

**Chapter 1 : John Ford and John Wayne | Pappy and the Duke | American Masters | PBS**

*John Ford (February 1, - August 31, ) was an American film theinnatdunvilla.com is renowned both for Westerns such as Stagecoach (), The Searchers (), and The Man Who Shot Liberty Valance (), as well as adaptations of classic 20th-century American novels such as the film The Grapes of Wrath ().*

Silent era[ edit ] During his first decade as a director Ford worked on dozens of features including many westerns but only ten of the more than sixty silent films he made between and still survive in their entirety. In making the film Ford and Carey ignored studio orders and turned in five reels instead of two, and it was only through the intervention of Carl Laemmle that the film escaped being cut for its first release, although it was subsequently edited down to two reels for re-release in the late s. Ford directed around thirty-six films over three years for Universal before moving to the William Fox studio in ; his first film for them was Just Pals His feature Cameo Kirby, starring screen idol John Gilbert â€”another of the few surviving Ford silentsâ€”marked his first directing credit under the name "John Ford", rather than "Jack Ford", as he had previously been credited. It was a large, long and difficult production, filmed on location in the Sierra Nevada. There was only a short synopsis written when filming began and Ford wrote and shot the film day by day. It would be thirteen years before he made his next Western, Stagecoach, in Just before the studio converted to talkies, Fox gave a contract to the German director F. Murnau , and his film Sunrise , still highly regarded by critics, had a powerful effect on Ford. As his career took off in the mid-Twenties his annual income significantly increased. The politically charged The Prisoner of Shark Island â€”which marked the debut with Ford of long-serving "Stock Company" player John Carradine â€”explored the little-known story of Samuel Mudd , a physician who was caught up in the Abraham Lincoln assassination conspiracy and consigned to an offshore prison for treating the injured John Wilkes Booth. The longer revised version of Directed by John Ford shown on Turner Classic Movies in November, features directors Steven Spielberg , Clint Eastwood , and Martin Scorsese , who suggest that the string of classic films Ford directed during to was due in part to an intense six-month extra-marital affair with Katharine Hepburn , the star of Mary of Scotland , an Elizabethan costume drama. It remains one of the most admired and imitated of all Hollywood movies, not least for its climactic stagecoach chase and the hair-raising horse-jumping scene, performed by the stuntman Yakima Canutt. Although low-budget western features and serials were still being churned out in large numbers by " Poverty Row " studios, the genre had fallen out of favor with the big studios during the s and they were regarded as B-grade "pulp" movies at best. As a result, Ford shopped the project around Hollywood for almost a year, offering it unsuccessfully to both Joseph Kennedy and David O. Selznick before finally linking with Walter Wanger, an independent producer working through United Artists. The Grapes of Wrath was followed by two less successful and lesser known films. Layton , and Best Sound Robert Parrish. It starred veteran actor Charley Grapewin and the supporting cast included Ford regulars Ward Bond and Mae Marsh , with Francis Ford in an uncredited bit part; it is also notable for early screen appearances by future stars Gene Tierney and Dana Andrews. According to IMDb, the film was banned in Australia for unspecified reasons. The script was written by Philip Dunne from the best-selling novel by Richard Llewellyn. A search of Southern California locations resulted in the set for the village being built on the grounds of the Craggs Country Club later the Fox ranch, now the core of Malibu Creek State Park. He won two more Academy Awards during this time, one for the semi-documentary The Battle of Midway , and a second for the propaganda film December 7th: Commander Ford was a veteran of the Battle of Midway , where he was wounded in the arm by shrapnel while filming the Japanese attack from the power plant of Sand Island on Midway. The film was edited in London, but very little was released to the public. Ford explained in a interview that the US Government was "afraid to show so many American casualties on the screen", adding that all of the D-Day film "still exists in color in storage in Anacostia near Washington, D. Ambrose reported that the Eisenhower Center had been unable to find the film. According to records released in , Ford was cited by his superiors for bravery, taking a position to film one mission that was "an obvious and clear target". He survived "continuous attack and was wounded" while he continued filming, one commendation in his file states. Ford created a part for the recovering Ward

