

FINAL

W. B. TELEVISION DIVISION

LAWMAN

THE FRIEND

Noted

April 16, 1959

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"L A W M A N"

"T H E F R I E N D"

Written by
Clair Huffaker

FINAL
April 15, 1959

"THE FRIEND"

SET LIST

EXTERIORS

1. LARAMIE STREET
 - (a) Marshal's Office
 - (b) Blue Bonnet Saloon
 - (c) Bank
 - (d) Barber Shop
 - (e) General Store
2. CHURCH AND STREET
3. MOUNTAINS
 - (a) Outlaws' Camp in Hollow
4. ONE END OF TOWN
5. OTHER END OF TOWN

INTERIORS

1. BLUE BONNET SALOON
2. MARSHAL'S OFFICE
3. CHURCH
4. BARBER SHOP
5. BANK

"THE FRIEND"

CAST

DAN TROOP.....John Russell.

JOHNNY McKAY.....Peter Brown.

JACK GORMAN.....Leader of outlaws, the biggest of
the men, 40, powerfully built, with
a hard, ugly face.

BUCK HARMON.....Youngest outlaw, about 30, husky,
ruggedly good natured; about 6 ft.
tall.

WILL HAMMOND.....Skinny, tall, a brooding psycho-
pathic face.

HARDY CLEW
LEVI HENDRICKSON.....Dirty-looking, hard-faced.

PETE BRADY.....Tough, hard-looking.

HARRY
MACK.....Nasty looking cowhands, about 30.

HANK.....Bartender, Blue Bonnet Saloon.

MR. HARMON.....Buck's father, a slight, stern-
looking man about 60.

JENKINS, THE BARBER.....Garrulous old fellow.

Townspeople.

*

"THE FRIEND"

FADE IN

1. EXT. STREET FRONT OF MARSHAL'S OFFICE DAY

OPEN on flank of moving horse, A MAN'S BOOT in the stirrup closest to CAMERA. The rider moves swiftly to the front of the Marshal's office to line up with three other riders. A fifth horse, the Marshal's, is saddled and waiting.

2. ANOTHER ANGLE MED. CLOSE OF DOOR TO MARSHAL'S OFFICE

DAN TROOP, carrying a rifle, comes out of the door followed by JOHNNY McKAY. Johnny is hatless, not going with Troop. Troop pauses briefly to speak with his deputy.

TROOP

I'll get to Chugwater in the morning.

(beat)

If Gorman's not there, be back tomorrow night.

JOHNNY

If he is?

TROOP

(shakes his head)

No telling when I'll be back.

JOHNNY

I'd like to go along.

TROOP

You're worth more here.

Troop goes to horse and mounts, CAMERA PANNING HIM.

3. JOHNNY

JOHNNY

Anything special you want me to do?

4. TROOP JOHNNY'S P.O.V.

TROOP

(dry humor)

Just make sure there's a town here when I get back.

Troop wheels his horse and rides down the street, CAMERA FOLLOWING HIS PROGRESS, as his four-man-posse falls in behind him. The horses go from a trot to a lope.

5. CLOSE SHOT OF JOHNNY

He watches Troop and the posse go down the street, then turns and goes back into the office.

DISSOLVE TO:

6. EXT. MOUNTAINS

CAMERA CLOSE IN ON PETE BRADY, a tough, hard-looking outlaw who is squatting on a high place, watching below. He leans forward intently, his eyes narrowing.

7. STOCK SHOT FIVE RIDERS

moving at a gallop AWAY FROM VIEWER, at a great distance.

8. EXT. MOUNTAINS

Pete grins, gets up, CAMERA PANNING HIM and HURRIES DOWN FROM HIS VANTAGE POINT. He leaps onto a waiting horse and gallops downhill.

9. WIDE ANGLE SHOWING OUTLAW CAMP IN HOLLOW

In b.g., Pete is seen approaching at a gallop from his high point. There are five outlaws waiting in the hollow, their horses nearby. They are JACK GORMAN, BUCK HARMON, WILL HAMMOND, HARDY CLEW AND LEVI HENDRICKSON. Gorman is the leader, the biggest of the men. He is in his forties, a powerfully built man with an ugly, hard face. A veteran outlaw leader, a killer who is strong and purposeful in everything he does. Buck is the youngest of the men, about thirty, a husky, ruggedly good-natured looking man about six feet tall. Will is skinny and tall, a brooding psychopathic face. The others, Levi and Hardy, are dirty-looking, hard-faced. Buck is lying down on his saddle, idly chewing at a bent twig. Will is sitting, staring into space blankly. Gorman stands watching Pete coming in TOWARD camp. The other two are cleaning or loading guns. Everyone but Buck turns to watch Pete ride in.

