

DOWNLOAD PDF BURT KENNEDY INTERVIEWS JOHN FORD BURT KENNEDY

Chapter 1 : Burt Kennedy Archives - Parallax View

Burt Kennedy (September 3, - February 15,) was an American screenwriter and director known mainly for directing Westerns. Budd Boetticher called him "the best Western writer ever."

These spare little movies are now considered to be among the finest westerns ever made. Certainly the presence of Boetticher, Scott, and several young actors including Lee Marvin, James Coburn, Richard Boone, and Claude Akins as superb villains helped make these pictures classics, but most of them also started with the taut, lean scripts of Burt Kennedy. The scripts were genuinely witty, exciting and humorous. Born into a family of performers his parents led an act called "The Dancing Kennedys" , Kennedy later was highly decorated as a cavalry officer in World War II. After the war, he wrote for radio and found stunt work in Hollywood, notably on *The Three Musketeers* . Coincidentally, an Arnold Schwarzenegger remake is also in the works. Having formed a quick friendship with Boetticher, Kennedy followed *Seven Men with Four More* scripts for the seriesâ€”*The Tall T, Ride Lonesome, Comanche Station, and Buchanan Rides Alone* uncredited â€”among other projects, before launching his own directing career in *Over the Next Decade* he wrote and directed many more westerns and western comedies, sometimes with success *Support Your Local Sheriff!* Burt Kennedy lives alone in a large house in a comfortable San Fernando Valley suburb. When he and his dogs ushered me through his living room, it was hard not to linger over the many awards and memorabilia from his Hollywood and army careers. He was a cavalry officer in World War II. And when we entered the rec room to sit at his bar for the interview, it was impossible. The room is crammed with dozens of posters, framed letters, script pages, and photos of his famous pals. Like many film pros of his generation, Kennedy resists discussing his work analytically. But when prodded, Kennedy opens up to reveal some pearls of insight into his career and the writing process. What did they give you to start with? I had a title, and they just put me in a room with a legal pad and a pencil, and six weeks later I had written *Seven Men From Now*. *Batjac* had a picture deal with Warner Brothers, of which they had two scripts left, including mine. They sent both over to Warner, and on mine they put "First Draft"â€”making excuses for itâ€”but Warner fell in love with it. He wanted Duke to do it, but Duke was doing *The Searchers*. Describe your first meeting with Budd Boetticher. He was at lunch with the Duke and he had read just part of the script. I want to meet this writer. That must have felt pretty good to hear. Yeah, that was a big step for me, to know that finally someone was going to do the picture. What made Boetticher such a perfect director for your scripts? Well, he, too, liked action as opposed to dialogue. He thinks visuallyâ€”in everything he does. *Comanche Station* opens with a very long, wordless sequence. Was that a conscious visual experiment on your part as the writer? A picture I directed, *Young Billy Young*, opens that way, too. It comes to life. How important a consideration is landscape to a writer of westerns? My theory has always been to write a real small story against a big background. Did you ever visit the sets there? I learned a lot on *Seven Men*. I went from the very beginning, looking for locations with Budd. I was also there to kind of protect the words. I remember once I heard Lee Marvin saying "seven men from nowâ€”" right in the camera, and I thought, "wait a minute! A little too obvious! But luckily Budd and I had a [good] rapportâ€”! He listened. Little things, but they make a lot of difference. It happens to me all the time. Each character in the Scott westerns has a clear, differing stake in the story, and you pit one against another in every possible combination. Trek pictures are like that. They also revolve around issues of pride and loneliness. Why did those themes interest you personally? I think they went together in the old west. Your hero and villain always respect each other even though they know they will ultimately have to shoot it out, which they are constantly telling each other. It was a very important line. One line can make a lot of difference. In factâ€”and this shows how interesting one line can beâ€”when I wrote the final script on *White Hunter, Black Heart*, I wrote one line in that picture that made it big. In the book, and in 13 scripts they had, the director character [in the story, based on John Huston] never changed. Even at the end after he was responsible for the killing of the native and some of the elephants, he never said he was sorry. So I wrote a line