Bond , who needed money. Although he was seen throughout the movie, he never walked until they put in a part where he was shot in the leg. For the rest of the picture, he was able to use a crutch on the final march. Ford repeatedly declared that he disliked the film and had never watched it, complaining that he had been forced to make it, [50] although it was strongly championed by filmmaker Lindsay Anderson. He returned to active service during the Korean War, and was promoted to Rear Admiral the day he left service. Ford directed sixteen features and several documentaries in the decade between and As with his pre-war career, his films alternated between relative box office flops and major successes, but most of his later films made a solid profit, and Fort Apache, The Quiet Man, Mogambo and The Searchers all ranked in the Top 20 box-office hits of their respective years. Corral , with exterior sequences filmed on location in the visually spectacular but geographically inappropriate Monument Valley. It is not to be confused with Argosy Films. Ford and Cooper had previously been involved with the distinct Argosy Corporation, which was established after the success of Stagecoach ; Argosy Corporation produced one film, The Long Voyage Home , before the Second World War intervened. It also caused a rift between Ford and scriptwriter Dudley Nichols that brought about the end of their highly successful collaboration. Greene himself had a particular dislike of this adaptation of his work[ citation needed ]. It also marked the start of the long association between Ford and scriptwriter Frank S. Nugent , a former New York Times film critic who like Dudley Nichols had not written a movie script until hired by Ford. In , Ford briefly returned to Fox to direct Pinky. John Wayne, then 41, also received wide praise for his role as the year-old Captain Nathan Brittles. It was followed by Wagon Master , starring Ben Johnson and Harry Carey Jr, which is particularly noteworthy as the only Ford film since that he scripted himself. It was subsequently adapted into the long-running TV series Wagon Train with Ward Bond reprising the title role until his sudden death in Although it did far smaller business than most of his other films in this period, Ford cited Wagon Master as his personal favorite out of all his films, telling Peter Bogdanovich that it "came closest to what I had hoped to achieve". It was followed by What Price Glory? Ford later referred to it as one of his favorites, but it was poorly received, and was drastically cut from 90 mins to 65 mins by Republic soon after its release, with some excised scenes now presumed lost. It fared poorly at the box office and its failure contributed to the subsequent collapse of Argosy Pictures. During a three-way meeting with producer Leland Hayward to try and iron out the problems, Ford became enraged and punched Fonda on the jaw, knocking him across the room, an action that created a lasting rift between them. Production was shut down for five days and Ford sobered up, but soon after he suffered a ruptured gallbladder, necessitating emergency surgery, and he was replaced by Mervyn LeRoy. Ford also made his first forays into television in , directing two half-hour dramas for network TV. Shot on location in Monument Valley, it tells of the embittered Civil War veteran Ethan Edwards who spends years tracking down his niece, kidnapped by Comanches as a young girl. The Searchers was accompanied by one of the first "making of" documentaries, a four-part promotional program created for the "Behind the Camera" segment of the weekly Warner Bros. Presented by Gig Young , the four segments included interviews with Jeffrey Hunter and Natalie Wood and behind-the-scenes footage shot during the making of the film. It was made by Four Province Productions, a company established by Irish tycoon Lord Killanin , who had recently become Chair of the International Olympic Committee , and to whom Ford was distantly related. Killanin was also the actual but uncredited producer of The Quiet Man. It was shot in England with a British cast headed by Jack Hawkins , whom Ford unusually lauded as "the finest dramatic actor with whom I have worked". Tracy plays an aging politician fighting his last campaign, with Jeffrey Hunter as his nephew. His vision in particular began to deteriorate rapidly and at one point he briefly lost his sight entirely; his prodigious memory also began to falter, making it necessary to rely more and more on assistants. His work was also restricted by the new regime in Hollywood, and he found it hard to get many projects made. By the s he had been pigeonholed as a Western director and complained that he now found it almost impossible to get backing for projects in other genres. Set in the s, it tells the story of an African-American cavalryman played by Woody Strode who is wrongfully accused of raping and murdering a white girl. It was erroneously marketed as a suspense film by Warners and was not a commercial success. He also visited the set of The Alamo , produced, directed by, and starring John Wayne, where his interference caused Wayne to send him out to film second-unit scenes which were never used nor

intended to be used in the film.

**Chapter 2 : Dan Ford - IMDb**

*John Ford's America Maria Elena de las Carreras Kuntz If there is a name that stands out bright in the history of American cinema, it is that of director John Ford ().*

Just Like the Old Country: These are the images that flicker across our collective consciousness when the name of John Ford is mentioned – the poster images of the John Ford oeuvre. His popular legacy as a director of westerns means that his comic films are often overlooked, and when they are not it is often assumed that his later comedies are more meaningful, bringing with them a more deeply ingrained sensibility. In the second I examine the star comedies that Ford made at Fox, and ask how he was able to modify their generic demands to suit his own style. Because of the critical neglect that many of these films have suffered, I have tried to discuss them not only as part of my central argument, but also as fascinating pieces in their own right. As this was originally written as a dissertation there may still be passages which seem a little too eager to prove my engagement with relevant theory, but I hope these parts, particularly my conclusion – which questions the usefulness of certain methodologies when dealing with historical films – will still prove to be interesting and thought-provoking reads. Although the three silent comedies he made in the twenties represent the minority of his work during this period, they still provide a useful model of his comic style, introducing devices that would continue to characterize his films throughout his career. The land scam plot is similar to the kinds of stock Western stories that Ford had worked on in his days at Universal, but this time he had the added burden of adapting the comedy from a dialogue-driven play into a form suitable for a silent film. Ford had always disliked excessive dialogue, [iv] and consequently many of the jokes seem to have been lost in the process. A review of the play in *The New York Times* described the titular character thus: He drove a swarm of bees across the desert in the dead of winter, and without losing a bee. One of the most comic scenes in the film is one in which a sheriff attempts to arrest a lawyer who is jumping back and forth across the state line, and in and out of his jurisdiction. This lengthy scene is played in one long shot, looking directly into the room, and is clearly taken wholesale from the play, as it is one of the few times that a shot feels like it has been staged from the point of view of a theatre audience. Elsewhere there are a number of visual gags which were clearly invented for the film, such as a scene involving two drunks sitting on top of a trapdoor and bouncing confusedly as someone tries to come up from beneath, a close-up of a pompous poster of J. Farrell MacDonald which cuts back to show him in the exact same pose, admiring his own image, and several cutaway shots of a pampered dog in a sweater. In all there is perhaps just enough visual invention to compensate for any jokes which got lost in translation, a view confirmed by *The New York Times* review of the film: Ford has done a difficult job mighty well. If you insist on more complicated emotions, try elsewhere. It was natural, therefore, that Ford attempt to emulate this success with another equestrian-themed film. More important to Ford however, was the chance to put Ireland on screen. A second-generation Irish immigrant with a keen sense of ancestry, Ford had travelled to Ireland in to visit relations, and to contribute funds to the War of Independence. As this tradition is only explained to us afterwards we are given the opportunity to first see it as eccentric behaviour, but then feel ourselves privileged as we are let in on a little known part of Irish tradition. Early in the film we see it fall of its hinges in the background after Sir Miles has walked through it, and his handyman Con promises to fix it immediately. When they return to Ireland at the end of the film, we see it break again, followed by another promise from Con that he will fix it right away. Finally, we see it topple in the final scene of the film as Con and his wife walk peacefully away. Turning round sheepishly, Sheila backs away. Often these comic touches work to counterpoint more tragic moments. At this point the tone of the film starts to veer towards sentimentality, as we see Neil in hospital following his injury, bedridden while the doctors tell him there is little they can do. Their mirth, however, is not levity, nor their sorrow gloom. The close relationship between Con and his goose is used to parody the devotion that humans can have to animals, and is a humorous contrast to the more snobbish attitudes of horse owners. However, when a large roasted bird is brought in he immediately leaps to the conclusion that his goose is literally cooked, a neat visual play on the common idiom. This is rendered funnier by J. The source of his distress is not clear to his companions, who are bewildered as