PETE

(halting horse, jumping off, elated)

Your idea worked, Gorman!

(CONTINUED)

"THE FRIEND"

9 (Cont.)

WILL
They fell for that telegraph
wire, huh?

GORMAN
(nods curtly, business-
like)
The town's ours.

He takes out a pocket-watch and glances at it, then squints
at the lowering sun and returns the watch to his pocket.

GORMAN
'Bout two hours it'll be full
dark.

10. CLOSE SHOT OF WILL

Will picks up a sack near him. It is about the size of a
large briefcase, and he handles it very carefully. He re-
moves six sticks of dynamite from the sack as CAMERA DOLLIES
IN FOR VERY CLOSE SHOT OF HIS HANDS. He begins to tie the
six sticks of dynamite together with a strong piece of
string.

GORMAN'S VOICE
I want every animal watered good an'
grain-fed before sundown. They're
gonna have a lot of runnin' to do
tonight.
(beat)
One more thing. Buck.

11. CLOSE SHOT OF BUCK

who is still lying, head in saddle. He raises his head
slightly, looking up at Gorman.

BUCK
Yeah?

12. GORMAN BUCK'S P.O.V.

GORMAN
(looming like a giant
as he looks down)
You was born an' reared in Laramie.
Go down an' find out if there's any
law left in town.

13. ANOTHER ANGLE FAVORING BUCK AND GORMAN

BUCK
(easy going)
Okay.

GORMAN
Be back before sundown.

14. CLOSE SHOT WILL

Will glances up from his work with the dynamite, suspicious.

WILL
His ol' home town? Maybe he's
got ties there.

15. CLOSE SHOT BUCK

BUCK
(grinning disarmingly)
Will, you can blow that town off
the map for all of me.

Buck mounts and exits.

DISSOLVE TO:

NEW
SCENE

15A. EXT. BLUE BONNET

DAY

Buck rides up to saloon, dismounts, looks around the old town and enters.

16. INT. BLUE BONNET

DAY

CAMERA ON DOOR as Buck enters, crosses to bar, CAMERA PANNING HIM. The Blue Bonnet is almost empty. HANK moves toward Buck, frowns faintly in recognition.

HANK
Ain't I seen you -- ? You're Buck
Harmon.

BUCK
Got any whiskey?

HANK
Sure.

He puts down a glass, pours a shot.

BUCK
How's Laramie? Peaceful as ever?

(CONTINUED)

16 (Cont.)

HANK

Peaceful? Less'n half an hour ago, the Marshal went off chasin' some outlaws.

BUCK

Marshal Lemp?

HANK

Lemp was shot a year or two ago. It's Dan Troop now.

17. CLOSE SHOT OF BUCK

BUCK

(casually, pumping Hank cleverly)
Trouble with Lemp, he never had no help.

HANK'S VOICE

Troop's got a regular deputy.

BUCK

(nodding at his glass)
Good.
(beat)
'Twixt the two of 'em, maybe they'll catch them badmen.

18. TWO SHOT BUCK AND HANK

HANK

(shaking his head)
Deputy's still in town. He --

19. SHOT OF DOOR

Hank is interrupted by a loud yell - a cowboy having a good time, and the swinging doors burst open. Two big, husky cowboys, healthily drunk, stride in. They are HARRY and MACK, nasty looking men about Buck's age. They move boisterously up to the bar.

HARRY

Hank!
(bangs the bar)
Give us a drink!

(CONTINUED)

19 (Cont.)

MACK

Hurry up!

20. ANOTHER ANGLE SHOWING LENGTH OF BAR

Hank pours them both drinks. Buck is standing quietly in the b.g., ignoring them. When Hank has poured the drinks, he returns to Buck as the two cowboys mutter and laugh with each other.

21. REVERSE ANGLE

Hank and Buck in f.g. Cowboys in b.g.

HANK

What brung ya' to town, Buck?

BUCK

Ohh -- passin' through. Goin' to California.

HANK

You oughtta say hello to your Pa. He's church custodian now.

