

The Painted Hills

(aka: "Lassie's Goldrush Adventure")

US : 1951 : dir. Harold F Kress : M-G-M

: 65 min

prod: Chester M Franklin : scr: True Boardman Jr : dir.ph.:

[Gary Gray](#)

Paul Kelly; Bruce Cowling; Art Smith; Ann Doran

Ref:	Pages	Sources	Stills	Words	Ω	8	♀	M	♂	Copy on VHS	Last Viewed
3078c	4.5	4	5	719	3	-	-	-	-	No	unseen



*"If everyone called **you** 'Lassie' you wouldn't be so chipper about it, sonny!" thinks the dog, but telepathy across the species barrier is one stunt he's unable to pull off.*

Source: indeterminate website



Poster design *has* seen better days...

Source: *indeterminate website*

Leonard Maltin's Movie and Video Guide 1996 review:

"Nicely photographed Lassie tale set in the 1870s West. **1/2 "

Speelfilm Encyclopedie review - identical to above

Movies on TV and Videocassette 1988-89 review:

"Typical Lassie adventure. The kids will enjoy the villain who is outsmarted by the crafty canine and her young master. **1/2 "

The Sunday Times Guide to Movies on Television review:

"How Lassie avenges master's murder, playing the part of Shep in the Oregon gold rush. 7 "

The M-G-M Story review:

"Low-budget "B"s were back in fashion at Culver City, where ace film editor Harold Kress was promoted to director of two of them.

Lassie's last M-G-M bark was heard in "THE PAINTED HILLS" with Gary Gray, Paul Kelly, Bruce Cowling, Art Smith and Ann Doran; animal movie specialist Chester Franklin produced; script by True Boardman from Alexander Hall's novel."

[no listing in "Halliwell's Film Guide", "The Critics' Film Guide", "The Good Film and Video Guide", "Rating the Movies (1990)", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

The Moving Picture Boy entry on Gray:

"Anagrammatic Gary Gray's father, a businessman, let him do a little acting as a tot. He got picked as an extra for a Joan Crawford weepie, but everyone liked him so much he was given a few lines. He hardly stopped working in movies for the next dozen years, besides playing in several "little theater" stage productions. Gary was fair and blue-eyed, with an earnest, doggy expression. (In his early teens he frequently co-starred with dogs - Pal, Shep, Lassie, etc - when not playing a junior member of Raymond Walburn's family in the HENRY

and **FATHER** comedies. But he managed to avoid most of the **RUSTY** series.)

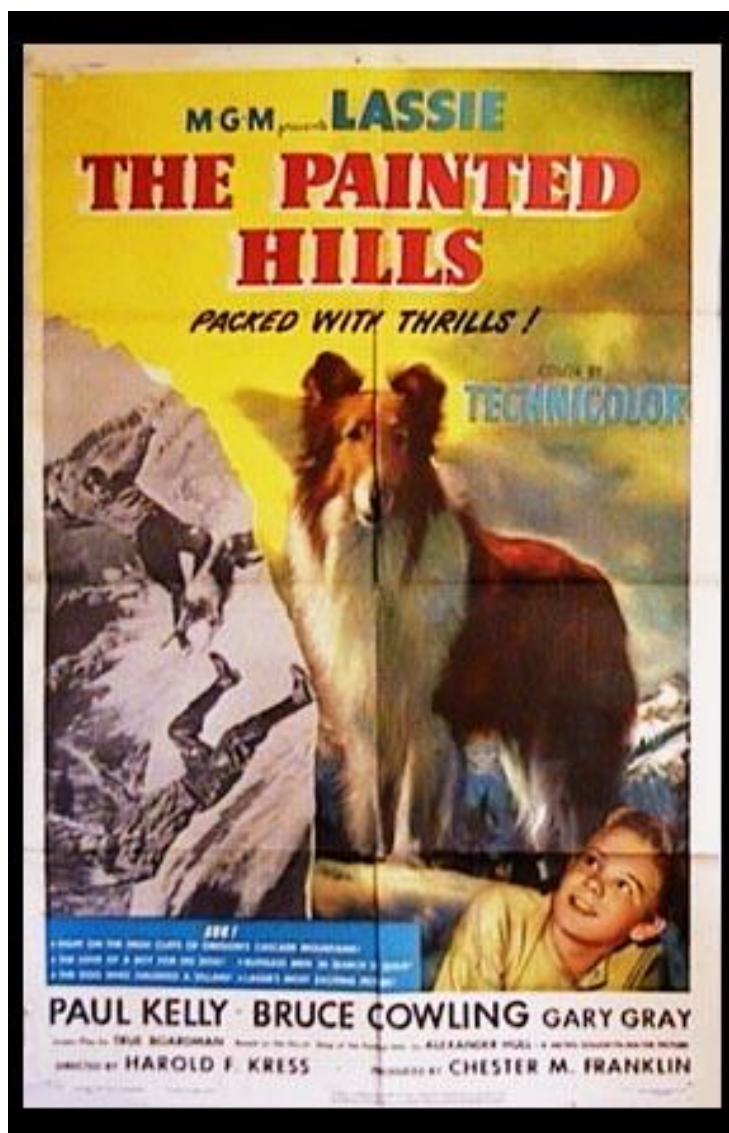


*W.C. Fields once famously said "Any man who hates small kids and animals can't be **all** bad". Family films of this ilk would not have done much to change his outlook. It's all so wholesome your teeth start to ache.*

Source: The Moving Picture Boy

Though occasionally stropky and mischievous, as in "**RACHEL AND THE STRANGER**", he was almost invariably the Good Guy - brave, honest and loyal to the end. "**FATHER IS A BACHELOR**", by the way - which also features the unrelated but equally admirable Billy Gray - was not part of the **FATHER** series, in which the tough little George Nokes played Gary's kid brother.

Gary made a few more films after 1952: "**EMERGENCY HOSPITAL**" (56), "**TEEN-AGE REBEL**" (56), "**THE PARTY CRASHERS**" (58), "**WILD HERITAGE**" (58) and "**TERROR AT BLACK FALLS**" (62)."



Boys are subordinate to dogs in the **LASSIE** universe, as we plainly see
Source: indeterminate website

No further information currently available. Gary Gray was 15. An amazingly prolific boy actor in the forties, his archive biographical entry lists 54 titles, not a few being boy and his dog epics such as this one. See for example "**THE ADVENTURES OF RUSTY**" (45), "**DOG OF THE WILD**" (49), "**I FOUND A DOG**" (49), "**PAL, CANINE DETECTIVE**" (49) and "**PAL'S GALLANT JOURNEY**" (50). His other films included "**THE GREAT LOVER**" (47), "**RACHEL AND THE STRANGER**" (48) and "**THE NEXT VOICE YOU HEAR**" (50).

See **LASSIE - GENERAL NOTE** for further comment and a full list of other known titles, and subject index under **DOGS** and [WESTERNS](#).



Healthy boy, healthy dog and the Great Outdoors.. City audiences, or so the studios believed, hankered after such icons of frontier living. And out in the lawless West, justice somehow would always still prevail. It was one of Hollywood's most cherished "implied and assumed truths".

Source: The MGM Story