to his reaction, marking the behaviour out as yet more excessive. Relief comes, however, when Con steps outside to see his goose wandering into view. The manner in which they enter the frame at the same time, one desperate to disprove a horrific possibility, one dumbly oblivious to the situation, also provides a laugh due to the disparity of the emotions on display – the goose completely ignorant of its near death. The passivity of the goose again emphasises the ridiculousness of investing so much unrequited emotion in an unintelligent animal. During a hospital sequence he is shown standing in the corridor, watching blankly as two corpses are wheeled past him. Staggering slowly back into a surgery room he encounters three doctors in full surgical gear in the middle of an operation. As one of them ominously points a finger at him, his hat raises stiffly on his head as he stares with blank fear. He then gets a whiff of ether, causing his vision to blur – an effect which is visually expressed by a focus pull. Later, in *Riley the Cop*, Ford would use a similar technique during a drunk scene, demonstrating the ability of film techniques to display extreme mental states humorously. This sequence seems curious today: *Virus Cakes* is also portrayed as having a lack of self-awareness, more a trait of comedy characters in general than a racial stereotype, as when we see him unwittingly pushing in front of a jockey to check his reflection in the mirror, or stepping onto some weighing scales without realising that a dog is also sitting on them, adding to his weight. In another scene we see him failing to take a horse for a ride and instead settling on leading him along from the back of a milk cart. Mostly Ford concentrates on depicting the different communities; their home village in Ireland, the comradeship among the American jockeys, and the reconstituted Irish community that is formed across the ocean. The village we see in the opening section is a thriving rural community, and we are treated to scenes of parades on village fete day, where the village bustles with running children, skipping lambs, morris dancers, and villagers waving cheerily from their doorsteps. Once the film moves to America to follow emigrated jockey Neil, Ford is quick to re-establish a community, as we see him initiated into the group of jockeys through the traditional means of a fistfight. Later, his Irish surrogate family arrive to visit him, and we see how the Irish community transplants itself to America when they are forced to work to raise money to enter the big race. Con naturally responds by punching them out, and the scene appears to be focusing on the loss of Irish cultural values after emigrating. Moments later however, Sir Miles is recognised by a girl from his village, and Con is greeted by an old friend, now boss of the operation, and his cousin, a policeman. The rapid shift from alienation to acceptance in this scene is both a joking comment on the abundance of Irish immigrants, and Irish policeman in America, and an affirmation of the strength of community spirit which the Irish possess – an apt metaphor for the type of reconstituted Irish community that Ford himself had grown up in. As Jeffrey Richards puts it: The fact that *The Shamrock Handicap* ends with a joyous homecoming to Ireland perhaps indicates that Ford saw it as a spiritual home. Ford made another Irish-themed comedy in *Riley the Cop*, but this time the film told the story of an Irish cop fully integrated in a multi-ethnic American neighbourhood, who must travel through Germany and France to bring back a prisoner. Made in , *Riley the Cop* was filmed as a silent, with a musical score and sound effects added in later. As public demand for sound films was high, and many cinemas were not yet fully equipped for it, making a comedy picture with an abundance of visual and slapstick humour was an excellent way to achieve the compromise of making a cheap, non-talkie picture while also taking full advantages of the possibilities for sound effects that the new medium offered. The film is in three main parts, each lasting twenty minutes. The opening third depicts Riley on his beat, during which character relationships and tone are established, but no attempt is made to establish the plot. In an opening scene we see him mocking the rigid obedience of his colleague Krausmeyer, whose marching style is then imitated by the children of the neighbourhood. He gives similar advice to an illegal street salesman and some children who break a window, giving the impression that he would rather assist his community in avoiding the law than enforce it upon them. After a brief jail scene we are treated to two reels of Riley getting drunk and falling in love in a Munich beer garden. This is where the narrative, or lack thereof, becomes clear, as Riley becomes increasingly distracted from his task of escorting Davy back to America, and most of the comedy comes from these digressions. The humour in these situations comes from their efforts getting more and more desperate as they face increasingly bigger odds. In *Riley the Cop*, the two are placed together in a lengthy two-shot, and they make no attempt to hide the attraction between them. After a short cut-away to Davie, there is an equally long shot as they

