★ STEVE CARVER ★

# WESTERN PORTRAITS

## THE UNSUNG HEROES & VILLAINS ★ OF THE SILVER SCREEN ★

FOREWORD BY ROGER CORMAN

EDITION OLMS

## **STEVE CARVER** (Photographer & Co-author)

Brooklyn native Steve Carver studied photography at the University of Buffalo and Washington University in St. Louis. He pursued a formal education in filmmaking at the American Film Institute's Center for Advanced Film Studies, also participating in the Directors Guild of America's apprenticeship program. Prolific motion picture producer Roger Corman hired Carver to direct four movies, including *Big Bad Mama*. Carver also directed American action star Chuck Norris in *An Eye for an Eye* and *Lone Wolf McQuade*.

## **ROGER CORMAN** (Foreword)

One of the most prolific and influential figures in the history of movies, Roger Corman sponsored several directors during the early parts of their careers, including Francis Ford Coppola, Peter Bogdanovich, Penelope Spheeris and Steve Carver. Corman has served as producer on hundreds of motion pictures. He has directed dozens of films himself, including the Westerns Five Guns West and Gunslinger. In 2009, he received an Honorary Award from the Academy of Motion Picture Arts and Sciences for "his unparalleled ability to nurture aspiring filmmakers."

## **C. COURTNEY JOYNER** (Co-author)

C. Courtney Joyner is a writer whose first major output was a string of more than 25 movie screenplays beginning with The Offspring starring Vincent Price, and Prison directed by Renny Harlin. His novels include the new fantasy-adventure Nemo Rising and the Shotgun Western series, both of which have been optioned for television. A noted film historian, he lives in Los Angeles.

## **STEPHEN B. ARMSTRONG** (Editor)

Stephen B. Armstrong, Ph.D., is a professor of English at Dixie State University in St. George, Utah. His writing has appeared in numerous publications, including *Film Quarterly*, *Film Score Monthly*, *Filmfax* and *Quarterly Review of Film and Video*. His books include *Pictures about Extremes: The Films of John Frankenheimer*, *Paul Bartel: The Life and Films* and *Andrew V. McLaglen: The Life and Hollywood Career*. He also directed *Return to Little Hollywood*, an award-winning documentary about the history of motion picture production in southern Utah.

# WESTERN PORTRAITS

## OF GREAT CHARACTER ACTORS

*The Unsung Heroes & Villains of the Silver Screen*

PHOTOGRAPHER & AUTHOR: STEVE CARVER
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# **STEFANIE POWERS** BEAUTY ON HORSEBACK

Stefanie Powers was only eighteen years old when she was cast in her first Western, an episode of *Bat Masterson* titled "Dead Man's Claim." But the teenager felt right at home on horseback, riding among the old hands and wranglers: "I was a bit of tom-boy. I loved riding horses, and that collaboration between a horse and yourself when you put it to a test. I competed on horses, and still do. It's very much ingrained in my life."

The young actress with the deep-velvet voice and stunning eyes was put under contract to Columbia Pictures before scoring a dramatic bullseye with her performance in Blake Edwards's superb thriller, *Experiment in Terror*, co-starring with Glenn Ford and Lee Remick. Shortly after this triumph, she rolled onto the Ponderosa as Calamity Jane in a delightful episode of *Bonanza,* showing off her horsemanship and comedic skills and was perfect preparation for working alongside John Wayne and Maureen O'Hara in Andrew McLaglen's *McLintock!*

As Duke's stubborn, but wide-eyed, daughter, Powers combines bits of Wayne's temper with surprised innocence, creating a funny, irresistible character in the midst of all the rough-house comedy and slapstick delivered by Wayne and his old pals. Stepping into that corral of veterans was daunting. "They really embraced me. I was already in love with everything they represented, because *The Searchers* was my favorite movie, and the idea of doing *McLintock!*, with those people, and be so welcomed into that group was wonderful because they had been working together for decades. They all had history together. It was like a private club and they let me in."

Circumstances brought Stefanie Powers completely into the Ford camp, when director McLaglen fell ill: "When Andy came down with something, John Ford took over for him. Ford was in retirement, and he wasn't making films, but all of his children that he felt he raised, including Duke, Mike Wayne, Andy, and Maureen O'Hara were making this movie and they hadn't consulted him. Everyone. The stuntmen, the crew, and Bill Clothier, the cameraman. They were all part of John Ford's stock company, and then the moment came. It was clear that Andy was coming down with something, and one morning everyone was very nervous, speaking in hushed tones, and I was the junior member of the company, but we were all dressed and made-up, and ready to go, but no Andy. Now, I didn't know what was going on, because I certainly wasn't privy to the decisions of the higher-ups. We're waiting and waiting, and somebody said, 'I think he's arriving,' and I thought they meant Andy."