where after the native is killed, the Huston character comes back and says to the writer, "You were right, the ending is all wrong. Is good dialogue in itself enough to make a picture good? Well, I think Neil Simon has proven that over and over. The Tall T is based on an Elmore Leonard story. Did you meet him while you were adapting it? No, not during the movie. But he loved it"he always mentions that 3: The stories and dialogue are quite similar. No, but they were the same kind of pictures. I wrote it for Dick Widmark and I was going to direct it at Universal, but there was a clause in my contract that let them buy me out as director, which they did as soon as I finished the script. They made it with Audie Murphy. Ford loved it and sent it to Duke, who was doing a terrible picture called The Barbarian and the Geisha. That must have been disappointing. And of course about five million dollars came out of the budget. I knew Gordy very well. I liked him, but his pacing on Yellowstone Kelly was atrocious. How was your experience directing your first picture, The Canadians? I remember the first shot had like horses in it, and I got the shot and the cameraman said, "What do we do now? I went and did Combat! And when I got that behind me, I could go ahead and do movies. Was the set always as relaxed and easy-going as the movie itself? Yes, my sets always are, I must say. And The Rounders was the most fun and satisfying picture to do"it was a long time getting it made. You have to create an atmosphere on the set where everyone can do his best job and not worry about failure. Once in a while you have to put your foot down. One thing Wayne taught me, and John Ford taught me, was how to chew ass! you know, really get mad at somebody. What are the challenges in writing western comedies? Western comedies are really a tightrope. The Money Trap was a rare departure into urban drama. How did it come about? Glenn Ford was stuck to do it at Metro, and since The Rounders had been such a success, he came to me and asked me to do it. It really was a money trap"they offered me a lot of money and I did it! Welcome To Hard Times is unusual in many respects. What attracted you to it? He was honest, a realist, a complete anti-hero. The movie was way ahead of its time. Doctorow really hates the picture. I used to call them "Mortgages of the Week! Are there any pictures you regret not doing? What is your approach to the writing process? How long does it typically take you to finish a script? Probably six weeks, if it all goes right. Do you do a lot of outlining? It works for me. Which reminds me, I saw Magnolia yesterday.

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Chapter 2 : Burt Kennedy; Critically Praised Writer and Director of Western Films, TV Shows - latimes

The screenwriter, Burt Kennedy, was a newcomer who'd been scribbling for radio; the director, Budd Boetticher, was a colorful fellow who'd started as a bullfighter in Mexico, made some trim B movies in the '40s"and one distinctive, highly personal film, The Bullfighter and the Lady (produced by Wayne, as it happens) in "and then.

Budd Boetticher called him "the best Western writer ever. His parents were dancers in vaudeville. They moved to Michigan, where Kennedy attended high school. He graduated school in and enlisted in the army the following year. But he found acting unsatisfactory. But writing, no one could stop you from writing. He began to specialise in Westerns, in part due to the advice of James Edward Grant who told him, "Why compete with all the big writers when there are hardly any good western writers as such? And it turned out he was right. Because I never stopped, from up until the mid 70s, I never stopped working at all. Batjac Kennedy wrote 13 episodes for a proposed TV series about a Mexican. It was directed by Budd Boetticher and would be the first of what became known as the "Ranown Cycle". Both were directed by Andrew V. He wrote two other scripts including an adaptation of A Distant Trumpet that was not used. He did some uncredited work on The Alamo Directing Kennedy made his directorial debut with the Western The Canadians with Robert Ryan , which he also wrote. Kennedy would often write the episodes he directed and he also served as a producer on Combat. He followed it with The Rounders , starring Glenn Ford and Henry Fonda which Kennedy also wrote and produced; led to a TV series , which Kennedy produced and directed some episodes. His story formed the basis of Return of the Gunfighter though he did not direct it and he did some work on the script of Stay Away, Joe Kennedy had a huge success with Support Your Local Sheriff! He also directed a contemporary thriller, All the Kind Strangers

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Chapter 3 : Burt Kennedy - Wikipedia

Anyone who is a fan of the Western Film Genre should know who Burt Kennedy was. Anyway, in Burt Kennedy was commised by Warner Bros Pictures to write a screen-play for Heck Allen's novel www.nxgvision.com/stone www.nxgvision.com the intention was for John Ford and John Wayne to make a film out of the script.