continue to gaze at each other. This has two effects. Firstly, the extreme length of these shots makes it almost a pastiche of a romantic Hollywood moment. Secondly, the use of the two-shot establishes an immediate bond between them, a bond which will be hard to break. This sets up another comedic device, as their courtship is continually interrupted. As in romantic comedies, there is no doubt that the two are supposed to be together, but interjections of plot, misunderstanding and human weakness mean that they are constantly kept apart. The third part of the film sees Riley going off on a bender around Paris, and mainly revolves around drunk humour, including visual effects to show his intoxication, and the film concludes with a five-minute epilogue back in America, which wraps up the plot, such as there is one. The wrongful arrest storyline which technically drives the action is barely given any screen time at all. It is set up twenty minutes into the film, and resolved five minutes from the end with hardly a mention in between, and is used mainly as an excuse to move between comedy scenes. There are various other jokes which run throughout the film. A joke about strangers recognising Riley as a cop because of his big feet is restated several times in different ways the film actually opens with a close-up of them, until the pay-off comes when Riley finally works out how everyone knows he is a cop. The use of fighting as a male bonding device is something that Ford would return to again and again, and which, along with a love of drinking, he would consistently identify as being an Irish trait. These characteristics have been recognised as a negative Irish stereotype. On the one hand, it is already excessively familiar to most people, on the other, it is largely an Anglo-Irish phenomenon, resulting from the observation of Gaelic folk ways through the lenses of a different culture. Ford was himself an alcoholic [xviii] who had been born into a family of several brothers, and fought with them habitually. In both *What Price Glory?* In *What Price Glory?* The implication is that they are afraid that if they stopped fighting for too long they would have to admit that they actually respect, or even love, each other. Perhaps aware of the conceit behind which he himself hid, Ford pokes fun at the way in which he thinks men are only able to express themselves through violence. It is portrayed not as a choice, but simply as something which must be done. Irish sailor Driscoll is enjoying a drink with another sailor during a party on deck, when a fight breaks out. It quickly escalates into a full-on brawl, and Driscoll watches and sighs. Shaking his head sadly, he smiles resignedly at his friend, pats him reassuringly on the shoulder, and then punches him flat out. Driscoll bears no malice to the man, but a fight has started and it is inconceivable that he would not take part. The knowing grin that comes before the punch in a Ford film ensures that we are never taken by surprise when the first punch is thrown, but instead realise that the scene was simply a fight waiting to happen. The sincerity of his despair at the violence of his fellow men seems as deeply felt by him as the punch to the jaw is by his unfortunate victim. A role not for the purpose of deception, but more for the definition of self. As Geoff King notes: Comic treatments of this process offered a form of psychic release for those involved, an important segment of the urban film-going public: Role-playing, which was necessarily and typically alienating, could becoming pleasurable, subversive, and affirming of self. In an article for *The New York Times* in , the same year he made *Riley the Cop*, Ford responded to the opinion that sound would rob film of its universality by writing: Rather than using stereotypes as reductive devices, implying that everyone of a certain colour or class was the same, Ford liked to use stereotypes as a shorthand to suggest that in fact everyone was different, contrasting these types with each other to portray the way that different characters interact within a community. In this relatively early period of his career, Ford had already begun to establish a set of recognisable comic motifs, frequently focussing on stereotypically Irish characteristics such as violence, drunkenness, sentimentality, community spirit, and a wilfully contradictory nature. His use of stereotypes indicated a desire to create characters that would quickly engage, and who could easily be understood as part of a diverse society.

**Chapter 3 : John Ford Biography and Filmography**

*On October 22, , John Ford sat in an aisle seat in the Beverly Hills Hotel's Crystal Room for a meeting of plus members of the Screen Directors Guild. He had a lot on his mind. His new.*

Part 1 – Just Like the Old Country: All I know how to do is to throw a lariat and crack jokes. Will Rogers and Shirley Temple. By examining the appeal of these stars, and the nature of the vehicles built around them, we can begin to understand the extent to which Ford utilised or modified these existing templates when directing them. Will Rogers Between and Ford made three pictures with Will Rogers, one of which, Doctor Bull, is most comfortably classed as a drama, and two of which, Judge Priest and Steamboat Round the Bend, are decidedly comic in tone. Will Rogers was a comic actor and satirist who had worked his way up in the business through appearances in Wild West shows and Broadway engagements such as the Ziegfeld Follies. Though a master of the lariat, it was his astute social commentary in between tricks that would bring him to fame. With his folksy but incisive witticisms, Rogers became a spokesperson for the common man, dismantling the absurdities of government with an intelligence disarmed by his half-mumbled delivery. Freed from an obligation to comment on current events he could turn his focus to more universal and timeless problems of the human condition. It was the change in setting that enabled this transformation, his soapbox being transplanted from the muddled and perplexing environment of a daily newspaper into the altogether more comforting surroundings of a taffy-pulling contest, or a Mississippi steamboat. The setting of these films in a society whose flaws and prejudices might seem archaic to a contemporary audience also meant that Rogers pleas for tolerance and reform would not seem excessively radical. The transposition of the Rogers persona into cinematic terms also had to deal with the demands of conventional film narrative. Convention demanded he be a problem solver. It also provided an opportunity for Rogers to pontificate on the nature and foibles of love. As Rogers was an older man, it was almost inconceivable at the time for him to be the focus of a romantic plot. Consequently, he was often depicted as being either a husband or a contented bachelor and Ford is possibly the only director who allowed him to have a love interest, in Doctor Bull. But Ford also employed the matchmaker storyline in all three of his films with Rogers. In his war comedy, What Price Glory? Though embroiled in a bitter contest with another man to win the heart of a French bar singer, Captain Flagg acts wisely and considerately in counselling the young couple and giving them his blessing. The contrasting of the childish squabbles of the older lovers with the more sincere emotions of the younger couple thus becomes a wry comment on relationships. He questions them as to their purpose, and on hearing their response incredulously repeats it: His mock seriousness belies the humour he finds in watching the young love triangle play itself out, and he eventually decides to detain the girl whilst letting the soldier go picnicking by himself. The joke here is on the world-weary attitude that the older generation has to the follies of young love, rather than the naivety of the faith that young people have in it. This faith is vindicated in She Wore a Yellow Ribbon when Brittles realises the purity of the love between the girl and the other suitor and ends up becoming a father figure to the young couple. Similarly, Billy Priest finds amusement in playing tricks on the other young people attempting to win the affections of his nephew and the girl she loves, but only does so in the name of the true feelings he recognises between the two of them. In one, the slouched posture of Billy Priest is juxtaposed with the rigid figure of his uptight sister-in-law in the frame next to him. In another, the three figures of Priest, his nephew, and the girl next door are arranged sequentially in depth to imply a hierarchy of thought in which his nephew is unable to stop thinking about the girl, and Priest is pondering how to bring the two of them together. Steamboat Round the Bend The looseness of the compositions means that these shots never feel cramped or imposing. Whereas Ford films of the same years, The Lost Patrol and The Informer , use patterns of light and shade to establish the confines of the characters physical or mental situations, Ford creates far more open atmospheres in the Rogers films by deepening the frames and populating the backgrounds with scenes of people and livestock. However, whereas the Irish community of The Shamrock Handicap seemed essentially to be a harmonious extended family, the communities of the Rogers films are a site for class and moral conflicts between rival factions. This approach to social commentary would be later

