

The Pinto Kid

US : 1928 : dir. Louis King : FBO

Silent : 52 min

prod: : scr: Oliver Drake : dir.ph.: Roy Eslick

[Buzz Barton](#)

Frank Rice; James Welsh; Gloria Lee; Milburn Morante; Hugh Trevor; Bill Patton;
Walter Shumway

Ref:	Pages	Sources	Stills	KBytes	Ω □ € Z ♀	Copy on VHS	Last Viewed
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Speelfilm Encyclopedie review:

“Buzz Barton and friend Frank Rice succeed in rescuing ranch-owner Gloria Lee from quicksand in the nick of time. They’re given jobs on her ranch as a reward, and there they come into conflict with Walter Shumway, who’s trying to get his hands on the ranch. The fun aspect of the Buzz Westerns was perhaps that the hero, Buzz that is, never got the girl in the end. The screenwriters thought a boy of fourteen too young for that. Jean Dupont and John Twist came up with the story, and Oliver Drake was the screenwriter. Roy Eslick was the cameraman. **½”

[no listing in "Classics of the Silent Screen", "Hollywood in the Twenties", "A Pictorial History of the Silent Screen", "Silent Movies: A Picture Quiz Book", "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 2001", "The Critics' Film Guide", "The Good Film and Video Guide", "Movies on TV and Videocassette 1988-89", "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", "Video Movie Guide 1993" or "The Virgin Film Guide"]

No further information currently available. Not to be confused with a 1941 Western of the same title with Charles Starrett. Perhaps more interesting, from today's perspective, is not that adult screenwriters of the twenties thought a boy of 14 “too young” for girls, but that boys of 14 in that era themselves had more important priorities in life. Empirical evidence for the sexual awareness of adolescents a century ago is naturally hard to come by, but circumstantial evidence suggests that puberty – both in the physical and psychological senses – occurred more in the mid-teens, that the 14-year olds of the 1920s had the “emotional development” of an 11-year old today. Or, to express it less tendentiously, they grew up in a much stronger culture of *boyhood*, which condition very largely precluded interest in the opposite sex.

The Buzz Barton Westerns were a very formulaic series, from the scraps of information that survive, and usually involved Buzz and his adult sidekick rescuing some “civilian” from the predations of desperadoes.

See subject index under **KIDS OUTWIT THE CROOKS**, **SILENT CINEMA** and **WESTERNS**.