respect and Obedience
- Self-Control
- Humility
- Indomitable Spirit

These tenets are very similar to the fundamental precepts of Bushido.

Loyalty. Loyalty is a term often misapplied today. You may be a loyal fan of a sports team. You may be loyal in your attendance to an event. But few people are truly dedicated to what they say they believe. We do not live in a feudalistic or shogun society, yet we do have the ability to dedicate ourselves to what we do (our job, our employer) or those over us (teachers, WTSOA). In the Hagakure, it is often discussed that the greatest gift a samurai could give his retainer was to do the most menial tasks with fervor – showing his allegiance. While it is no longer realistic to lay down your life for your job, it is reasonable to do that job with
commitment to excellence. You are expected to have the integrity to do the best you can with what you are given, and the perseverance to see the job through.

**Obedience.** You cannot be loyal - to a person, organization, or cause - without being obedient. Obedience requires humility and self-discipline. Obedience requires that you give up your free will to follow a chosen leader – be it a king, shogun, teacher, or employer.

Obedience may also be understood as reliability. When given a job or duty, it is expected that the task will be done. Children are often given chores to earn an allowance. This teaches them the responsibility of a job to do, and the concept of being rewarded for completing a task.

Adults also deal with this on a daily basis. Most people have a job – but how willingly, how fervently, do they pursue it? Often you hear of people “putting in time” at work. They don’t recognize the dignity of having a job, any job, and pursuing it with passion.

There is a tendency to value people based upon their position; a certain job may seem important depending on your perspective (i.e.: movie star vs. banker vs. janitor), yet the job does not imply that the person doing it is of less value. I have heard it said that the greatest reward for accomplishing a job well done is *to have done it* – the paycheck is nice (and necessary), but there is an honor in completing a ‘job well done’ no matter how menial the task. Again, in the *Hagakure*, it is suggested that a retainer would often release a samurai from service, just to see if he would be obedient and remain faithful.

**Honor Friendship.** Possibly the most important of the codes, this one calls you to stand up for those close to you – family, friends, and colleagues. It is your obligation to respect them and look out for their best interests.

In another old *Lone Ranger* episode, Tonto was taken prisoner and would be executed if the Lone Ranger could not perform a task. It was expected that The Lone Ranger would abandon the task, flee for his life, and leave Tonto to his fate. Tonto never worried, as he knew The Lone Ranger would not fail in meeting the challenge and saving him. Tonto had faith that The Lone Ranger would honor their friendship.

In Akira Kurasawa’s masterpiece *the Seven Samurai*, the first samurai we meet is willing to shave his head (a public sign of disgrace) to disguise himself as a monk and rescue a kidnapped child. His thoughts were not of his own interest, but that of the welfare of his fellow man.

A corollary of this concept might be: “respect your fellow man.” Historically, the samurai were held in high regard – because of their moral stance and honorable behavior. But over time, many samurai became haughty and arrogant. People feared them because they would use their strength and skill to be cruel and abusive. In *the Seven Samurai*, we see this played out in the villagers’ fear of the samurai, and the indifference of some of the samurai to their suffering.

I once observed a young, new black belt at the beginning of a class reprimand a lower belt because they had failed to bow when asking him for help. “I am a black belt, and you have to bow to me now” was the rationale. He had lost the idea that, as an advanced student, his best chance to develop himself was to serve – not to crave empty praise. He would have earned the honor and respect he was demanding if he had been humble enough to quietly help with their problem.

**No Retreat in Battle.** In modern terms: don’t give up. It is easy to get frustrated and quit when obstacles block your path, but it takes perseverance to get a difficult job done.

This is echoed in the tenet of Indomitable Spirit. Even if you get beat down, you get up and try again until you succeed. This is summarized in the samurai maxim from the *Hagakure*: “go straight ahead without stopping, without looking back.” - being totally committed to and focused on the job at hand.

We see this well illustrated in the *Last Samurai* when Captain Algren first fights the samurai: though he has been knocked from his horse, beaten, bruised, and stabbed, he continues to fight with his one good arm until he collapses. It is ultimately this indomitable spirit that Katsumoto sees and recognizes that prompts him to spare Algrens’ life. His commitment to his task was obvious.