"We were working at the Green Ranch in Arizona, with a beautiful period house, on a high plateau over a riverbed, it was just magnificent, the view, and you could see as far as tomorrow, and it was a very dramatic setting. We looked over in the distance and saw this rise of dust coming from the riverbed as this automobile was approaching and you could hear everyone breathe it was so quiet, and this car pulls up. The dust clears and the door opens, and one leg exits, followed by a dirty old jacket, and a dirty old hat, and a man in sunglasses with an old bandana around his neck starts getting out. Duke went to him, this giant of a body getting out of the car, and he pushed Duke aside and walked over to Bill Clothier, leaned down and said, 'All right Bill, let's go to work.' And that was how Mr. Ford made his entrance!"

John Wayne took to his on-screen daughter as soon as he saw how she handled a horse, as did the team of veteran stuntmen, especially Hal Needham. "On *McLintock!* Hal Needham and I did all kinds of work together. I did another Western with him, *Hardcase,* and we were shooting in Mexico, and there weren't enough stuntmen to play the Indians and bandits, or double for the cast, so I did my own riding. Hal Needham stood up at a party and said 'I want to raise a toast to the best rider in Hollywood!' I couldn't believe it. That's one of the greatest compliments I've ever had."

Although she has not headed West for the cameras in years, the horsewoman's heart is still with the genre, and still a part of her growing-up and most treasured professional memories: "One of the abiding things about Western movies was that there were clear lines. The bad guys were going to be the bad guys, and the good guys were going to be the good guys. We know that the good guys were going to win, and ride off into the sunset. It was a morality play, no matter what context or what drama happened within the telling of the story, there were these clear lines of behavior, of humanity, that everyone could identify with."


WELLS, FARGO
& Co

# **HORST BUCHHOLZ** BREAKING FROM THE *WOLFPACK* TO *THE SEVEN*

When Horst Buchholz made his first films in Germany in the early 1950s, the screens across the world were being scorched by rebels like Marlon Brando and James Dean. Older stars, who'd been part of the movies since the 1930s like James Cagney, whom Buchholz would star with in Billy Wilder's 1961 Cold War satire, *One, Two, Three,* were being replaced by Burt Lancaster and Robert Mitchum, with even younger stars rushing up behind.

Teens were screaming for their own identity in a world that was about to under-go tremendous change. Songs that had limped from radios like "How Much is that Doggie in the Window" were blasted apart by Chuck Berry's guitar riffs and Jerry Lee Lewis' hellish defiance, as they turned rhythm and blues into rock and roll. Button-down's were tossed for t-shirts and leather jackets while Elvis Presley changed the universe.

In 1956, Horst Buchholz was Europe's sexy, rebellious teenager. When he starred in *Die Halbstarken,* released in the U.S. as *Teenage Wolf Pack*, to play-off on double-features and drive-ins, Buchholz's name was anglicized by distributors to "Henry Bookholt." The posters compared "Henry" directly to James Dean, and his dark, good looks and brooding manner, which could explode instantly into temper, was capturing young girls who wanted to know more.

The teenager character had found its way into Hollywood in every incarnation—from snot-nosed punk to "gee whiz" class president.

Teens were seen as troubled youth, action heroes, and the leads in rock and roll musicals, defying parents and teachers to arrange a dance with their favorite stars. Horst Buchholz surely fit into the formula, but on a higher tier; he was destined for international stardom and wasn't just playing the lead in "B" movies, proving himself grounded in adult dramas about young people. In *Tiger Bay* he and Hayley Mills are young lovers on the run, after Buchholz kills a woman, with Mills as the witness. It's a thriller, to be sure, but what Buchholz brings to his performance, the sense of doom and sympathy, made him the perfect choice for Chico in producer Walter Mirisch and director John Sturges' *The Magnificent Seven*.

As the cocky, fiery Chico, Buchholz is the wild-card of the Seven—the young hot-head who's as unpredictable as a bucking bronc, but gives the group that one more gun they desperately need to fight Eli Wallach and his bandits. Compared with the steady, steel-eyed gunman personified by Brynner, McQueen and Bronson, Buchholz was the JD of the *Seven*, who demanded respect and to be taken seriously before he'd earned it.

