

The Fool Killer

(aka: "Violent Journey")

US : 1965 : dir. Servando Gonzalez : Landau / Allied Artists

: 100 min

prod: Ely Landau : scr: David Friedkin & Morton Fine : dir.ph.:

[Edward Albert](#) [d]

Anthony Perkins; Dana Elcar; Henry Hull; Salome Jens; Arnold Moss

Ref:	Pages	Sources	Stills	Words	Ω	8	♀	M	♀	Copy on VHS	Last Viewed
2525b	4.5	7	16	1,083	3	3	3	3	-	No	<i>Unseen</i>



*Seeking his share of simple human kindness, Eddie Albert must look far and wide.
Source: The Moving Picture Boy*

Leonard Maltin's Movie and Video Guide
1996 review:

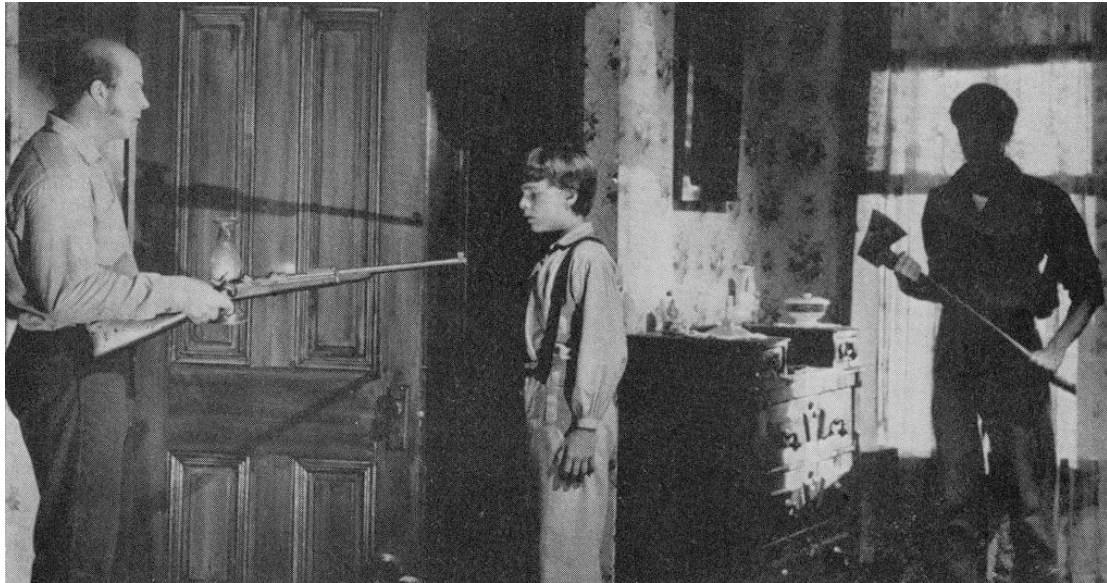
"Set in the post-Civil War South, this film relates the unusual adventures of a runaway orphan (Albert) and his meeting with a strange young man (Perkins). Interesting and offbeat.

*** "

Speelfilm Encyclopedie review - identical to above

Halliwell's Film Guide review:

"An orphan suspects his friend is an axe murderer. Post-Civil War fable with good



"Boy, how many times have I told you about dragging strange axemen into the house?"

Source: Films & Filming September 69

performances but not much point. Scr: David Friedkin and Morton Fine, from a novel by Helen Eustis."

Movies on TV and Videocassette 1988-89
review:

"Runaway boy teams with a tormented Civil War veteran who has lost his memory, and together they are involved in a mysterious murder. This arty drama nevertheless has its moments. **1/2 "

Video Movie Guide 1993 review:

"Set in the 1800s this is the tale of a mischievous young runaway who learns about a legendary killer - who may well be his new travelling companion. A shivery variation on "HUCKLEBERRY FINN". Unrated. ** "

NFT bulletin - July 79 - review:

"Soon after the American Civil War, a 12-year old orphan runs away from his grim guardian and meets up with Milo (Anthony Perkins), a weird soldier with a head-wound, who becomes his friend and mentor and then, following a mysterious murder at a revivalist meeting, disappears. Is he the Fool Killer - a bogeyman who chops fools small? The part suits Perkins

ideally, and Edward Albert Jr, in his screen debut, is amazingly unlike his chirpy father."

Excerpt from **Films & Filming** - July '65 -
profile of Anthony Perkins:

"...Tony Perkins' most recent film rôle is in "THE FOOL KILLER" directed by Servando Gonzalez (who made "YANCO" and "LOS MEDIOCREs") for Ely Landau, in which he plays a wandering Civil War veteran whose memory has been affected by a war wound. "It came about in an unusual way. They proposed the book to me, although I read it and was impressed I didn't see it as a part for me. They said 'Alright, we'll send you a script and perhaps you'll like that'. So they sent me that, it was quite right for the picture yet I didn't feel I could do it properly.

"So I considered it a dead issue until Ely Landau told me that he was screening 'YANCO'. Simply because it was a 'Wet Wednesday in Tottenham Court Road' (an expression I picked up from Peter Bull when we worked together in 'GOODBYE AGAIN', in which due to cutting he appears as an extra, describing the circumstance under which anyone will see any film) I went to this screening. I clearly remember leaving the screening, going straight to the nearest phone booth, calling Landau and saying 'I'll do the picture'. I felt that with this director who is so particularly and strongly visual that he could

make this picture as unusual as my casting in the part would require it to be. He truly understands what it is to make a moving picture, a picture full of telling significant images ... I think he's an extremely gifted man.