But he started his film career as a screenwriter under contract to John Wayne and made his reputation with four brilliant westerns that Budd Boetticher directed and Randolph Scott starred in: I had been trying to get an interview with Kennedy for a long time. All it took, it turns out, was a little help from Budd Boetticher. During my second trip to interview the Boetticher I mentioned my problem in connecting with Kennedy. He simply called him up set up a meeting for later that day, and I raced to catch Kennedy in his home in Sherman Oaks, a suburb of Los Angeles before he left that evening for a rodeo seriously. I eventually interviewed Kennedy twice, first in and then again in He died in I want to ask about your background. I read, in old publicity reports, that you were the son of vaudevillians. Burt Kennedy in A poster for his film "Support Your Local Gunfighter" is on the wall. Photo by Sean Axmaker Yeah, my mom and dad were a headline act in vaudeville for 20 years, the Keith-Orpheum circuit. And of course Vernon and Irene Castle did dances later on that people could do. They had a great act. And I was born in a trunk. Born on the road? I remember some because I worked in the act when I was about 5 and I think I was a has-been at 7. One day vaudeville was going full bore and the next day pictures took over and all these acts were out of business. Right in the thirties. Early thirties and they were done. What did the family do? My dad had bought a house in Michigan on a lake, a number of acts did, so we moved there and I started school there, then my folks were divorced and I ended up in another town in Michigan when I was in the fifth grade and I stayed there until I graduated in And then I went right out of high school and into the war. I joined the cavalry, as a matter of fact. That was early , when I joined the cavalry. What we had was the First Cavalry Division, and when I joined them they all had horses. And then about a year later they lost their horses and became infantry. We were actually infantry. Some of them were mechanized but I was in the group that just became infantry and we went overseas as infantry. All the horses are gone. Out of the war you went into writing. I went to the Pasadena Playhouse because I figured there was some way I had to find my way around town, and then I started writing radio. From radio I went to television and from television I went on to pictures. So from the Army you wound up in Los Angeles? No, I wound up back in Illinois but a friend of mine went to the Playhouse and it sounded like a good place to learn the business. And I was a writer for about 15 years before I got to direct a picture. How did you get interested show business to begin with? Only because I was born into it. As a matter of fact I did some plays at the Playhouse and I felt completely at home doing them. So that part was fine except I could see that you could be around this town for a long time before you could be a success as an actor. But writing, no one could stop you from writing. How did you transition from acting to writing? If the stuff is good you can get it sold. Plus the fact I was never happy onstage, or even giving a speech. What kind of scripts did you write in the beginning? I wrote a western. I got some interest in it, but it never was made. And then I wrote a television series, I wrote 13 shows. Jimmy Grant, who is a wonderful writer, James Edward Grant, he said to me: And it turned out he was right. Because I never stopped, from up until the mid 70s, I never stopped working at all. I was in one of your movies, remember? I was the rabble rouser. Something like that, yeah. I worked a couple of days on the picture. I found an old paperback copy of it with your name as author. Did you write it? No, it was an original screenplay. I know it was a good screenplay but you know how it happens, they just put it in a cupboard somewhere. So one day I just gave it to a producer, the guy who made The Silver Chalice, what was his name? They sent it over to Warners with somescripts and Warners okayed the script to be made. I should have done that picture. But I paid my way for about four years on that one script. But it was a good picture. But Seven Men was a good script. Now that was from an Elmore Leonard short story. Very good short story, very good short story. That was another short story. But that was how Seven Men came. How did the second film fall

together after that? I had found the short story. I did some re-write on it, not too much, but that was a good script. That was a good picture. She was good, I liked the gal. It was a good cast. Well you know in those kind of shows, trek shows, where you have a lot of talkâ€¦ Like I did a thing with Duke later on, much later on, called The Train Robbers. It had to be the right cast, you know. You got to have really a good cast, and you know I had Bobby Vinton and a couple of other people, and dear Annie Margaret. If you have good words, even if you have bad words, but if you have good words and good actors you can get away with some pretty goodâ€¦ Broadway, you know. No, I never was under contract to Columbia. I was still under contract to Duke and then I went to Warners under contract. They suspended and extended my contract with Duke so that I was with Warners for a year and I wrote Yellowstone Kelly, Fort Dobbs and two other scripts. Did you write those screenplays before you started working with Budd again, with Comanche Station and Ride Lonesome? I forget when that came about. It was right after I left Duke, anyway. And the first one was Ride Lonesome and the second one was Comanche Station. How did the writing of those screenplays work. Did you just come up, sit around and work on getting an idea together or did you talk to Budd? And The Tall T. Budd had a way of gettingâ€¦ For instance, the bull thing in The Tall T. Those are the wonderful things that you do. But Budd was very inventive, kept his camera moving. He was very, very good. The actors loved him, the crews loved him and if anything Budd had trouble with is that we all do, the front office. They never met John Ford and these guys. I mean, Wellman and Ford, they were difficult, they were tough. In the old days it was just like the army, and they had to be run like the army. You had the first sergeant, the captain, the generals, the privates. Were you on the set for the films that Budd directed?

