



**NOW SHOWING**  
*Tell Them Willie Boy Is Here*



Studio	<i>Universal Studios</i>
Producer/Distributor	<i>Jennings Lang/Philip Waxman</i>
Director	<i>Abraham Polonsky</i>
Novel	<i>Harry Lawton</i>
Screenplay	<i>Abraham Polonsky/Harry Lawton</i>
Year	<i>1969</i>
Filmed in	<i>Technicolor</i>
*BAFTA Awards	<i>Best Actor and Best Actress</i>
Cast	
Cast	Role
<a href="#">*Robert Redford</a>	<i>Sheriff Chris Cooper</i>
<a href="#">*Katharine Ross</a>	<i>Lola</i>
<a href="#">Robert Blake</a>	<i>Willie Boy</i>
<a href="#">Susan Clark</a>	<i>Agent Dr. Elizabeth Arnold</i>
<a href="#">Barry Sullivan</a>	<i>Ray Calvert</i>
<a href="#">John Vernon</a>	<i>George Hacker</i>
Charles Aidman	<i>Judge Benby</i>
Charles McGraw	<i>Sheriff Frank Wilson</i>
Shelly Novack	<i>Johnny Finney</i>
Robert Lipton	<i>Charles Newcombe</i>
Lloyd Gough	<i>Dexter</i>
Ned Romero	<i>Tom</i>
John Wheeler	<i>Newman</i>
Eric Holland	<i>Digger</i>
Gary Walberg	<i>Dr. Mills</i>



***Tell Them Willie Boy Is Here - Thoughts***

Hot on the heels of a breakthrough success in *Butch Cassidy and the Sundance Kid* (1969) and *Downhill Racer* (1969), **Robert Redford** appeared in *Tell Them Willie Boy Is Here* (1969) as a deputy sheriff in California near the turn of the 20th century reluctantly tracking down an Indian who murdered a man in self-defense. Torn between his admiration for the fugitive and his duty to the law, Redford's character is the film's most complex and interesting and earned him glowing reviews that further boosted his career.

**Robert Blake**, in the title role, also reaped praise along with **Susan Clark**, and **Katharine Ross** as Willie's lover and the doomed daughter of the murdered man who goes on the lam with her father's killer. But the one name attached to this picture that received the most attention was director-writer **Abraham Polonsky**, making a **return to directing** after more than 20 years. His previous effort had been the hard-hitting, politically tinged film noir *Force of Evil* (1948), often lauded as one of the finest modern American movies and now credited as an important influence on such films as *The Godfather* (1972) for its equation of crime and big business. Because of that two-decade break between projects, Polonsky is generally regarded today "**perhaps the most wasteful injustice of the late 1940s Hollywood blacklisting.**"