Firebrand youth had always been a part of Westerns. But the misunderstood youth, fighting his own internal battles, really came into Westerns with *Red River*'s defiant Montgomery Clift. Even though the character needs to prove himself, to come into his own on the cattle drive, he won't bend to the demands of John Wayne.

By the 1950s, young stars John Cassavetes, John Drew Barrymore and Russ Tamblyn all hit the trail, but on the wrong side of the law. Westerns were morality tales, after all, and the young folks were usually in the wrong, and either learned their lesson to stand with Robert Taylor or Henry Fonda in the final shoot-out, or else caught a bullet for being punks-on-horseback.

Not so Horst Buchholz. That wasn't his character, or his persona. The wild eyes projected heart and soul. He was a young man who was thinking beyond himself, even when making terrible mistakes, but always learning from them, and pulling himself together to do the right thing. It would take some doing, but Buchholz would be the one of the *Seven* to find his way, spiritually, home. He stays in the village, with his girl, to start a new life. These are the very things that the gunfighters-for-hire will never have, and as they pass the rude graves of the ones who didn't survive, damn well know that the wild-eyed youth Horst Buchholz is the one who chose the best path for the rest of his years.

This moment is the real message of *The Magnificent Seven*. Earlier in the film, Charles Bronson chides the village children for not seeing their fathers as heroes because they're not fighting the bandits. Bronson tells the kids that they're wrong because he knows what's waiting for him and the *Seven* is death. With all the heroic gunplay, and action to sweep us away, the film ends on this melancholy note, and Horst Buchholz, by simply remaining alive, is the messenger to remind us that to keep going, to keep living, is the proof of manhood, not just how good you are with a gun.

# DAVID CARRADINE
## A FAMILY LEGACY AND MORE

There's a moment, mere seconds, in the 1969 western *Heaven with a Gun* when Glenn Ford and David Carradine faceoff before a brawl. It's a standard Western moment, with the good man about to deal with the devil, in this case literally as Ford is a preacher with a gun and Carradine as bad an outlaw as one could find. But there's more going on here; Glenn Ford was nearing a twilight phase of his movie career while Carradine, lean, with a lop-sided, defiant grin, exemplified a new Hollywood.

As the outlaw, Carradine pays for his sins, but he is the one you remember, not the older star who guns him down. Carradine's presence alone challenges Glenn Ford, his energy drawing the eye to him, no matter his action. A few years later, that concentrated energy would put the actor in the lead of one of the most successful, and legendary, Western series of the 1970s.

Although consistently being cast in Westerns, including *Macho Callahan* and Burt Kennedy's *The Good Guys and the Bad Guys* opposite his father, John Carradine, the world of Eastern thought fascinated David, and it was remarkable good fortune when all the elements of the Western and Shaolin religion came together in 1972 and he was given the lead in *Kung-Fu*.

Legend has it the concept for the series came from Bruce Lee, whom the network refused to use. Carradine was also almost passed over, having starred in the ill-fated series of *Shane* for ABC in 1966. But this was David Carradine with six more years of experience behind him, who brought a disciplined energy to the role of Caine, who exploded into a fluid, slow-motion martial arts machine only when pushed. The pacifist nature of *Kung Fu*, which became its trademark, actually stemmed from a network worry about too much violence, despite the show being a Western. Carradine sided with the brass, feeling it was a perfect excuse to tell action stories in a different way, that Caine's philosophy allowed him to be a fighter not a killer.

*Kung Fu*'s success was near-atomic, becoming an instant part of the culture and popularizing martial arts for millions. Carradine stayed with the show for four seasons, finally ending it himself so he could move on to other challenges. Even with wild career and personal ups and downs, he never completely stopped his physical training in the martial arts or turned his back on Eastern philosophies.

Carradine would later say, "I tried some studio stuff after the show," meaning starring in films like Hal Ashby's biography of Woody Guthrie, *Bound for Glory*, and returning to television in a role inherited from Steve McQueen, *Mr. Horn*, the infamous range detective who was hung for murder.

*Mr. Horn* would be a preamble for Carradine's finest Western, Walter Hill's *The Long Riders*, playing Cole Younger alongside his brothers Robert and Keith as the other Younger's. Written and produced by James and Stacy Keach, who cast themselves as Jesse and Frank James, and brothers Dennis and Randy Quaid as the Millers, the story of the Northfield Minnesota Raid is part fiction and part pastoral legend—a tone poem spattered with the blood of a thousand gunshots.