BUCK

I will.

22. THE TWO COWBOYS HANK AND BUCK IN B.G.

Harry glances up at Hank's statement and stiffens as he realizes who the other customer at the bar is.

HARRY

(viciously sarcastic)

Well, look who we're drinkin' with. Buck Harmon!

MACK

Thought he'd a' been hung, by now.

23. BUCK, HARRY AND MACK

as the two cowboys move up toward Buck, pushing for a fight.

(CONTINUED)

23 (Cont.)

HARRY
Le's tear 'im in half.

BUCK
(easily)
Now, boys, I won't scrap with you.
Let me buy you a drink.

MACK
Even after five years, there ain't
a man in this town wouldn't like
t' bust you wide open.

BUCK
(mildly)
I guess I just ain't no blamed
good.

HARRY
(to Mack and Buck at
the same time --
directed to Mack)
Thing is, his Pa hates 'im worse'n
anybody else.

BUCK
(this hits home)
Let's don't labor the subject, boys.

HARRY
(still sneering)
Not that his Pa's say-so means
anything.
(laughs)

BUCK
(quietly dangerous)
Let's drop it.

Mack and Harry are smiling nastily, edging each other on,
pushing for a fight with Buck.

MACK
Hear that, Harry? He don't like
for us to down his old man. Why --
his old man ain't nothin' but a
holy --

Buck acts swiftly. He hits Mack on the chin and flattens
him.

24. CLOSE SHOT HARRY

He takes the whiskey bottle from the bar and smashes it over the bar, leaving the jagged cutting edge in his hand as a weapon. His face is angry, ugly.

HARRY

(a vicious whisper
as he moves toward
Buck)

I'm goin' t' do Laramie a favor,
an' cut you good.

25. TWO SHOT HARRY AND BUCK

Harry swings savagely at Buck's face, Buck ducks and hits him with a murderous right that sends him flying back, smashing a table as he sprawls to the floor.

26. INT. MARSHAL'S OFFICE

At the SOUND of the table smashing, which he hears, Johnny looks up from where he is sitting at the Marshal's desk, gets up unhurriedly but curiously, and puts on his hat, going to investigate.

27. INT. BLUE BONNET

Buck throws a couple of gold coins on the counter.

BUCK

Buy yourself a new table, Hank.

Buck steps over the still-out form of Mack and goes out of the Blue Bonnet. Hank, after watching him go, pockets the coins and comes from around the counter to look at Harry and Mack.

28. EXT. BLUE BONNET

Johnny comes across the street.

29. INT. BLUE BONNET

Johnny walks in, sees Harry groggily getting to his knees, crosses to where Mack is sitting up and speaks to Hank.

JOHNNY

What happened?

(CONTINUED)

29 (Cont.)

HANK

These two started it. Fella who
walloped 'em was Buck Harmon.

30. CLOSEUP OF JOHNNY

He is pleased and surprised to hear the name.

JOHNNY

Buck's in town?

31. TWO SHOT JOHNNY AND HANK

HANK

Yeah. Just left. Paid for the
table.

Johnny pauses a moment, then glances at Mack as Mack
stands, starts to go out.

JOHNNY

(to Mack)

Next time, pick a fight with some-
thin' safer -- like a mountain lion.

Mack grunts and goes out.

JOHNNY

(continuing)

Where'd Buck go, Hank?

HANK

Don't know. Talked about seein'
his Pa.

32. CLOSE SHOT OF JOHNNY

The mention of Buck's father causes him to frown a little,
mildly disturbed.

JOHNNY

I'll go hunt him up.

33. EXT. BUCK IN FRONT OF CHURCH

He looks the place over briefly, then starts toward the
door.

34. INT. CHURCH

MR. HARMON, Buck's father, a slight, stern looking man of about sixty, is sweeping out the church. He is poorly, but neatly dressed. He is the sort of a man whom one finds it almost impossible to get close to, due to a certain sternness and coldness. After sweeping a little while, he glances up, o.s., attracted by a slight noise or movement.

35. INT. CHURCH BUCK, MR. HARMON'S P.O.V.

He stands near the door, his hat in his hands. He is serious, thoughtful - not childlike or apologetic.