epitomized in *Stagecoach*, where Ford created a microcosm of America inside a 5-foot cube, and in *Doctor Bull* it is a post office and telephone exchange which serves as the heart of the community, the place where gossip and rumour are cultivated and propagated. *Doctor Bull* offers a few points of comparison with *Judge Priest*. In both films his character is removed from a position of status, due to prejudices about his personal life, and in both films his actions ultimately demonstrate him to be more virtuous than the people who had him removed. The comedy in these films comes from the conflict between young or progressive characters with the archaic social manners of the more conservative townsfolk, and lampoon the rigidity and uselessness of the social conventions which they hold dear. Whereas in *Doctor Bull* his ultimate confrontation with the townsfolk takes place at a packed village meeting, in *Judge Priest* it is his own courtroom that becomes the site in which he is forced to prove his character to the community. Similar courtroom sequences feature in many Ford films. They are seldom used for getting to the facts of the matter, but more as a way of proving the worth of the characters in front of the community. On discovering that his desire to look after the child is sincere, the judge promptly awards him the minimum sentence possible, ignoring his obvious guilt in the face of his righteous character. In the court scene in *Young Mr. Lincoln*, the mother of the two young boys is asked to identify which one is the murderer, and therefore which one will be hanged. Coming to her defence, Lincoln demonstrates that her character as a mother is such that this request is impossible, rendering the law powerless in the face of such an elementary truth of character. In *Judge Priest* it is Bob Gillis whose essential goodness must be demonstrated to the community, and this is achieved through the use of a character witness who details his heroic exploits in the civil war. As he speaks his words are backed up by Stepin Fetchit playing Dixie on his harmonica outside the courthouse, an act of theatricality which would have no place in an actual court of law, but is used here as an underhand way of revealing essential truths. These methods are portrayed as appropriate, as they are in the course of justice. In westerns such as *Three Godfathers* and *The Iron Horse*, Ford liked to stage his trials in courtroom-cum-bars, and once the case is dismissed in these films, an alcohol soaked celebration ensues, implying that the trial is less about ensuring justice is done than it is about removing whatever obstacle is in the way of the community having a grand old party. *Lincoln* and *Three Godfathers* also. The use of jokes and theatrics in the courtroom, and the frequent booze up that follows in the same venue, is a statement of what Ford views as really being important. Duke, in turn, calmly accepts his fate and bears no malice towards the sheriff, at one point refusing to escape so as not to get him in trouble. In this construction of characters, there is, as Tag Gallagher puts it: Some of the characters of *Steamboat Round the Bend* are aware of this, and this enables them to pick and choose which illusions they wish to believe in. This willingness to accept apparent contradiction echoes the attitude of Driscoll in *The Long Voyage Home*, who sees the senselessness of the fight going on around him, but chooses to join in regardless. In *Steamboat*, Dr John is able to master the art of apparently changing the essence of something, when he is in fact simply relabelling it. In one of the most lauded scenes in *Steamboat Round the Bend*, he refits a waxwork museum featuring figures such as King George and Ulysses S. The ease with which these icons are transformed, and the intense patriotic feeling they subsequently engender in a group of southern hicks previously intent on burning the museum, is both a tribute to, and lampoon of, Southern pride, and the idea of patriotism in general. This also lends credibility to an unrealistic story, as an audience, bringing with them pre-conceptions of the type of characters these actors typically played, have less difficulty suspending disbelief in their behaviour, and therefore the world of the film, however off-beat. The *New York Times* singled his performance out for praise, writing that: Comic characters are traditionally one-dimensional in the sense that they are apparently unable to learn and change. Prophet the New Moses gives up his preaching to help Dr John win the race and save Duke from a hanging. This predictable use of familiar character actors therefore strengthens the idea that the essence of the characters is unalterable. The trickster is not confined by boundaries, conceptual, social, or physical, and can cross lines that are impermeable to normal individualsâ€ [the trickster] provides an integral check on beliefs to prevent them from becoming too secure in themselves. As Joseph McBride writes of the waxworks scene: Fox had been suffering financial difficulties in the early 30s, and later in the decade they would be kept alive almost single-handedly by a star even more popular than Rogers â€ the young Shirley Temple. During the production of *Steamboat Round the Bend* his studio Twentieth Century Pictures had