Chapter 4 : Burt Kennedy: Writing Broadway in Arizona - Parallax View

Burt Kennedy, a prolific writer and director of Western films and television shows, including "The War Wagon" and several other movies with John Wayne, died Thursday of cancer at his Sherman Oaks home. He wrote more than a dozen Westerns, including "Seven Men From Now," which was released.

These spare little movies are now considered to be among the finest westerns ever made. Certainly the presence of Boetticher, Scott, and several young actors including Lee Marvin, James Coburn, Richard Boone, and Claude Akins as superb villains helped make these pictures classics, but most of them also started with the taut, lean scripts of Burt Kennedy. The scripts were genuinely witty, exciting and humorous. After the war, he wrote for radio and found stunt work in Hollywood, notably on *The Three Musketeers*. Coincidentally, an Arnold Schwarzenegger remake is also in the works. Having formed a quick friendship with Boetticher, Kennedy followed *Seven Men* with four more scripts for the series—"The Tall T, Ride Lonesome, Comanche Station, and Buchanan Rides Alone uncredited"—among other projects, before launching his own directing career in . Over the next decade he wrote and directed many more westerns and western comedies, sometimes with success *Support Your Local Sheriff!* Burt Kennedy lives alone in a large house in a comfortable San Fernando Valley suburb. When he and his dogs ushered me through his living room, it was hard not to linger over the many awards and memorabilia from his Hollywood and army careers. He was a cavalry officer in World War II. And when we entered the rec room to sit at his bar for the interview, it was impossible. The room is crammed with dozens of posters, framed letters, script pages, and photos of his famous pals. Like many film pros of his generation, Kennedy resists discussing his work analytically. But when prodded, Kennedy opens up to reveal some pearls of insight into his career and the writing process. What did they give you to start with? I had a title, and they just put me in a room with a legal pad and a pencil, and six weeks later I had written *Seven Men From Now*. *Batjac* had a picture deal with Warner Brothers, of which they had two scripts left, including mine. He wanted Duke to do it, but Duke was doing *The Searchers*. Describe your first meeting with Budd Boetticher. He was at lunch with the Duke and he had read just part of the script. I want to meet this writer. That must have felt pretty good to hear. Yeah, that was a big step for me, to know that finally someone was going to do the picture. What made Boetticher such a perfect director for your scripts? Well, he, too, liked action as opposed to dialogue. He thinks visually—in everything he does. *Comanche Station* opens with a very long, wordless sequence. Was that a conscious visual experiment on your part as the writer? A picture I directed, *Young Billy Young*, opens that way, too. It comes to life. How important a consideration is landscape to a writer of westerns? My theory has always been to write a real small story against a big background. Did you ever visit the sets there? I learned a lot on *Seven Men*. I went from the very beginning, looking for locations with Budd. I was also there to kind of protect the words. A little too obvious! But luckily Budd and I had a [good] rapport! He listened. Little things, but they make a lot of difference. It happens to me all the time. Each character in the Scott westerns has a clear, differing stake in the story, and you pit one against another in every possible combination. *Trek* pictures are like that. They also revolve around issues of pride and loneliness. Why did those themes interest you personally? I think they went together in the old west. Your hero and villain always respect each other even though they know they will ultimately have to shoot it out, which they are constantly telling each other. It was a very important line. One line can make a lot of difference. In fact—and this shows how interesting one line can be—when I wrote the final script on *White Hunter, Black Heart*, I wrote one line in that picture that made it big. In the book, and in 13 scripts they had, the director character [in the story, based on John Huston] never changed. Even at the end after he was responsible for the killing of the native and some of the elephants, he never said he was sorry. Is good dialogue in itself enough to make a picture good? Well, I think Neil Simon has proven that over and over. *The Tall T* is based on an Elmore Leonard story. Did you meet him while you were adapting it? No, not during the movie. But he loved it—he always mentions that 3: The stories and dialogue are quite similar. No, but they

