

Orphan of the Sage

US : 1928 : dir. Louis King : FBO

Silent : 52 min

prod: William Le Baron : scr: Oliver Drake : dir.ph.: Nick Musuraca

[Buzz Barton](#)

Frank Rice; Tom Lingham; Annabelle Magnus; Bill Patton

Ref:	Pages	Sources	Stills	KBytes	Ω □ € Z ♀	Copy on VHS	Last Viewed
3056a	1½	1	0	-	- - - - -	No	unseen

Speelfilm Encyclopedie review:

"Excellent action Western in which Buzz Barton gets a whole lot to do. He and buddy Frank Rice join up with a covered wagon train heading for Oregon. Buzz discovers the nefarious plans of Bill Patton, who is in league with friendly indians. The small band cannot withstand the attack for long. Buzz thunders through the lines to alert the army. Oliver Drake was the screenwriter and Nick Musuraca the cameraman. Producer of the series was William Le Baron (1883-1958), who chiefly gained a name in the thirties and forties with Paramount and Fox. *** "

[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"]

The Moving Picture Boy entry on Barton:

" "THE BOY RIDER", "THE BANTAM COWBOY", "THE FIGHTIN' RED-HEAD", "THE FRECKLED RASCAL" - Buzz Barton's film titles tell it all. (His real name was Billy Lamarr.) He was the archetypal junior cowboy of the closing years of the silent cinema. If it hadn't been silent, he'd have made a lot of noise - ridin', roarin', ropin' and fightin' till the cows came home.

He was generally the protagonist, his own boy, not a sidekick like his younger contemporary Frankie Darro. His russet hair bristled, his honest blue eyes glared defiance, he whooped exultantly. He was so completely the prairie rider that his name passed into the folk memory. Buzz Barton air rifles were sold. (And a decade or so later the Buzz-name was attached to another boy rider of the screen, Buzzy Henry.)

Barton had been raised on a ranch, and at 12 won the title of Champion Trick Rider and Fancy Rider. In 1926, performing in a show at Cheyenne, Wyoming, he was spotted by a scout from FBO, and soon afterwards was launched in "THE BOY RIDER". From the 1931 serial "THE LONE DEFENDER" onward, Buzz Barton rode, shot and fought steadily through the Thirties, but no longer a prodigy, just a cowboy among others. He didn't return to the saddle after World War Two, not in front of a camera anyway. An unrecognisable Buzz Barton is the train conductor in "IN THE HEAT OF THE NIGHT" in 1967."

No further information currently available. Several small studios attempted to launch a matinee Western series with a boy hero the same age as their nominal audience (Newton House was one example - the boy that is, not the studio), but none achieved a success to rival Buzz Barton, who starred in 14 of his own silent Westerns and was acclaimed (by his own studio of course) "*The World's Greatest Boy Rider and Western Star*". After his first lead role in "**THE BOY RIDER**" (27), later titles included "**THE LITTLE BUCKAROO**" (28), "**WIZARD OF THE SADDLE**" (28) and "**RIDERS OF THE CACTUS**" (31 – ouch!). In 1928 he was 14. It was not thought appropriate for so young a boy to sport a gun, so Buzz generally had to content himself with a slingshot, not really the optimum choice for doing battle with redskins.

See subject index under **SILENT CINEMA**, **SPECIAL FRIENDSHIPS** and **WESTERNS**, which has a separate section on these boy-hero Westerns.