This concept can be expanded to include standing up for what you believe. Society today is very pluralistic; activities that were once considered unacceptable are now touted as “constitutional freedoms” or “civil rights”. But without rules (limits), society degrades itself into anarchy. It is the obligation of the individual to stand up for what is right – not just what is easy or popular.

There is a country song whose chorus says: “You’ve got to stand for something or you’ll fall for anything.” As martial artists we are to stand up and *be* an example. This requires self-control, discipline, and patience. If no-one knows what we stand for, then no-one can recognize the honorable traditions we espouse. Whether we like it or not – people watch us to see if we practice what we
preach. Not living up to the standard we preach is hypocrisy. To paraphrase a Biblical concept from the New Testament: “Live so that no-one speaking ill of you could be believed.”

A person cannot be a true martial artist if he does not hold himself to a higher standard and stand up for what is right. We also see this played out in the Last Samurai, as there are several instances where the samurai make decisions to do something difficult – not because it is cool or trendy – but simply because it was the honorable thing to do.

In Fighting, choose with Sense and Honor. Originally, this code said: In Killing, choose….” Obviously, there is little call for killing someone in modern society, but the principle of acting with honor remains. Perhaps a better modernization would be: In all your daily activities, choose…..” As stated above, without rules, anarchy quickly erupts. We are to be vigilant during all our various activities, and be aware of how our actions reflect on us and affect others. There should be a sense of dignity and honor that influences the activities we pursue and the decisions we make. From a martial arts perspective, this immediately suggests how one would fight an opponent.

But there are other opponents besides those in combat. The difficult colleague at work, the long line at the grocery store, the guy who cuts you off driving home….. How we respond to these situations, and myriad other minor “battles” that show up during the day define our character to the people we meet. If someone cuts you off driving, is it better to get road rage and force them off the road, or let them win by speeding on in front of you and away down the road? I have had people cut me off to zoom ahead to still have to sit and wait at a stoplight as I pulled right back up beside them. In ten minutes your response in this situation probably won’t matter; yet some drivers who lost self-control with road rage have seriously hurt and even killed other people.

Pat Morita as his character Mr. Miyagi once said: “If you can, don’t fight. If you must fight, fight well.” I think the deeper idea here is to choose your battles. There are rude and stupid people everywhere – we can waste our energy squabbling with them or just let it go and move on.

If conflict is unavoidable, choose your response with sense and honor. Try to be understanding. Dale Carnegie teaches people to approach these situations seeking to make a “win-win” outcome. I work in healthcare, often people come to my office in pain. They are mean, loud, and sometimes insulting. It would be easy to get offended and push them out the door. But often, if I give them time, let them vent, and give them some compassionate care, they feel better. Now I have made a friend instead of an enemy – a win-win outcome.

When the outcome cannot be win-win, the choice is still there. Is there any benefit to a harsh confrontation? If another wants to rant and tirade – let them. They will use up their energy and burn out soon enough. We have to make a choice to let them draw us into their conflict. Referring back, if someone cuts you off driving, we don’t have to chase them down and berate them – let them zoom on ahead – let it go, let the conflict remove itself from you. Now you have chosen to win without fighting.

Regrettably, some conflict in this world is unavoidable. As martial artists, we are to be focused and clear minded enough to look beyond the conflict for a reasonable outcome. Ego should not be a factor in that decision, we are to be humble and courteous.

As an example of humility and choosing how to fight, I will again refer to the early scene in The Seven Samurai where an escaped criminal is holding a child hostage. Most of the samurai in the area walk away, not wanting to be bothered with the task. One samurai allows himself to be publicly dishonored by having his head shaved – a spectacle for the masses – so he could disguise himself as a monk to go in and save the child.

Through the remainder of the movie we see him feeling the fuzz on his head – reminding us of his choice – to humbly accept the appearance of dishonor to save the life of a child. He saw the life of the child as more valuable than his ego.