merged with Fox to create Twentieth Century-Fox, and over the next few years he would manage to transform the company into one of the major players once more. Zanuck gave Ford the freedom to make films off the lot at RKO during this time, and in return Ford accepted the assignments he was given and succeeded in creating both critical and commercial successes. This seemed a peculiar match at the time. Ford had just come off a run of well regarded prestige pictures including *The Informer*, *Mary of Scotland* and *The Prisoner of Shark Island* which had impressed critics, and by contrast Shirley Temple had starred in a run of low-budgeted, formulaic, light-comedy crowd-pleasers. The Shirley Temple phenomenon began to take off in when she was first identified as a performing prodigy, a child of seemingly unending charm who was also a talented dancer and capable singer. With her relentless cheeriness she provided escape during the dark years of the depression, and seemed to be loved by almost anyone who saw or worked with her. Her association with social outcasts and servants, provided a link to the common man during the depression, and her innocence and naivety gifted her characters with a skill for diplomacy that meant even the essentially complex problems of the adult world became inordinately simplistic and solvable in her hands. Consequently they tended to lack any real identity other than as a vehicle for her charm. As Charles Eckerts writes: They are consummate examples of minimal direction, invisible editing, unobtrusive camerawork and musical scoring, and characterless dialogue. Every burr or edge has been honed away, and the whole buffed to a high finish. One critic wrote that: Even fanatics are indignant over the implausible stories used to present her as a show off. Give her more intelligent stories Mr Zanuck, and better actors in supporting casts. It was at this point that he brought in Ford – Academy Award winning Best Director winner of and one of the more critically acclaimed directors working at Fox. During pre-production Zanuck stated that: That is, not to forget that she is the star, but to write this story as if it were a *Little Women* or a *David Copperfield*. All the hokum must be thrown out. The key point here is that the story was used as a way of selling the film more than anything else, and the film is only loosely based on the story. The character of Wee Willie Winkie naturally becomes a girl, and also incorporates other motifs from Shirley Temple pictures. After the film proved to be a commercial and critical hit, the studio followed a similar approach to subsequent Temple vehicles, basing them on popular stories such as *Heidi* and *Rebecca of Sunnybrook Farm*, although with production values brought down slightly again. Thus, Temple is not an orphan in the film, but has a single mother and a gruff grandfather. This distances her character from the somewhat more melodramatic roles in which her parents would be killed off horribly in the first reel, but also allows the traditional Temple storyline of the search for a father figure or, as in *The Littlest Rebel*, for multiple father figures to take a secondary role in the story. Although the film is set in , there are also veiled allusions to depression-era problems: The original story is somewhat slight, mainly focusing on descriptions of the titular character, and only involving one real event. Priscilla also develops a friendship with a Sergeant MacDuff Victor McLaglen , and manages to melt the hearts of a lieutenant, her gruff grandfather, and the rebel Khoda Khan. Not only are there several scenes in which Priscilla does not appear, but we are rarely invited to share her perspective. Ford portrays her as someone different and special to us, demonstrated by the reactions of the surrounding adults as we witness their bewilderment or amusement in her behaviour. Often she is presented as being quite small in the frame, as a child in an adult world, this frequent use of long shot also precluding a unique identification with her character. Shots of the young protagonist, Phillippe, are usually close-ups as we see his reactions to events occurring around him and are able to identify with him. In this way we are able to gain a dual understanding of the narrative, as the child sees it, and as it actually is. Perhaps because of this device, the scene is one of the most emotionally affecting in the film. Despite this dramatic storyline, *Wee Willie Winkie* consists largely of comedy set pieces. In another scene McLaglen and his cronies are seen apparently bullying the young boy by shrinking his uniform in the wash, an act which seems unnecessarily cruel until we discover that he was shrinking it for Priscilla. It is tempting to view this as an extension of Ford himself, as the cruel barbs he frequently doled out to actors on his set have been claimed by some to be an over-compensation for a sensitive heart, and a means of drawing stronger performances out of his actors. The rigidity of the social structure at the army camp is similar to the orphanage in which she lives at the beginning of *Curly Top*. However in this case she manages to effect change rather than simply escape. The ease with which she breaks down resistant father figures, earns the respect of the entire outpost, and effects an

unlikely truce is explainable only through the fact that she is Shirley Temple, and it is therefore unthinkable not to love her. Unlike most Temple films, *Wee Willie Winkie* does not feature any musical numbers, but it makes up for the loss of spectacle through the use of action sequences, extravagant set design and attractions such as sword swallowers.

**Chapter 4 : John Ford in Focus – McFarland**

*A Turning of the Earth: John Ford, John Wayne and the Searchers (Documentary short) Dan Ford (voice) John Ford (TV Movie documentary) Himself Omnibus (TV Series documentary) Himself - Grandson & Biographer.*

They were married in 1913, and became American citizens five years later on September 11, 1918. He earned the nickname "Bull," as he would lower his helmet and charge the line. He moved to California and began acting and working in film production for his older brother Francis in 1917, taking "Jack Ford" as a stage name. In addition to credited roles, he appeared uncredited as a Klansman in *D. His daughter Barbara was married to singer and actor Ken Curtis from 1947 to 1953. He followed in the footsteps of his multi-talented older brother Francis Ford, twelve years his senior, who had left home years earlier and had worked in vaudeville before becoming a movie actor. Likewise, Ford enjoyed extended working relationships with his production team, and many of his crew worked with him for decades. He made numerous films with the same major collaborators, including producer and business partner Merian C. Nugent, and cinematographers Ben F. Reynolds, John W. Edith. During his first decade as a director Ford honed his craft on dozens of features including many westerns but fewer than a dozen of the more than sixty silent films he made between 1913 and 1923 still exist in any form [13] and only ten have survived in their entirety. In making the film *Stagecoach* Ford and Carey ignored studio orders and turned in five reels instead of two, and it was only through the intervention of Carl Laemmle that the film escaped being cut for its first release, although it was subsequently edited down to two reels for re-release in the late 1920s. Ford directed around thirty-six films over three years for Universal before moving to the William Fox studio in 1928; his first film for them was *Just Pals*. His feature *Cameo Kirby*, starring screen idol John Gilbert – another of the few surviving Ford silents – marked his first directing credit under the name "John Ford", rather than "Jack Ford", as he had previously been credited. It was a large, long and difficult production, filmed on location in the Sierra Nevada. There was only a short synopsis written when filming began and Ford wrote and shot the film day by day. It would be thirteen years before he made his next Western, *Stagecoach*, in 1939. Just before the studio converted to talkies, Fox gave a contract to the German director F. Murnau, and his film *Sunrise*, still highly regarded by critics, had a powerful effect on Ford. As his career took off in the mid-Twenties his annual income significantly increased. The politically charged *The Prisoner of Shark Island* – which marked the debut with Ford of long-serving "Stock Company" player John Carradine – explored the little-known story of Samuel Mudd, a physician who was caught up in the Abraham Lincoln assassination conspiracy and consigned to an offshore prison for treating the injured John Wilkes Booth. The longer revised version of *The Prisoner of Shark Island* Directed by John Ford shown on Turner Classic Movies in November, features directors Steven Spielberg, Clint Eastwood, and Martin Scorsese, who suggest that the string of classic films Ford directed during the 1930s was due in part to an intense six-month extra-marital affair with Katharine Hepburn, the star of *Mary of Scotland*, an Elizabethan costume drama. It remains one of the most admired and imitated of all Hollywood movies, not least for its climactic stagecoach chase and the hair-raising horse-jumping scene, performed by the stuntman Yakima Canutt. Although low-budget western features and serials were still being churned out in large numbers by "Poverty Row" studios, the genre had fallen out of favor with the big studios during the 1930s and they were regarded as B-grade "pulp" movies at best. As a result, Ford shopped the project around Hollywood for almost a year, offering it unsuccessfully to both Joseph Kennedy and David O. Selznick before finally linking with Walter Wanger, an independent producer working through United Artists. *Stagecoach* became the first in the series of seven classic Ford Westerns filmed on location in Monument Valley. *The Grapes of Wrath* was followed by two less successful and lesser known films. *Layton*, and *Best Sound* Robert Parrish. It starred veteran actor Charley Grapewin and the supporting cast included Ford regulars Ward Bond and Mae Marsh, with Francis Ford in an uncredited bit part; it is also notable for early screen appearances by future stars Gene Tierney and Dana Andrews. According to IMDb, the film was banned in Australia for unspecified reasons. The script was written by Philip Dunne from the best-selling novel by Richard Llewellyn. He won two more Academy Awards during this time, one for the semi-documentary *The Battle of Midway*, and a second for the propaganda film *December 7th*. Commander Ford was a veteran of the Battle of Midway,*

