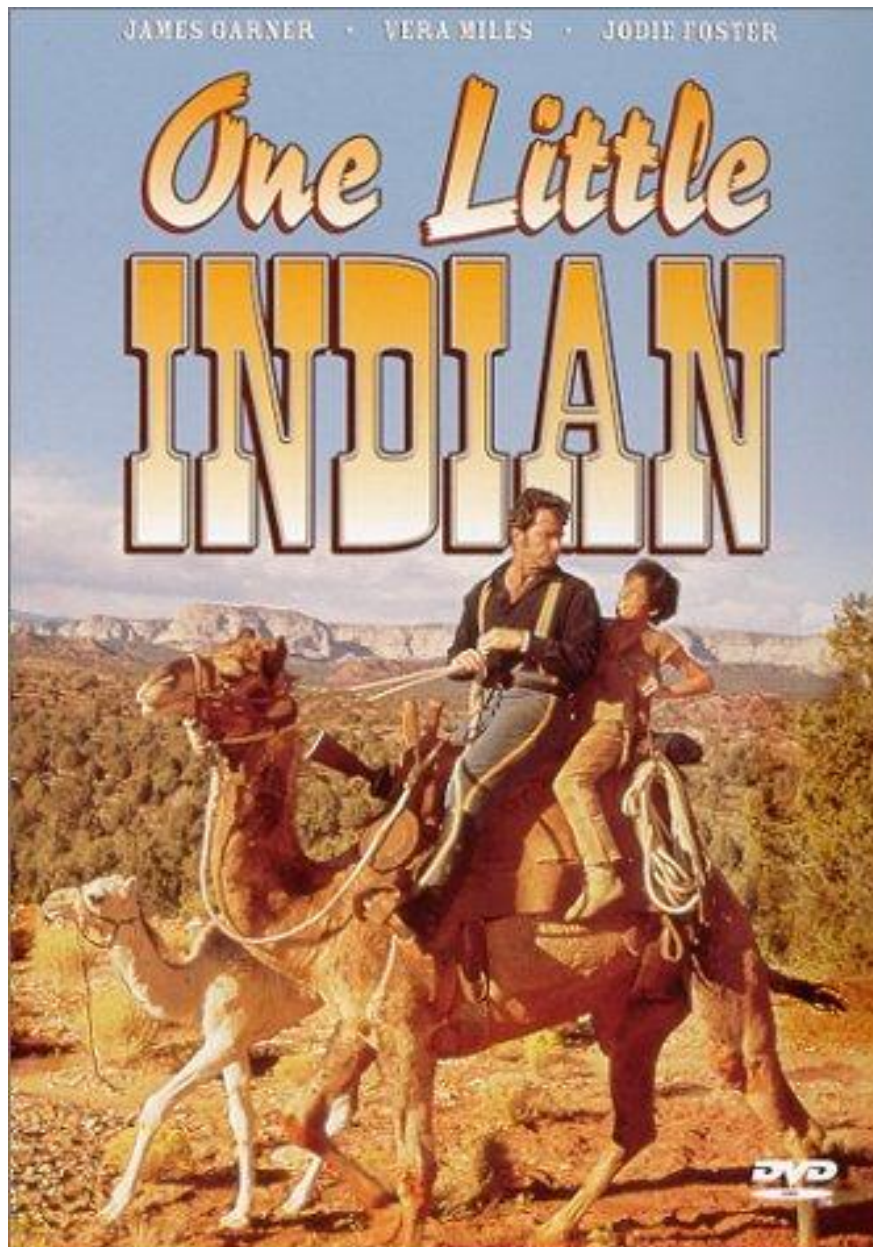


One Little Indian

US : 1973 : dir. Bernard McEveety : Disney : 91 min
prod: Winston Hibler : scr: Harry Spalding : dir.ph.: Charles F Wheeler
score: Jerry Goldsmith
[Clay O'Brien](#); [Jodie Foster](#).....
James Garner; Vera Miles; Pat Hingle; Andrew Prine; Morgan Woodward; John Doucette

Ref:	Pages	Sources	Stills	Words	Ω □ ∅ Z ∞	Copy on VHS	Last Viewed
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Source: Amazon.com

Leonard Maltin's Movie and Video Guide
1996 review:

"Garner is AWOL cavalry corporal escaping through desert with young indian boy and a camel. Unusual Disney comedy-drama. **1½"

Speelfilm Encyclopedie review – identical to above

Halliwel's Film Guide review

"A cavalry corporal escapes from jail and falls in with a ten-year old indian. Sentimental semi-Western, a bit dull for Disney apart from a camel."

Movies on TV and Videocassette 1988-89
review:

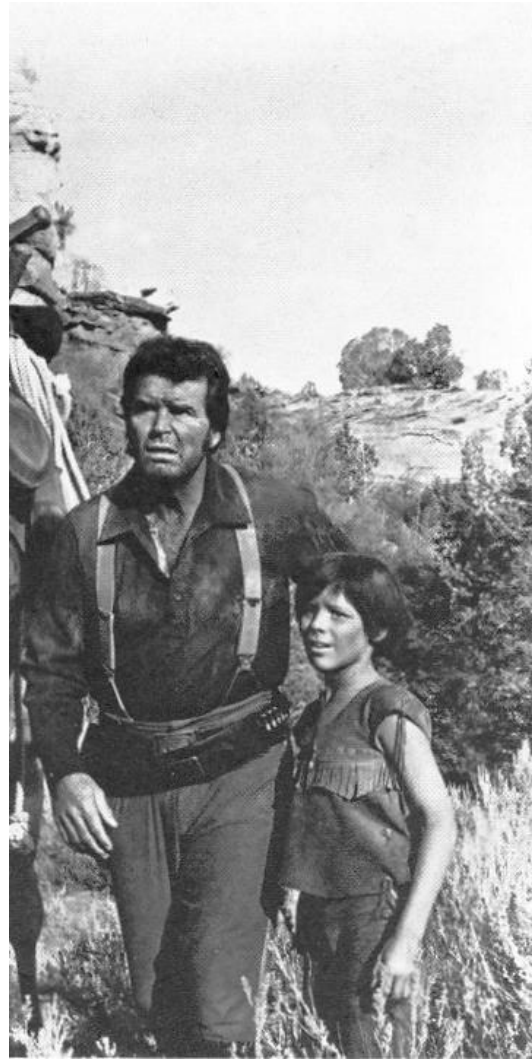
"Corporal Garner plays a deserter stuck in the desert with one little indian and a camel (and a script that won't play as excess baggage) as he makes his escape across the burning sands. Disappointing Disney. ** "