BUCK

(beat)

Thought I'd stop by ---
(he trails off)

36. WIDER ANGLE TWO SHOT

CAMERA DOLLIES IN FOR CLOSER TWO SHOT as Buck steps toward his father. Mr. Harmon puts his broom aside, but does not move toward his son. He is expressionless, except for a slight increase of sternness in his expression.

MR. HARMON

(voice flat)

Why?

BUCK

(faint, slightly embarrassed shrug)

Ain't seen ya' for five years,
an' -- this'll be m'last time
in Laramie.

Mr. Harmon looks down at Buck's hands gripping his hat. His eyes narrow a little.

MR. HARMON

Knuckle's bleeding.

(beat)

You've been fighting.

(very hard, righteously
angry)

My son! You never were any good!
Never will be!

(CONTINUED)

36 (Cont.)

Buck is uncomfortable, wanting to be close to his father, but finding it impossible.

BUCK
I guess so.

MR. HARMON
I tried to raise you in the path of grace. Lord, how I tried! But there was always a devil in you. And neither reading from the Good Book, nor whippings would take it out of you.

BUCK
(beat)
Yeah.

Buck realizes it's hopeless, takes his right hand off his hat, obviously thinking of shaking hands, but his father seems to not notice, and Buck's hand goes back to his hat.

BUCK
Well. --- So long.

MR. HARMON
(flatly)
I hope God has mercy on your soul.

Buck goes to the door, CAMERA PANNING HIM. He turns at the door, hesitantly.

BUCK
You -- need anything, Pa? Help, money?

37. MR. HARMON BUCK'S P.O.V.

He refuses to answer.

38. BUCK, MR. HARMON'S P.O.V.

Buck looks at him evenly, thoughtfully.

BUCK
There's different ways of lookin' at the way I am. -- One thing --
(beat)
I ain't never done a thing that's made me ashamed.

(CONTINUED)

38 (Cont.)

Buck struggles for a thing to say that will make this meeting with his father a good thing to remember, but nothing comes to mind. He turns and goes out of the church door.

39. CLOSE SHOT OF MR. HARMON

He watches his son go, also wanting to think of something to do, to say, that will tell his son he loves him, but no words come. After a long moment, he sits on a nearby chair and puts his face in his hands.

40.

EXT. FRONT OF CHURCH

DAY

Buck comes out and starts away from the church, CAMERA PANNING HIM. Johnny is waiting for him, leaning against the wall of the adjoining building, his arms folded across his chest. Buck is a few feet from him, approaching lost in thought, when Johnny speaks.

JOHNNY

(genuine warmth)

Hello, Buck.

Hank stops short, his face lighting up. Real warmth in his voice, also:

BUCK

Johnny!

Johnny steps toward him. (He is wearing a jacket, so his badge is not visible). The two of them shake hands.

JOHNNY

How ya' been?

BUCK

~~Fair. Thought you'd long since got shut of this miserable town.~~

JOHNNY

Always planned on leaving.

*FAIR, Thought you'd
CUT A TRAIL OUT A THIS
TOWN LONG AGO*

41. FOLLOW SHOT BUCK AND JOHNNY

They start walking along the walk slowly.

JOHNNY

(continuing)

But I got a pretty good job, and decided to stick 'er out.

(CONTINUED)

41 (Cont.)

JOHNNY (Cont.)
(short beat)
What you doing here?

BUCK
Passing through. What kind of
job you got? Nothin' involvin'
work, I hope.

JOHNNY
I'm Mr. Troop's Deputy Marshal.

Buck stops abruptly, turns to face Johnny squarely. His face subtly twisted with surprise and concern at this news. Johnny stops, too.

JOHNNY
'Bout the first big move I ever
made without havin' you to talk
to about it.

BUCK
(low voice)
You're the Deputy Marshal?

JOHNNY
That's right.

Johnny is slightly perplexed at Buck's seriousness, he at last kids Buck, pulls his jacket aside.

JOHNNY
(continuing)
Got a badge t' prove it.
(beat)
What's the matter?

Buck is forcing himself out of his stunned astonishment.

BUCK
Nothin'.

They start to walk on again, CAMERA WITH THEM. Buck makes himself grin a little at Johnny to cover up for his amazement.

BUCK
(continuing)
It's just -- I always figured you
more for a lover than a lawman.

WORD
OMIT

"THE FRIEND"

42. ANOTHER ANGLE

They stop where Buck's horse is tied.

JOHNNY

How 'bout having supper together?
And there's a spare bunk in the
Marshal's office if you need a
place to hang your hat.