where he was wounded in the arm by shrapnel while filming the Japanese attack from the power plant of Sand Island on Midway. The film was edited in London, but very little was released to the public. Ford explained in an interview that the US Government was "afraid to show so many American casualties on the screen", adding that all of the D-Day film "still exists in color in storage in Anacostia near Washington, D. Ambrose reported that the Eisenhower Center had been unable to find the film. According to records released in , Ford was cited by his superiors for bravery, taking a position to film one mission that was "an obvious and clear target". He survived "continuous attack and was wounded" while he continued filming, one commendation in his file states. Ford created a part for the recovering Ward Bond , who needed money. Although he was seen throughout the movie, he never walked until they put in a part where he was shot in the leg. For the rest of the picture, he was able to use a crutch on the final march. Ford repeatedly declared that he disliked the film and had never watched it, complaining that he had been forced to make it, [46] although it was strongly championed by filmmaker Lindsay Anderson. He returned to active service during the Korean War, and was promoted to Rear Admiral the day he left. As with his prewar career, his films alternated between relative box office flops and major successes, but most of his later films made a solid profit, and Fort Apache, The Quiet Man, Mogambo and The Searchers all ranked in the Top 20 box-office hits of their respective years. Corral , with exterior sequences filmed on location in the visually spectacular but geographically inappropriate Monument Valley. In contrast to the string of successes in 1941, it won no major American awards, although it was awarded a silver ribbon for Best Foreign Film in by the Italian National Syndicate of Film Journalists, [51].

**Chapter 5 : The Acting Business: John Ford's Star Comedies - Josh Cluderay**

*John Ford's Arrival in Hollywood Dan Ford 93 Reflections on the Battle of Midway: An Interview with John Ford (August 17, ) We Shot D-Day on Omaha Beach: An.*

Asked what brought him to Hollywood, he replied "The train". He became one of the most respected directors in the business, in spite of being known for his westerns, which were not considered "serious" film. He had one wife; a son and daughter; and a grandson, Dan Ford who wrote a biography on his famous grandfather. Griffith and Cecil B. DeMille, the first-generation pioneers who created the narrative film in America, if not the world, Ford -- who came of age when movie production began shifting from its New York-New Jersey base to California in the second decade of the 20th Century -- ranks with William Wyler, Frank Capra and Howard Hawks as not only being among the greatest of American directors, but as an artist who helped define what America was on the silver screen. Ford was said to have possessed a painterly gift as a filmmaker. Such was the respect he was held by his peers in the industry, he won four Academy Awards as Best Director, a record that still stands. The legend known as John Ford was born John Martin Feeney on February 1, many sources say and that is the date that is chiseled into his tombstone in Cape Elizabeth, Maine, which is just south of Portland, the northeastern seaport where his parents had settled. His parents were Irish immigrants who arrived in the United States in 1848. They had 11 children in all, six of whom lived to adulthood. John was their tenth child, born between a girl and a boy who both died as infants. A saloon-keeper and an alderman, the Feeney family pater familias was a stereotypical Irish American, dabbling in both booze and politics in Portland, where John attended high school. He also established himself as a movie director, helming almost all films beginning in 1913, when he shot Western shorts for Thomas H. Ince at Bison Motion Pictures. He also appeared as a member of the Ku Klux Klan in *D. The film was banned in Boston to forestall the possibility of its inciting racial violence. He directed himself as the leading man in a Western. It was directing films from behind the camera instead of acting in them before the camera that he made his reputation, starting in the late teens, helming Westerns starring Harry Carey, one of the superstars of silent screen horse operas. It was while working for production chief Darryl F. Zanuck at 20th Century Fox in the 1930s, and over at RKO. Films like *The Power and the Glory*, the Preston Sturges-written epic known to have been a major influence on "*Citizen Kane*," but which was "lost" for decades a complete print was not found until half-a-century after the film was released had higher reputations than they deserved, as it had been a longtime since they had been viewed. In the 1930s, film appreciation societies began to bloom, and many old classics and regular programmers alike were unspooled again on the silver screen, many in mm non-theatrical prints. Now known to posterity primarily for his Westerns, Ford at Fox was a master of many genres, and even directed comedies such as *Will Rogers Steamboat Round the Bend*, though unlike his contemporary Howard Hawks, he never really displayed a deft handling of that genre. Ford helmed contemporary dramas, in the same vein as William Wyler, and historical epics, like Warner Bros. *Naval Reserve* as the country once again moved towards participation in a European war that seemed inevitable with the rise of Hitler in Germany. For his Navy documentaries, he won back-to-back Academy Awards for *The Battle of Midway* in 1956 and for *December 7th* in 1959. Thus, from 1956 through 1959, John Ford won an Oscar each year for directing two feature films and two documentaries, a feat which was -- and remains -- unprecedented. It also is a feat that remains unequaled. In the 1950s, after working in many genres, Ford began to focus on Westerns again, beginning with *My Darling Clementine*, one of the classics of the genre. He had found the perfect correlative for Hollywood myth-making. John Ford created so many classic Westerns that he began to be associated with the genre. President Richard Nixon attended the event, presenting Ford with the Presidential Medal of Freedom, the highest civilian award in the U.S. Funeral goers in his movies usually sing the hymn "Shall We Gather at the River. The hand will be shown in close-up. Rarely used camera movements in his films, reserving them only for very specific moments. Also avoided close-ups as much as possible. Westerns and war movies His characters are often morally grey individuals trying to survive a harsh world Rarely shot a scene with more than two takes Trivia 64 There was a group of actors, known informally as the John Ford Stock Company John Wayne, Harry Carey, John Carradine, Henry*