Neither overly-romantic nor introspective, Carradine's Cole Younger is simply who he is: the tough farm boy who picked up a gun and chose the outlaw life. It's a note-perfect performance, and both Robert and Keith respond with their own salutes to the outlaw life, in response to their older brother's fine work.

As a modern take on the infamous James Gang, *The Long Riders* also has an emotional reach into movie history, shouldered by the Carradines, with their father's own performance as Bob Ford in the 1939 *Jesse James* and *The Return of Frank James*

*The Long Riders* faded into memory as David Carradine plowed on into an astonishing number of projects running the gamut from TV shows, TV movies, (*Last Stand at Saber River*) mini-series (*North and South*) to solid action films (*Lone Wolf McQuade, Bird on a Wire*) to an assortment of ultra-low budget films that had him fighting everything from androids and vampires to zombies and psychotic cartoons.

There were few regrets as David never stayed away from either the big or small screen too long. Life settled down in his later years. He married for the fourth time and welcomed grandchildren and Quentin Tarantino into his life, who cast him as the eponymous antagonist in *Kill Bill, Vol. 1* and *Vol. 2*. It was the ultimate role for the actor, all of his

# **PETER MARK RICHMAN** FRIENDLY PERSUADER

Peter Mark Richman credits his TV work on *Suspense* and *The Philco-Goodyear Playhouse* with his being cast in William Wyler's landmark pacifist Western, *Friendly Persuasion*. Richman was certainly tall and handsome, but there was an intensity behind his eyes that was capable of extending a warm hello or the deadliest of snarling threats.

Recalls the actor, "Wyler had seen me on television and thought I'd work as the young officer. I know there were other actors considered, but he liked me."

The high-spirited movie director had the reputation of driving his casts to the breaking point by asking for take after take of certain scenes until he was satisfied. The director's penchant for perfectionism resulted in his making some of the finest American films of all time, including *Mrs. Miniver*, *The Best Years of Our Lives, Ben-Hur, The Letter* and *Funny Girl.* Wyler would be nominated for Oscars as Best Director twelve times, winning three, while his films still hold the distinction of being nominated for more Academy Awards than the work of any other filmmaker in history.

Richman was aware of all of this intimidating history, but he and Wyler "met at his hotel, and we got along very well. He was a pussycat."

The adaptation of the Jessamyn West novel about a pacifist Quaker family caught up in the Civil War had initially belonged to Frank Capra, who worked with writer Michael Wilson. Wyler loved the subject and took it on himself as a personal project for a company he had just formed with directors Billy Wilder and John Huston to make films to be released by Allied Artists, which was "B" movie stalwart Monogram Pictures christened with a new name, and new management. *Friendly Persuasion* was one of the films that was to catapult Allied Artists into the spotlight, a fact that Wyler shouldered with grace as he put his cast through their paces in this gentle story with a hard, moral lesson.

Gary Cooper portrayed Jess Birdwell, the father who has to stick to his pacifist beliefs in order to preserve his family's life and spirit. For Peter Mark Richman, working with the screen legend was a particular pleasure: "He was a true gentleman, in all ways."

One of the new stars of the period, Anthony Perkins took on the part of Cooper's son, who makes the agonizing decision to fight the Confederates. Part of the choice is spurred on by Richman as the young union officer who is courting Perkin's sister. Richman's military figure is a mirror opposite of Perkins in many ways; they seem two pieces of a singular whole, from their appearance to their voices, just as Wyler envisioned them.

Wyler's first Western since *The Westerner* in 1940, also with Cooper, *Friendly Persuasion* would be a hit for the director and star, adding another Oscar nomination for Wyler and garnering five more nominations, including Best Picture and recognition for the Michael Wilson script, except the screenwriter couldn't be formally named by the Academy as he was currently blacklisted and uncredited on the film. Later, Wilson's name would be restored to the credits.

For Peter Mark Richman, working with a legendary director and star was a glorious introduction to the movies, and the versatile actor immediately found himself in demand for roles on the big screen and small, so he re-located his family to Los Angeles from New York City and never stopped working for the next fifty years.

During the 1950s and '60s, to work in television meant riding westward as other young actors had before, and would again. Richman's journey was no different, except for the slick figure he cut; he was no barroom brawler or half-crazed desert rat. He held himself with distinction, with a Barrymore profile and giving his dialog a clipped edge when needed made him perfect casting the villain, which irked him at first. "I could play lots of roles, and certainly have on stage, but Hollywood does like to type you. And when I worked in Westerns, it was almost always as the heavy, which was fine, because you usually get the most interesting lines."