Film Review 1974-75 review:

"James Garner and a camel share the leading roles with young Clay O'Brien in Disney's **"ONE LITTLE INDIAN"**, the story of a US deserter trying at the same time to get his young indian friend to his mother on the Reservation and to avoid the pursuing US cavalry."

DVD (all regions, widescreen) cover notes:

"Facing the hangman's noose for desertion and mutiny, an AWOL cavalryman (James Garner) is on the run in the New Mexico desert, but finds his escape complicated by a 10-year-old runaway boy. The two encounter a pioneering widow (Vera Miles) and her daughter (Jodie Foster), who must choose between aiding the fugitives or hindering their desperate flight. They all find themselves in a test of endurance, trust and - ultimately - survival."



"Does that look like a camel to you, boy?"

"What's a camel, paleface?"

Source: Film Review 1974-75

[no listing in "The Critics' Film Guide", "The Good Film and Video Guide", "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"]

Daily Mirror thesis:

"Comedy. James Garner"

The Moving Picture Boy entry on O'Brien:

"With his honest, puzzled, meat-and-potatoes face – a bit like a cub version of Joel McCrae – Clay O'Brien was a particularly endearing

screen kid of the early Seventies (even when he was masquerading, without notable conviction, as a semi-white Red Indian). His father Gene had long been a horse-handler for movies, and also a stuntman (eg: for Alan Ladd in "**BRANDED**").

In "**CAHILL**" he was daunted by the fatherly example of John Wayne (the youngest of whose "**COWBOYS**" he had been two years earlier) and terrorised by the snarling George Kennedy: here Clay enacted straightforward fear as touchingly as he elsewhere embodied dogged courage.

He was the eldest of three comically off-loaded orphans in "**THE APPLE DUMPLING GANG**", and was a spunky T.J. to the Mackintosh of Roy Rogers in the old cowboy's return to the screen after an absence of 23 years. Later he was in "**THE TOWN THAT DREADED SUNDOWN**" (77)."

Comment from **Child Loving** by James R Kincaid:

"...The "Buster Brown" bottom, reproduced over and over, [became] featured in an astonishing number of movies... Films made by guardians of the cultural centre are especially likely to wind toward the rear. Both Walt Disney, who had a positive mania for bottoms, and The Readers Digest manage consistently to get clothes off and cameras positioned for back-end shots. In Disney's "**ONE LITTLE INDIAN**" (1973), for instance, James Garner takes the child across his lap, pulls down his pants, and examines, along with the camera, the buttocks to get clues as to the child's parentage, a scene repeated from the opening of the movie..."

No further information currently available. James Garner, no stranger to the Western genre, seems as ill-at-ease here as Elliot Gould in the insipid "**LAST FLIGHT OF NOAH'S ARK**" ('80), but his interesting face is always worth watching.

One strand of the plot, as Kincaid indicates in his skittish fashion, turns on confusion over Clay O'Brien's race (as it did with Dean Stockwell in "**KIM**"). He's dressed as an indian boy, is sunburned and sports long black hair, but when his britches are yanked down by an indignant Garner to give the renegade what fer, a white gleam reveals his true colours. Happily for him, the cavalryman does not rectify this oversight by making him a redskin there also.

O'Brien was 12. It may not be easy to descry him among the thicket of sweaty boys in "**THE COWBOYS**" (71); he was seen to better effect as the younger of Wayne's two sons (the elder being Gary Grimes) in "**CAHILL: UNITED STATES MARSHALL**" (73). Among his other films were "**CLIMB AN ANGRY MOUNTAIN**" (72), "**THE WHIZ KID AND THE MYSTERY AT RIVERTON**" (74) and "**MACKINTOSH AND T.J.**" (75).

Foster (11) caused such a storm of clucking and head-shaking with her role in "**TAXI DRIVER**" that it's easy to forget she served her early apprenticeship in such wholesome fare as "**NAPOLEON AND SAMANTHA**" and the Readers Digest "**TOM SAWYER**". Her first appearance – discounting the Coppertone ad she did as a baby – was in the series "**Mayberry RFD**" in 1968. She first began to display a little non-Disney spunk, even in a brief cameo role, in Martin Scorsese's "**ALICE DOESN'T LIVE HERE ANYMORE**" (74), but returned to Disney for "**FREAKY FRIDAY**" and "**CANDLE-SHOE**".

See subject index under **DISNEY**, **SPECIAL FRIENDSHIPS** and **WESTERNS** (with a subsection on injun boys – real and facsimile). Garner and O'Brien being merely travelling companions, not comrades of the saddle like Red Ryder and Little Beaver, this doesn't quite qualify under the heading of **BOY SIDEKICKS**. In 1974 Garner made "**THE CASTAWAY COWBOY**", also for Disney, this time teamed up with Eric Shea.