BUCK

Maybe, I'll be back.

JOHNNY

(not understanding
Buck's rush)
Trouble with your Pa?

Buck unties his horse and mounts. He shakes his head.

BUCK

Nah.

Pause. As he pulls his horse around and waves one finger
in farewell. Buck rides down the street at a good clip.

43. CLOSE SHOT OF JOHNNY

He stares after Buck for a moment, wondering what's wrong,
his face hardening, then turns and starts back where they've
just come from, the Church.

44. INT. CHURCH

Mr. Harmon is still sitting in much the same position.
After a moment he stands, gets his broom and starts sweep-
ing again.

45. ANOTHER ANGLE SHOWING DOOR

Johnny comes through the door, removes his hat, and ap-
proaches Mr. Harmon, who stops his work again.

JOHNNY

(voice firm)

Mr. Harmon.

(beat)

You and Buck have a talk?

(CONTINUED)

45 (Cont.)

MR. HARMON

(beat)
We can't talk.

JOHNNY

(straight from the
shoulder)
You ever think maybe you were too
hard on Buck?

MR. HARMON

(indignant)
I brought him up by the Book, and
in the Light!
(getting even more
stern, angry)
But his chasin' with women, an'
playin' at cards caused every
man's hand to be turned against
him in Laramie!

JOHNNY

Lots of men get mad at a fella
who's lucky at both cards and
women, like Buck.

MR. HARMON

Don't try to defend him! He's
a saddle-tramp and a drifter -
Maybe worse! Even today, he'd
been fighting before he came here!
(beat)
You'd think he'd been raised in
a heathen home, where no one had
ever heard of the gospel!

JOHNNY

(firm, controlled
anger)
Does your son have to be just like
you to be a good man? You tried
to force your way of life down his
throat!

MR. HARMON

It's the right way!

(CONTINUED)

45 (Cont.1)

JOHNNY

(calming down, but
still distressed)

You never unbent a quarter-of-an-
inch to try to understand him, or
show him that he meant something
to you.

(beat)

And your way of life is supposed to
be based on love.

Mr. Harmon has nothing to say to this. Johnny turns and
starts for the door.

QUICK DISSOLVE
TO:

46. EXT. OUTLAW CAMP

DAY

Gorman and his four men are lounging about their temporary
camp in the hollow when they hear the SOUND OF HORSE'S
HOOFS. Their attention is drawn o.s., and a moment later,
Buck rides in, dismounts.

GORMAN

What's the setup?

BUCK

(beat - shortly)
One deputy in town.

PETE

One?

(laughs)
He'll run for the hills!

BUCK

(tightly)
This one won't.

GORMAN

(standing)
Then we'll kill him.

Buck moves a little away from the others, CAMERA PANNING HIM
as Gorman glances at him, follows. They stop several feet
from the center of camp.

(CONTINUED)

46 (Cont.)

GORMAN

There's somethin' you ain't told me about.

BUCK

(a long beat)

Yeah. We can't go through with it.

GORMAN

(frowning)

Why not?

BUCK

The deputy'll stand up to us, an' he'll get killed -- an' he's a friend of mine.

GORMAN

(face tightening,
dangerous)

In our trade, you ain't got friends.

BUCK

Gorman, there's other towns. Other banks.

GORMAN

(flatly, finally)

We're goin' down tonight, an' blow that safe.

47. CLOSEUP OF BUCK

BUCK

(long beat, studying Gorman)

Then count me out. I ain't part of your outfit anymore.

48. CLOSEUP OF GORMAN

GORMAN

(an icily cold,
dry look)

Don't like for a man to quit on me.

49. TWO SHOT OF BUCK AND GORMAN

BUCK
(equally hard - ready
for anything)
You'll lose if you try to stop
me.

GORMAN
(nods, face im-
passive)
I might lose a man or two.

BUCK
You might lose yourself.
(a long beat)
I'm gonna try to get that deputy
out of town.

GORMAN
Bank don't interest you one way
or another?

BUCK
No.

GORMAN
(beat - nods, curtly)
Go ahead, Buck.
(beat)
No hard feelin's.

Buck backs to his horse, mounts, keeping an eye on Gorman.
He turns and gallops away after he's moved to a safe
enough distance not to chance a shot in the back.

50. GORMAN

He walks back to the others, CAMERA PANNING HIM.