One of his first TV Westerns was the "Incident at Alabaster Plain" episode of *Rawhide,* where Richman first encountered Clint Eastwood. "You

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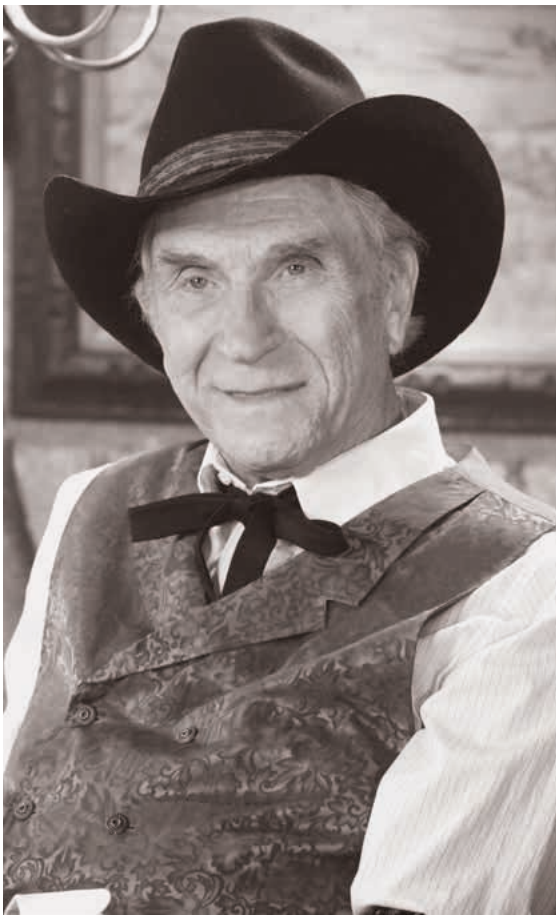
most villainous parts fitted together, with a martial arts expertise that brought us back to Caine and all of his knowledge just as Tarantino planned it. In this case, a death blow that is used against Bill, as if all of the concentrated energy that David Carradine had invested in his characters over more than forty years, had come back to strike him down. It's a glorious movie death, and one the actor embraced, and talked about for years, even as he moved on to other roles. Always moving.

↑
David Carradine Et pratur rem ra is conseque



could tell from the start that Clint would become this huge star."

More dramas and Westerns (*Hotel de Paree, Zane Grey Theater)*, and multiple episodes of *Alfred Hitchcock Presents* kept Richman busy until he took the lead as the young lawyer ready for a courtroom fight against society's worst in *Cain's Hundred,* which ran from 1961 to 1962. *Caine's Hundred* showed Richman on the side of the angels for a change, and many of the type-casting bonds were broken. After the show's run, Richman's roles were as diverse as his talent, and found himself in demand for genre shows like *The Outer Limits*, and also *The Twilight Zone* where he starred in the classic episode "The Fear", as a highway patrolman terrorized by a giant.

Richman found himself riding again for several guest-starring roles on *The Viriginian, Wild, Wild, West* and *Lancer*. His appearance on *Bonanza*, "A World Full of Cannibals" was a triumph for Richman, playing an old lawman friend of Ben Cartwright's, who puts the entire family in harm's way when he leaves a prisoner in their charge. The episode was noted for its darkness, without the folksy comedy loved by audiences that sometimes played too big a role in the saga of the Ponderosa.

The episode also established a relationship between Richman and *Bonanza* creator David Dortort that would be fulfilled twenty-five years later when he was cast in a new pilot, 1988's *Bonanza: The Next Generation*, co-starring Robert Fuller, John Ireland and John Amos. William F. Claxton, who was one of the original series primary directors, guided this new tale of the sons of the original cast drafting old friends of the family to help defend the Ponderosa. Money was spent, and the ratings were solid, but the show itself didn't take off.

"I hadn't done a Western for some time, when I was cast in the new *Bonanza,* and it was all because of David Dortort. None of the original cast was there, and they'd hoped it would go to series, but it ended up as a TV movie. I would have liked to do the new series, but you move on to the next."

After *Bonanza*, his series work now included everything from co-starring with James Francsicus and Bruce Lee in Stirling Silliphant's well-regarded *Longstreet,* about a blind detective, recurring roles on *Dynasty, Santa Barbara*, and even a quick turn in Paramount's enormous horror franchise, *Friday the 13th: Jason Takes Manhattan*.