One hears far less these days about the place of character in personal conduct. Too often one finds that it is openly acknowledged only in select circles, such as the armed forces. To judge from media portrayals of society, character and virtue matter less and less every day. We are often encouraged to root for the bad guy, the anti-hero, the renegade; because they stand against the ‘moralist elite.’ Truth, justice, honor – all virtues of a role model and aspects of fine character – are noticeably absent in what much of the media presents. We are left with poor role models.

In the past, a portrait of George Washington was a common decoration in the bedroom of young boys. He was referred to as an ‘indispensable man’ because of his integrity and virtue. The historian Cyrus R. Edmonds, who lived in Washington’s time, said, “the elements of his greatness are chiefly to be discovered in the moral features of his character. Washington was a hero and a role model – to be respected, studied, and exemplified.

Consider other hero types – live native Texan, actor, poet, songwriter, and most notably, 2nd Lt. Audie L. Murphy, the most
decorated American combat soldier of World War II, who served his country during one of its most dire times of need.

And remember singing cowboys Gene Autry and Roy Rogers? They recognized that they were always being watched. They stood for integrity and lived by a code which introduced a younger generation to (the cowboy’s way of) saying that respect and responsibility for others – as well as courage – is crucial to societal welfare and security.

In short, it’s the idea that character matters. Roy Rogers, in his final years, would not even stop wearing cowboy boots – against the advice of his doctor – because the iconic image he wanted to present was that important to him.

Clayton Moore, the actor who is known for playing The Lone Ranger, shared a story about one of his public appearances. While talking with people, he felt someone moving the back of his gun belt. He turned to catch a little boy trying to steal away with one of his famous silver bullets. Recognizing that he was a role model, and knowing that he was being watched, he knelt down by the boy and reminded him of the “cowboy code” – to be honest. He humbled himself to come down to the little boys’ level. He did not need to be mean or arrogant or loud just to boost his ego. He recognized that being the character of The Lone Ranger carried a great responsibility, and to misuse that persona could damage the integrity of a role model for children literally around the world.

I am not a social commentator, a theologian, or a psychologist, but I believe it is easy to recognize a general decline in the moral caliber of society.

Perhaps one of the reasons for this change is that people have lost a standard by which to live. In Tang Soo Do, we have a set of codes that we are to memorize and understand. It is interesting that these codes are not unique to the martial arts, and have manifested in many different ways over time.

What is significant is that there is a code – a guide to be followed, a core set of virtues that defines the character of the one who espouses them. As a martial artist, I believe one is obligated to hold themselves to a higher standard, and live by a code of conduct that defines them as a person of high moral caliber and virtue.

I particularly enjoyed a quote by A. Todd Black, CFP: “The cowboy is the spirit of America… He understands the difference between right and wrong and acts upon his convictions regardless of the personal peril that it entails.

We live in a world of moral relativism where acknowledging that there is a right and a wrong are considered politically incorrect. Furthermore having the courage to “unilaterally” stand up for right and wrong is belittled and denigrated as the action of a naïve and unenlightened soul.

The United States and our President are being criticized for their “cowboy” attitude and actions in standing up for our ideals and national interests, because moral fortitude is threatening to those that lack it. I agree with our detractors in their assessment of our national character, and it is our “cowboy” spirit that makes this country great.”

The codes – either those of Tang Soo Do, Bushido, or the “Old West” – are meaningless unless they are taken, personally applied, and accepted as a gold standard to live one’s life by. As martial artists, we should embrace the codes; live by them, and not compromise our honor by failing to live up to the standard. When others look at us – are we genuine? Are we honorable? Are we living by a standard?

And most important –
Can others see it?

The Lone Ranger Creed
By: Fran Striker
‘I believe…
• That to have a friend, a man must be one.
• That all men are created equal and that everyone has within himself the power to make this a better world.
• That God put the firewood there but that every man must gather and light it himself.
• In being prepared physically, mentally, and morally to fight when necessary for that which is right.
• That a man should make the most of what equipment he has.
• That ‘This government, of the people, by the people and for the people’ shall live always.
• That men should live by the rule of what is best for the greatest number.
• That sooner or later...somewhere...somehow...we must settle with the world
The new Lone Ranger 221 television episodes are now on DVD by Dreamworks

Recently The Lone Ranger Fan Club was sent this complete set of DVD’s for review.