Source: *Films & Filming* July 65

" 'FOOL KILLER' is rather folk-lorish and folk-legendish ... I think very much to its credit. Somebody said it was a cross between 'FRIENDLY PERSUASION' and 'PSYCHO'. I don't know. That's a little glib, but it certainly sounds good! "

The production notes on "FOOL KILLER" says about his rôle as Milo Bogardus that it "may be the beginning of the new Tony Perkins", which seems a neat way of emphasising that he has broken away from any conventional type casting. And this is what the independent actor today conscientiously tries to avoid."

[no listing in "The Critics' Film Guide", "The Good Film and Video Guide", "Hollywood - 1960s", "A Pictorial History of the Talkies", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993" or "The Virgin Film Guide"]

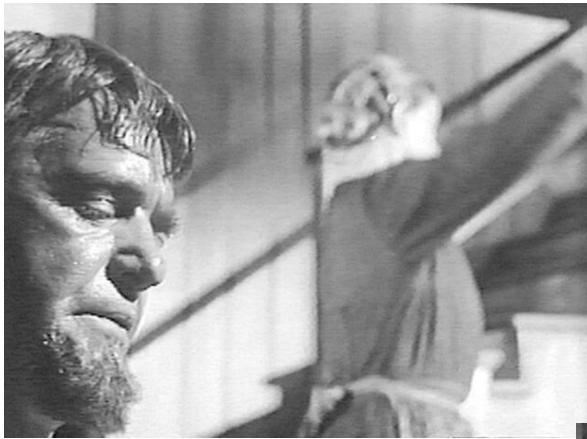
NAMBLA Bulletin vol. 5/9 - November '84 - media note:

"Edward Albert, 12, plays an orphaned post-Civil War farm boy desperately searching for someone to belong to. He attaches himself to an odd drifter. The film's themes are confusing, but boy lovers will identify with the boy's need to fill the void in his life. The



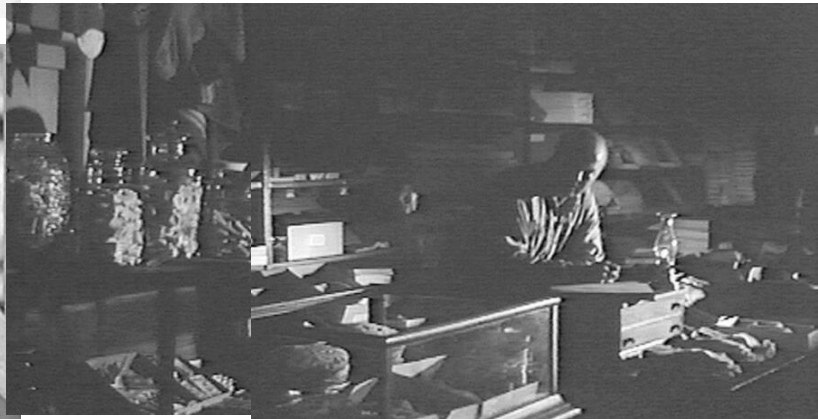
brooding film dwells on imagery rather than dialogue. Too bad a skinny dip scene was cut for TV."

Source: Amazon.com



Source: The Movie & TV Spanking Page

No further information currently available. Initially shelved by the studio, this film has not, to my knowledge, ever been shown on British television, and nor is it available on video in the UK. The synopsis makes it sound like a short story Ray Bradbury might have written, or even William Faulkner. It has echoes, too, of Charles Laughton's only foray into directing: **"NIGHT OF THE**



The source for stills sequence above and preceding page — The Movie and TV Spanking Page - was a website catering to the niche market of corporal punishment scenes (of boys) from world cinema. However churlishly one might view such enthusiasms, the stills and synopses it supplied were in many cases the only material extant on the web for more obscure titles, of which this is one.

A brief word of explanation on these sequences then, from one who has not yet seen **"THE FOOL KILLER"**: As the film opens, Eddie Albert is being raised by a religious fundamentalist couple. He is taking one in a doleful series of hidings from the wife while the husband recites suitable tracts from the bible. Finding such religious instruction too hard on the buttocks, he runs away, and on his travels befriends the enigmatic drifter Perkins.

Later, the boy is taken in by a more kindly childless pair who run a grocery store. But he cannot resist pilfering sweets from the store, is spotted doing so by the husband, and (quite rightly) spanked for it. But his friend may have a thing or two to say about that...

HUNTER", with its fairy-tale lyricism. The shade of Norman Bates rather dogged Perkins' career from 1960 onwards, but in earlier films like "**FRIENDLY PERSUASION**" (56) and "**THE TIN STAR**" (57) he went down well enough in fey-but-noble-youth roles. He seemed to get twitchier with age.

Edward Albert, son (but did you guess?) of Eddie Albert, was 14. His subsequent films were "**THE WILD COUNTRY**" fully six years later, "**BUTTERFLIES ARE FREE**" at age 22, and "**FORTY CARATS**" at 23. It seems he did no other acting work as a boy (perhaps all those spankings had something to do with that). He was production assistant on "**PATTON: LUST FOR GLORY**" (70), and has acted in various TV films and series, but - like Roddy McDowall – later devoted much of his time to photography. Was screenwriter Friedkin some relation to director William Friedkin?

See subject index under [CORPORAL PUNISHMENT](#), [CRUELTY / NEGLECT](#), [HISTORY](#), [ORPHANS / ADOPTION](#), [RUNAWAYS / STOWAWAYS](#), [SPECIAL FRIENDSHIPS](#) and [WESTERNS](#).