were the same kind of pictures. I wrote it for Dick Widmark and I was going to direct it at Universal, but there was a clause in my contract that let them buy me out as director, which they did as soon as I finished the script. They made it with Audie Murphy. Ford loved it and sent it to Duke, who was doing a terrible picture called *The Barbarian and the Geisha*. That must have been disappointing. And of course about five million dollars came out of the budget. I knew Gordy very well. I liked him, but his pacing on *Yellowstone Kelly* was atrocious. How was your experience directing your first picture, *The Canadians*? I went and did *Combat!* And when I got that behind me, I could go ahead and do movies. Was the set always as relaxed and easy-going as the movie itself? Yes, my sets always are, I must say. And *The Rounders* was the most fun and satisfying picture to do—it was a long time getting it made. You have to create an atmosphere on the set where everyone can do his best job and not worry about failure. Once in a while you have to put your foot down. One thing Wayne taught me, and John Ford taught me, was how to chew ass—you know, really get mad at somebody. What are the challenges in writing western comedies? Western comedies are really a tightrope. *The Money Trap* was a rare departure into urban drama. How did it come about? Glenn Ford was stuck to do it at Metro, and since *The Rounders* had been such a success, he came to me and asked me to do it. It really was a money trap—they offered me a lot of money and I did it! *Welcome To Hard Times* is unusual in many respects. What attracted you to it? He was honest, a realist, a complete anti-hero. The movie was way ahead of its time. Doctorow really hates the picture. Are there any pictures you regret not doing? What is your approach to the writing process? How long does it typically take you to finish a script? Probably six weeks, if it all goes right. Do you do a lot of outlining? It works for me. Which reminds me, I saw *Magnolia* yesterday. It was like *amateur night in Dixie*, some guy who was allowed to ramble and scream and holler. Do you prefer directing over writing? Yeah, because writing is so tough. You do over writing. Did that make them easier or harder to direct? They were very secure in themselves.

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Chapter 5 : Burt Kennedy Explained

Burt Kennedy with John Wayne on the set of War Wagon () By Jeremy Arnold In , a minute western called Seven Men From Now, starring an aging Randolph Scott and directed by Budd Boetticher, became a surprise hit.

Biography[edit] Kennedy was born in Michigan. His parents were dancers in vaudeville. They moved to Michigan, where Kennedy attended high school. He graduated school in 1941 and enlisted in the army the following year. But he found acting unsatisfactory. But writing, no one could stop you from writing. He began to specialise in Westerns, in part due to the advice of James Edward Grant who told him, "Why compete with all the big writers when there are hardly any good western writers as such? And it turned out he was right. Because I never stopped, from up until the mid 70s, I never stopped working at all. Batjac[edit] Kennedy wrote 13 episodes for a proposed TV series about a Mexican. It was directed by Budd Boetticher and would be the first of what became known as the "Ranown Cycle". Both were directed by Andrew V. He wrote two other scripts including an adaptation of A Distant Trumpet that was not used. He did some uncredited work on The Alamo Directing[edit] Kennedy made his directorial debut with the Western The Canadians with Robert Ryan , which he also wrote. Kennedy would often write the episodes he directed and he also served as a producer on Combat. He followed it with The Rounders , starring Glenn Ford and Henry Fonda which Kennedy also wrote and produced; led to a TV series , which Kennedy produced and directed some episodes. His story formed the basis of Return of the Gunfighter though he did not direct it and he did some work on the script of Stay Away, Joe Kennedy had a huge success with Support Your Local Sheriff! He also directed a contemporary thriller, All the Kind Strangers

Chapter 6 : Watch The War Wagon () online. Free streaming

In an interview with fellow western film director Burt Kennedy, Ford was asked about some of these choices, which have come to define much of his style, and his answers are surprisingly simplistic.

Chapter 7 : Burt Kennedy Stock Photos & Burt Kennedy Stock Images - Alamy

Euthanasia - The Burt Kennedy Story. An American hero, a film maker, a friend and screenwriter for John Wayne taken advantage of by both a caregiver and executor looted the estate and how his.

Chapter 8 : "JOHN FORD, JOHN WAYNE, BURT KENNEDY, and YELLOWSTONE KELLY". - Westerns -

Burt Kennedy has a long resume as a director, with such credits to his name as The Rounders, Welcome to Hard Times and Support Your Local Gunfighter.. But he started his film career as a screenwriter under contract to John Wayne and made his reputation with four brilliant westerns that Budd Boetticher directed and Randolph Scott starred in: Seven Men From Now, The Tall T, Ride Lonesome and.

Chapter 9 : The Canadians () - IMDb

Kennedy was born in Michigan, the son of vaudevillians who toured as the Dancing Kennedys. He joined the act when he was four years old. After high school, he joined the US army, fighting in the.