It is approximately 14 x 11. At first glance, the book is indeed the size of a coffee table book and won’t fit on a bookshelf/media shelf. It has a nice slipcase with a glue-tabbed label on one side advertising all of the contents (it also mentions "Over 92 hours of Original Lone Ranger" and 221 episodes, 30 DVDs including the 2 movies). It is a little heavy..

Each season's discs are color-coded with new disc artwork, and these have new menus compared to the 75th anniversary set. The menu loads immediately as the intro plays in a portion of the screen.

The picture quality and clarity is excellent. There are some dark or non-picture areas when viewing the episodes. This could be because the commercials have been removed.

The only improvement we would suggest is putting the episode titles on each episode so you will know what episode you are viewing. However there is an episode guide in the back listing all 5 seasons, the disc numbers and the episode number. One thing nice is it also lists the dates each episode was shown on television.

Overall this is an excellent buy and it is great to have all 221 episodes on DVD.

For ordering go to http://www.amazon.com/The-Lone-Ranger-Collectors-Edition/dp/B00BSU0FPG

Notice to all members –

Now is the time to start thinking about renewing your Lone Ranger Fan Club Membership.

Everyone’s membership renewals are due by December 31st, 2013 for next year.

You can pay now by going to the Membership / Renewal page on the website. Make your payment using Pay-pal THEN Complete the renewal application, including your membership number, send it to us. Click here to go to the Renewal page

In closing the Silver Bullet for September here is a comment from the Founder and now our Fan Club Historian Joe Southern:

The Lone Ranger: A post mortem

I had been waiting for this moment for 11 years, nearly a fourth of my life.

and make payment for what we have taken.

• That all things change but truth, and that truth alone, lives on forever.

• In my Creator, my country, my fellow man.”

Douglas R. Briggs, TLRFC #110
Dan #030567
Essay done 6/28/04
Even longer than Johnny Depp had considered playing Tonto, I had been watching and reporting very carefully the journey of a Lone Ranger movie through what Hollywood calls “development hell”. For nine years I filled the pages of the Silver Bullet with stories and rumors about a new adventure for the Masked Man on the silver screen. Finally, after many starts and stops, roadblocks and broken dreams, I sat in a darkened theater with my family and watched this monumental milestone in my life gallop by larger than life for the next two and a half hours.

I was not disappointed. It was great! I loved it! I was very happy … and apparently very alone in my opinion. The critics hated it and moviegoers stayed away in droves. Why?

**What went wrong?**

There has been a lot of finger-pointing and second-guessing going on in the entertainment industry. How could a $250 million movie featuring one of the world’s biggest stars (Depp) made by one of the hottest Hollywood producers (Jerry Bruckheimer) and directors (Go) fail to make even half its cost at the box office?

As one with deep interest and insight into not only this movie, but in the Lone Ranger in general, I think I have discovered some key reasons why this movie became a flop rather than the sequel-spinning tentpole it was meant to be.

**First of all,** it did not truly respect the source material. Although made by the *Pirates of the Caribbean* team, the formula used to make those movies should not have been applied to The Lone Ranger. *Pirates of the Caribbean* was a weird world of their own creation. The Lone Ranger is an established character with his own history. More than that, the character has a moral code of ethics and the character’s creators have strict guidelines for the Ranger and his behavior. That latter was promptly discarded by the Disney moviemakers.

Disney made The Lone Ranger a goofy greenhorn rather than a seasoned lawman. They changed the number of ambushed Rangers from six to seven, changed the name of Dan Reid’s wife from Linda to Rebecca, and they gave him one silver bullet, not his own silver mine. He drank booze (or at least tried to), killed outlaws (unintentionally), and tried to kill Butch Cavendish (but he was out of bullets). Those are out of character for the Lone Ranger and should have been out of the movie.