PETE
Where's Buck goin'?

GORMAN
(dry voice)
He just quit.

WILL
(disbelieving)
You let 'im?

(CONTINUED)

50 (Cont.)

GORMAN
(dry, deadly voice)
Pete. Hardy.

The two men stand up, and Gorman turns slightly in the direction Buck has gone.

GORMAN
(continuing)
Get 'im.

DISSOLVE TO:

51. INT. BARBERSHOP

DAY

Johnny is getting a haircut from JENKINS. They are alone in the shop.

JENKINS
So that ol' fella who taught me barberin', he worked on this here secret formula for preventin' baldness for darn near all his life. Had the answer right in the palm of his hand. Was on the verge of makin' a fortune any minute.

Johnny is not paying much attention, is faintly amused at Jenkin's very serious talk.

JOHNNY
Yeah?

JENKINS
A fortune just beyond his grasp. Experimentin' and experimentin'. But he never mastered the chemistry of it.

JOHNNY
Too bad.

JENKINS
The basic formula was to get the basic ingredients of raw meat concentrated.

JOHNNY
(strikes him odd)
Oh?

(CONTINUED)



51 (Cont.)

JENKINS

Idea was a man should eat lots of
raw meat concentrate. That's
what dogs eat.

(beat)

An' you never in your life saw a
baldheaded dog.

52. EXT. STREET

DAY

Buck dismounts in front of Marshal's office. He tries the
door and it is locked. He walks down the nearly empty
street, looking for Johnny.

53. INT. BARBERSHOP ANGLE SHOWING DOOR

JENKINS

But that's just one of the many
hardships of a barber's life.
It ain't all hair tonic and lilac
water, Johnny.

Both Jenkins and Johnny glance at the door as it opens and
Buck comes in.

BUCK

Hello, Johnny.

JOHNNY

Wondered if you were coming back.

BUCK

(sitting in line
with the window)

Got hungry. Goin' to take you
up on supper. Joe still sellin'
that good stew out at Handy Corner?

JOHNNY

Yeah.

BUCK

Let's ride out there for supper.

JOHNNY

Can't do it, Buck. Got to stay
around town.

(CONTINUED)

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53 (Cont.)

BUCK
(standing, shrugging)
Only three miles. Wouldn't be
gone long.

JENKINS
(a couple of flourish-
ing, needless clips)
That does 'er, Johnny. Ya' look
good as new.

Johnny gets out of the chair and takes off the barbercloth,
pays Jenkins. He and Buck start for the door.

JOHNNY
(rubbing the back
of his neck)
Thanks, Mr. Jenkins.
(to Buck)
Neck always itches after a haircut.

54. EXT. STREET IN FRONT OF BARBERSHOP
MED. CLOSE SHOT

as Johnny and Buck come out of the shop. Buck turns to
Johnny, so his back is to the street. He lifts his hat,
about to shift it on his head.

BUCK
Now about supper --

There is the SOUND of a SHOT and Buck's hat is shot out of
his hand. Johnny shoves Buck flying backwards. At the
same time, Johnny draws as he drops to one knee, shooting
back. Firing comes from across the street.

55. EXT. MED. LONG SHOT (ACROSS STREET) HARDY AND PETE

Hardy pitches, tries to run a short distance, and falls
against some tin washtubs stacked at the corner of General
Store. He sprawls against them and sends them flying
noisily as he falls.

Pete runs swiftly through an alley, gets his horse and makes
a dash for it.

56. EXT. BARBERSHOP

Johnny and Buck cross the street quickly to Hardy.

57. CLOSE SHOT HARDY

CAMERA DOLLIES BACK for WIDER SHOT as Johnny and Buck come to the body.

JOHNNY
(replacing gun)
Know 'im?

BUCK
(shortly)
Yeah.

JOHNNY
You better tell me what's going on, Buck.

Buck nods. He knows there's nothing else he can do, now. Jenkins and some TOWNSMEN begin gathering around Hardy.

BUCK
We got trouble.
(beat)
Jack Gorman an' some friends are
comin' into town soon as it's dark.

The townsmen look startled, worried.

A TOWNSMAN
(fear in his
voice)
Jack Gorman?

ANOTHER TOWNSMAN
(loud voiced,
scared)
Hear that? Gorman's comin' to
town!

There is a murmur of fear and excitement, and the towns-
people begin to quickly get off the street.