This last horror credit solidified Richman's fan base with young people, who loved him from classics like *The Outer Limits*, but also knew his voice work for both *Superman* and *Batman* animated series from Warner Brothers. Richman is pleased when he makes appearances at fan conventions that his work is reaching across the generations, "It's amazing, that these young people know my work from *Batman*, from the horror films, and *The Twilight Zone*. And Western fans know about those shows (like *The Virginian*). It's very rewarding to see that the work has lasted."

*"When I worked in Westerns, it was almost always as the heavy, which was fine, because you usually get the most interesting lines."*

Steve Carver

# WESTERN PORTRAITS OF GREAT CHARACTER ACTORS

The Unsung Heroes & Villains of the Silver Screen.
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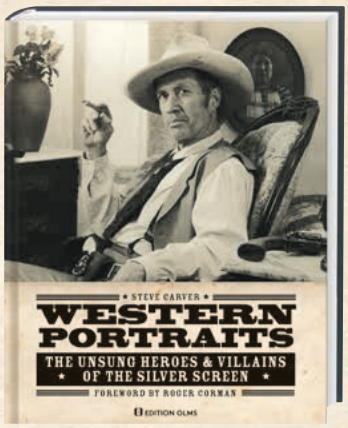


*Steve Carver*

★ The American West, as we know it, is defined by the movies, and the Western is the oldest film genre. When the movies were born, it was not that long after Promontory Point and the Civil War, so those memories were still there in the minds of the very first movie audiences as they watched The Great Train Robbery. And the myth-making is as important as the brutal truths of history. As the reporter tells Jimmy Stewart in Ford's *The Man Who Shot Liberty Valance*, "This is the West, sir. When the legend becomes fact, print the legend."

★ Rendered in rare, evocative tones reminiscent of Edward Sheriff Curtis's immortal photographs, Western Portraits of Great Character Actors provides readers with a collection of stylized portraits that capture the allure and mystique of the Old West, complete with authentic costuming, weaponry and settings.

★ From the epic feature film to the TV series and serial, this coffee table book will put the story of character actors and the significance of their memorable roles into an entertaining perspective.

★ The subjects include such popular, recognizable actors as Karl Malden, David Carradine, Denver Pyle, R. G. Armstrong, L. Q. Jones, Horst Buchholz, Henry Silva, Ruta Lee, Morgan Woodward, Bo Hopkins, Clu Gulager and 72 others.

★ The market for this book will include lovers of classic cinema, Western history aficionados, writers, scholars and collectors of nostalgia and fine art photography. It will awaken movie memories in people's hearts, introduce others to the amazing work of these acting artists and serve as a record of the best of the Hollywood Western.

## THE PHOTOGRAPHS:

R. G. Armstrong, John Beck, Crispian Belfrage, Bruce Boxleitner, Tom Bower, Horst Buchholz, R. D. Call, John "Bud" Cardos, David Carradine, Robert Carradine, Johnny Crawford, Rick Dano, Michael Dante, Robert Davi, Bruce Davison, Lee de Broux, Fred Dryer, Robert Evans, Ed Faulkner, Al Fleming, Robert Forster, Rosemary Forsyth, Gray Frederickson, Max Gail, Bruce Glover, Billy Green Bush, Clu Gulager, Buddy Hackett, George Hamilton, Gregory Harrison, Richard Harrison, Richard Herd, Louis Herthum, Darby Hinton, Bo Hopkins, John Dennis Johnston, L. Q. Jones, Leon Isaac Kennedy, Terry Kiser, Jeff Kober, Paul Koslo, Marty Kove, Art LaFleur, Ruta Lee, Ken Luckey, Barbara Luna, Karl Malden, Ray "Boom Boom" Mancini, Monte Markham, Ken Medlock, Dick Miller, Chris Mulkey, Jan Murray, Louis Nye, Hugh O'Brian, Michael Paré, Michael Parks, Denver Pyle, Richard Roundtree, Peter Mark Richman, Jorge Rivero, Stefanie Powers, Mitchell Ryan, John Savage, John Schneider, Jacqueline Scott, Henry Silva, Tom Sizemore, Paul L. Smith, William Smith, Phil Spangenberger, Bo Svenson, Tim Thomerson, Jan-Michael Vincent, Jesse Vint, Hunter von Leer, Kateri Walker, Fred "The Hammer" Williamson, Lana Wood, Robert Wood, Morgan Woodward, Rob Word, Harris Yulin; with photographs in book's back section of Steve Carver, C. Courtney Joyner, Robert Zinner, Danny Chuchian

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