**Secondly** – and perhaps the greatest mistake – is Johnny Depp. Even discounting the controversy over a white man playing an Indian, he made Tonto something he was not. When the first image of Depp in the face paint and dead crow headband came out, it was clear that the actor was up to his tired, old tricks. Covering his face in makeup, putting on a weird wig and goofy hat may have worked for him in the past (*Pirates of the Caribbean, Charlie and the Chocolate Factory, and Alice in Wonderland*), but not this time. (Oh, and Johnny, please stop licking things. It’s no longer funny.)

**Thirdly,** there should not be any supernatural elements in The Lone Ranger. The scenes with the rabid, carnivorous rabbits and Silver in the tree could have been cut completely and the movie would have been better, not worse. There was also spiritual overkill in the movie. Tonto the spirit warrior. John Reid the spirit walker. The spirit platform. The spirit horse. Too many spirits and not enough reality.

**Fourthly** – and speaking of spirituality – the movie blatantly bashed Christianity. The Lone Ranger is supposed to be a God-fearing protestant who is frequently in the company of Catholic priests and missionaries. The Christians in the movie were made out to be puritan lunatics. Reid so much as denounced the faith when he told the woman on the train that John Locke’s *Two Treatises of Government* was his Bible. One of the things that attracts Christians to The Lone Ranger is his moral center. This just slapped them in the face. That’s not what you want to do with a core part of your audience.

**Lastly,** we’ve seen that gag before. Seeing Silver drinking booze from bottles is not only out of character for the horse, but the writing team of Ted Elliott and Terry Rossio borrowed a page from their own works. In *The Legend of Zorro*, the horse also picks up bottles and guzzles away. The same goes for the whole horse-on-the-train bit with the same movie. There are many other stunts and gags in the movie that are far from original. For example, the blown-up bridge and crashing train was nearly identical to the opening sequence in *Toy Story 3*.

**If it’s so bad, why did you like it?**

Good question. For all of its flaws, it did do many things right. Mostly, it was entertaining. Lots of action, comedy and suspense kept the viewer riveted throughout most of the film. This movie was a lot more exciting to watch than anything that has been done with The Lone Ranger in half a century. One could argue that it is the most exciting Lone Ranger adventure ever made, but that’s a different discussion for a different day.

After three viewings of the movie, I find that I like it better and better all the time. What sealed it for me, however, was when my own
children asked to see it again because they liked it so much despite dad’s interest in it.

All said, the movie is fun. Even in its irreverence to the source material, you couldn’t help but laugh and cheer. When the William Tell Overture kicked in, it gave me goose bumps. It’s those things that make movies worth seeing.

**Can this franchise be saved?**

If there are any movies out there that flopped but deserve a second chance (see Ang Lee’s *Hulk* or *Star Trek: The Motion Picture*), it is *The Lone Ranger*. There is no need to retell the origin story again. Pick it up where it left off. The buddy comedy aspect works fine here. A well-written story with a much smaller budget could do wonders and still make The Lone Ranger a popular Disney franchise like it was originally intended. Maybe it would work as a television show with a new cast rather than another movie. I sincerely hope Disney doesn’t give up on The Lone Ranger. That would be a missed opportunity of epic proportions.

By Joe Southern
Founder and Historian for TLRFC

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**Colorado man was Cavendish for a day**

Jeff Owsley is no outlaw, but he got to play one for a day while the cast and crew were filming Disney’s new blockbuster *The Lone Ranger* high in the Colorado Rockies.

The Alamosa, Colo., native was a substitute stand-in for a day of filming in Creede, Colo. It turns out to have been one of the most iconic moments in the movie. In the scene, The Lone Ranger and Tonto walk out of a smoky mine and approach Butch Cavendish lying wounded on the ground. As Cavendish reaches for his gun, the Ranger steps on it. Cavendish looks up and says, “You’re dead.”

The scene has played over many times in the movie trailers and television commercials. It’s also a crucial part of the movie and Owsley got to be in the middle of it all.

“I was just eating it up,” said Owsley, 48. “I just had a ball.”