JOHNNY
Thought Gorman was on the Chugwater
River.

(CONTINUED)

57 (Cont.)

BUCK
(shakes his head)
Uh-uh.
(beat)
He's a mile or so up in the hills.

Johnny and Buck start across the street to Marshal's office.

JOHNNY
He'll still come down, after losing a man?

BUCK
He'll be here.

58. INT. MARSHAL'S OFFICE

Buck and Johnny enter after a moment, and Johnny goes to the rifle rack. Buck stops near the desk.

BUCK
You're plannin' to tackle 'em -- four against one?

Johnny doesn't bother answering. Starts loading one of the rifles.

BUCK
Guess one thing it takes to be a Deputy Marshal is no brains.
(beat)
Toss me that short-barreled carbine.

59. CLOSE SHOT OF JOHNNY

He glances up from the rifle he's loading. A look of mingled gratitude and pride in Buck crossing his face subtly. He takes the carbine and tosses it to Buck.

60. BUCK

He catches the gun, levers a slug into the chamber.

DISSOLVE TO:
NIGHT

61. EXT. OUTLAW CAMP

Gorman and his men, including Pete, are sitting around a small fire. Gorman gets up and starts kicking dirt over the coals.

(CONTINUED)

61 (Cont.)

GORMAN

Dark enough.

The men start to go to their horses to mount up, CAMERA
PANNING THEM.

62. CLOSEUP OF GORMAN

His face is a study in cold fury.

GORMAN

The bank first -- an' then we get
Buck.

(beat)

We may have t' kill 'im quick --
but I'll give \$500 to the man who
takes him alive.

The four riders move out of the hollow.

63. EXT. STREET MED. CLOSE JOHNNY AND BUCK

They move into the center of the street, where the bank
is before them. There is no noise but the bark of a far-
off dog and the crunch of gravel under their boots. They
move toward the bank.

64. FRONT OF BANK CLOSE SHOT JOHNNY AND BUCK

While Buck scans the street in both directions, Johnny
breaks a window pane with his rifle, reaches in and undoes
the latch. He pushes the window up and the two climb
through it.

65. INT. BANK

Inside the bank, they station themselves at two different
windows where they can command the street to the best
advantage.

66. CLOSEUP OF JOHNNY

waiting.

67. CLOSEUP OF BUCK

waiting.

BUCK

I can feel 'em out there.

68. EXT. ONE END OF TOWN

Two horsemen ride at a walk out of the shadows and onto the street. They come from a distance, and are invisible at first. As they come to CAMERA AND GO ON BY, they can be identified as Pete and Levi.

69. EXT. OTHER END OF TOWN

CAMERA FOCUSSED ON THE ROAD leading to Laramie. For some time, nothing is visible, then the SOUND of hoofs can be HEARD and after a moment, two other horsemen ride onto the street at a walk. Gorman and Will. They pass THE CAMERA and move on into Laramie, their eyes scanning the dark, empty street.

70. INT. BANK

JOHNNY

(straining a little)

Something coming from way up the road there.

BUCK

From my end, too. They must've split up.

(beat, as he peers out of the window)

Pretty quick -- there's gonna be an awful lot of activity on that street.

71. EXT. STREET FRONT OF CHURCH

The door opens and Mr. Harmon comes out, locking the door after him. He starts walking down the street, will pass the bank on his way home.

72. INT. BANK JOHNNY AND BUCK

Johnny HEARS THE FOOTSTEPS, and raises his rifle for action.

(CONTINUED)

72 (Cont.)

JOHNNY
(long beat)
It's your Pa!

Buck rushes to the door and opens it, hurries outside.

73. EXT. CLOSE SHOT BUCK AND MR. HARMON IN FRONT OF BANK

Buck rushes to his father.

BUCK
Get inside!

MR. HARMON
(startled)
What are you doing?

BUCK
(tense, pushing)
Get in!

MR. HARMON
(indignant - bracing
himself)
Don't tell me what to do!

Mr. Harmon is all set to resist. Buck sees this, and there is only one thing he can do about it, since he certainly can't spend time explaining.

Buck slugs his father a strong right punch on the jaw and catches him before he falls. He picks him up and starts to carry him into the bank.

74. INT. BANK

Johnny is waiting, his rifle trained on the oncoming two who are closer.