When the production came to southwest Colorado in the summer of 2012, Owsley and his son, Charles, attended an extras casting call at Adams State University in Alamosa. “Charles and I went more just for fun,” he said.

At first it was a little intimidating for Owsley when he saw the response to the casting call. “There were so many people who looked the part,” he said.

Real cowboys and people who were real good at looking like cowboys responded in droves. “I went just for the experience of seeing what a casting call is like,” he said.

Ultimately, Owsley did not win one of the coveted parts. Charles, however, did. He was chosen to be a cavalry officer, but had to turn it down because he was starting a new job.

Once filming began high in the Rockies, Owsley figured he was finished with the project until the day he got the call. The man standing in for William Fichtner (Cavendish) was out for a day and they wanted to know if he was available.

When he reported to the set, he was given a hat, vest, shirt and long coat to wear. “My nametag was a piece of masking tape that said ‘Jeff’ on it,” he said. When he arrived at the set in the canyon above Creede, he said he was surprised at the size of the production and at the railroad constructed for the movie.

For his part, Owsley spent a good part of the day lying on the ground while the stand-ins for The Lone Ranger and Tonto did their part. “They’re walking out of the canyon looking right at me,” he said. His fellow stand-ins were not the only ones looking at him.
“(Verbinski) walks right straight up to me … and looks at me from every different angle,” Owsley said.

It was through Owsley’s contribution that Verbinski came up with the idea to view Cavendish over the Ranger’s shoulder with the Texas Rangers badge in prominent view. “The badge of The Lone Ranger is such an icon,” he said.

Owsley said Verbinski was “looking over the shoulder of The Lone Ranger with that badge and getting my face in it.” In the scene, Owsley said “The Lone Ranger grabs me by the front and shoves me up against the rail switch.” He had to assist with the shove by pushing with his feet. “The Lone Ranger takes the back side of a pistol and smashes it against my face a few times,” he said.

While this was going on, Armie Hammer (The Lone Ranger) and other cast members are watching. “We were kind of their rehearsal,” Owsley said. Once they were done rehearsing, everyone was cleared off the set. “Johnny Depp and his entourage arrived and were walking onto the set,” he said.

Owsley said it was interesting to him to see the “hierarchy of the pecking order of the actors.” Depp got his own rehearsal without all the extras around.

Owsley said that because of the height difference between Depp (5-10) and Hammer (6-5) that a trench had to be dug for Hammer to walk in during the scene.

Owsley said Depp was a very nice guy. “He looked and smiled and he did that a couple times,” he said. Owsley even got to talk to the star in passing. “He said ‘hey’ and I said ‘hey’ and now I can say that I had a conversation with Johnny Depp,” he said with a laugh.

Although Owsley only worked a half a day, he was compensated for his time with a $90 paycheck and “all the food you could eat.”

In real life, Owsley and his wife Hallie are the parents of Charles, Laurie and John. He is the operations director of La Puente Home, Inc., a nonprofit center that shelters the homeless and provides a soup kitchen and a food bank network.

By Joe Southern

**Closing note from The Lone Ranger Fan Club -**

Whatever your take or feeling about the Disney 2013 Lone Ranger movie is, it is your decision and choice. Everyone has emotions and different ideas about it and that is good. That is the United States of America, freedom of choice and discussion without faulting our fellow person for their beliefs.

It is done and now will become part of history – Remember that all things change but truth, and that truth alone, lives on forever - Let's not forget the roots of this iconic hero and hope that a new day is coming for The Lone Ranger – until then Adios, Kemo Sabay.

We encourage member participation –

Got some historical information or something you feel might be of interest to other members?

Contact us – we might be able to use it in future issues of the Silver Bullet – We like to feature pictures and articles about today’s younger generation of kids that are taking an interest in The Lone Ranger. It is they that will carry on the spirit of our treasured hero.

Should you want to contact us please go to the website LoneRangerFanClub.com and click on the Silver Bullet located on the left side of the page which reads "Contact Us".

(Please include your membership number in all correspondence.)
Hi-Yo Silver Awaaay!!

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