75. EXT. PETE AND LEVI

PETE
(squinting)
That's Buck.

He pulls his gun and fires.

76. EXT. BANK

A bullet ricochets off the wall near Buck as he hurriedly reenters the bank, carrying his father.

77. INT. BANK JOHNNY

Johnny returns the fire.

78. EXT. BANK PETE AND LEVI

They ride into the shadows quickly and dismount, coming on again with guns drawn and on foot.

79. EXT. STREET GORMAN AND WILL

They spur their horses into a faster speed, dismount hurriedly and take up positions for fighting.

80. INT. BANK

Buck lays his father on the floor and hurries to his post at the window to begin firing back. The fire from outside is very heavy, and Johnny and Buck's windows are broken, articles within the bank knocked to the floor and/or broken where they stand. The two of them are bound to be killed sooner or later at this pace.

BUCK
(calling to Johnny)
I can't get a clear shot at 'em!
You?

JOHNNY
No.

BUCK
I'm gonna cross over!

Buck goes out the door and rushes for the far side of the street.

81. JOHNNY

Desperately trying to cover Buck with his rifle.



82. EXT. LONG SHOT STREET BUCK

CAMERA FROM ABOVE. Buck ducks across the street, and is nearly to the far side when he's hit and knocked down.

83. EXT. STREET CLOSEUP OF BUCK

He grabs his dropped rifle, though badly hurt, and makes still another dash. This time, he makes it. CAMERA PANS HIM. He gets to shadows, or protection, on the far side of the street, and begins firing.

84. EXT. PETE AND LEVI

Buck's fire begins cutting into and near them. Pete is wounded, and the two men try to run back, being out of cover for a moment in doing so. In that moment they are chopped down by Buck and Johnny's fire.

85. EXT. GORMAN AND WILL

WILL
(panicking)
Pete an' Levi! They're down!
Let's get out of here!

86. CLOSER SHOT OF GORMAN

Gorman is almost insane with fury. He does not turn with Will and rush to the horses.

87. JOHNNY

firing.

88. BUCK

firing, weakening, supporting himself on post. He lets go, staggers into street for better position. Drops rifle, draws revolver.

89. MR. HARMON

comes conscious, steps to the door beyond which, in the street, Buck is fighting, now down on one knee.



90. GORMAN

He sees Buck, yells furiously and charges him. Buck and he shoot at each other, and both go down.

91. MR. HARMON

He stands helpless, speechless, as he watches his son die.

92. WILL A LONG DISTANCE AWAY
escaping on horse.

93. JOHNNY

He aims rifle carefully and fires.

94. LONG SHOT OF WILL

There is a huge blast from where Will was disappearing in the shadows beyond town.

95. JOHNNY

He stands up, amazed, then realizes he must have hit some dynamite on Will's horse. He starts outside.

96. BUCK'S BODY

ANGLE SHOWING FATHER APPROACHING. He walks slowly up and stands near Buck. Johnny comes and leans over Buck as TOWNSPEOPLE begin to appear. Johnny stands up slowly, realizing Buck is dead. He gestures to standing townsmen nearby, nodding for them to take Buck into the Marshal's office. Four of them pick Buck up and begin carrying him slowly, Johnny walking near them.

97. CLOSE SHOT OF MR. HARMON

As he watches, tears appear on his cheeks, but he shows no emotion other than that.

98. BUCK AND BEARERS MR. HARMON'S P.O.V.

They continue moving toward the Marshal's office.

FADE OUT.

THE END.

4/15/59

LAWMAN

TRAILER -- "THE FRIEND"

OVER SHOULDER SHOT RUSSELL

Close enough to read the ledger:

LARAMIE TOWNSHIP
Marshal's Office
Day Book

CLOSE SHOT THE LEDGER

opens and we read in Dan's handwriting:

Name: Buck Harmon
Occupation: Outlaw
Remarks

Under "Remarks" nothing is filled in. While the audience reads this, John Russell is narrating what they are reading:

REVERSE CLOSE SHOT JOHN RUSSELL

RUSSELL
In our next story, Deputy
Johnny McKay, with the help
of a friend, destroys one of
the most vicious gangs in
the West.

SCENES as selected.

CLOSE SHOT RUSSELL

RUSSELL
For suspense and excitement, join
us again for "THE FRIEND."

CAMERA PULLS BACK as Russell starts writing under "Remarks"
in his day book.