Fonda , etc. Father of Barbara Ford , grandfather of Dan Ford. Our family life was pretty much that of a ship master and his crew, or a wagon master and his people. He gave the orders, and we carried them out". His gravestone is marked "Admiral John Ford". Godfather of actress Anna Massey. He was an infamously prickly personality, having constantly mocked John Wayne as a "big idiot" and having punched an unsuspecting Henry Fonda during the shooting of *Mister Roberts* Was voted the 3rd Greatest Director of all time by *Entertainment Weekly*, right after Orson Welles , who himself considered Ford to be the best director of all time. When Godard asked the famous question, "What brought you to Hollywood? May be the most influential director of sound films on other directors. Many of the greatest directors of all time point directly to him as their favorite or one of their favorite filmmakers: His apparently madcap affair with Katharine Hepburn , when both were married, inspired his friend Dudley Nichols to write the script for *Bringing Up Baby* When after Hepburn broke off her relationship with Ford she began her lifelong affair with Spencer Tracy , Ford was allegedly incensed and, after the two had had a fruitful collaboration early on in their careers, he neither spoke with or worked with Tracy for about 20 years. Allegedly his parents referred to him as "Sean". Directed ten different actors in Oscar-nominated performances: Prior to making *The Searchers* , Ford entered the hospital for the removal of cataracts. While recuperating after the surgery, he became impatient with the bandages covering his eyes and tore them off earlier than his doctors told him to. The result of that rash action was that Ford suffered a total loss of sight in one eye, which is how he came to wear his famous eyepatch. Has won more directing Oscars than any other director: According to his friends, family, and co-workers, nothing could be further from the truth, as he was an activist liberal Democrat. Roosevelt and John F. Ford once went up to the right-wing Victor McLaglen and Wayne on a film set and said, "You know, all of you guys should stop complaining. You made your money under Roosevelt. His respect for Ford meant that politics were rarely discussed. Was the first director to receive back-to-back Best Director Oscars and Enlisted in the U. Naval Reserves in , commissioned as a lieutenant commander. He served on reserve and active status until , when Captain John Ford was retired with the honorary rank of Rear Admiral. While he produced a number of documentaries and training films for the OSS, perhaps one of his more notable achievements was a one-hour compilation of films which had been produced by order of Gen. Eisenhower , showing liberated concentration camps. A young would-be director once came to him for advice, and Ford pointed out two landscape photographs in his office. One had the horizon at the top of the picture, and the other had it at the bottom of the picture. The would-be director was Steven Spielberg. Profiled in "Through a Catholic Lens: President Richard Nixon and California Gov. Then I reached for my rosary and said a few decades of the beads, and I uttered a short fervent prayer, not an original prayer, but one spoken in millions of American homes today. John Wayne gave the eulogy at his funeral. Often cast his older brother Francis Ford in very small and uncredited parts in his films. He had followed Francis out to Hollywood. Francis was a silent-era director-actor who helped John establish a career. Allegedly, the employment of Francis was for sadistic purposes, since John seemed to enjoy giving him small, unimportant parts and yelling at him in front of the cast and crew. Had a great dislike of foul language and would often assault anyone who spoke that way in front of a woman. As the man related his misfortunes, Ford appeared to become enraged and then, to the horror of onlookers, he launched himself at the man, knocked him to the floor. Some time later, Ford purchased a house for the couple and pensioned them for life. Was named the most influential filmmaker of all time by *Moviemaker* magazine. Has won more Academy Awards for Best Director than any other director in history. He was famously untidy and his office was often littered with papers and books. The festival is set to become an annual event. *Lincoln* and *Wagon Master* Working for him is like being part of a ballet. He hardly ever moves the camera, but composes his shots like a master painter, a Rembrandt or Degas. The actor becomes part of the scene. Ford lets the action swirl past his lens. But the reality of his seamen, miners, dust-bowlers, horse soldiers, or western heroes, when he is at his best, is a literature that the screen rarely gets. Working for him one feels a special pride. Lewis Milestone is a bouncing camera mover. For him the seeing eye is all. He stands the camera on its head, rolls it, rushes it, brings it in on the run. The actors are part of the scenery, and they must fight to survive, come alive while he catches them on the run. Neither men are static directors. There were occasional rumors about his sexuality. Enjoyed playing a card game called pitch. He had

a flair for languages, which took some people by surprise.

## Chapter 6 : John Ford - Wikipedia

*John Ford came to Hollywood following one of his brothers, an actor. Asked what brought him to Hollywood, he replied "The train". He became one of the most respected directors in the business, in spite of being known for his westerns, which were not considered "serious" film.*

Ford had been a successful director for over a decade when he met Marion Morrison, at the time a young USC student working a summer job on the Fox lot as an assistant property man. But the two men stayed friends as long as it was clear who was boss. During these years, Ford contrary to popular myth, which portrays him as a simple-minded, flag-waving conservative, gained a reputation inside Hollywood political circles as a staunch Roosevelt Democrat. Wayne on the other hand had virtually no political opinions his focus was on his career and family. Unbeknownst to his passengers however, director Ford was spying. Since the mid-thirties Ford had been covertly photographing shorelines and shipping lanes for the American military in preparation for a war many in the War Department felt was inevitable. It was after one of these voyages in that Ford teasingly asked Wayne to read the script of his next picture. The picture would make John Wayne a star overnight and bring the Western back to the forefront of American cinema. Wayne would never forget it not that there was any danger of Ford letting him. But for Ford these were just movies. The war would be the greatest adventure of his life a call to arms by the country he loved that had given him everything. It also set up a conflict between Wayne and Ford that would ultimately push Wayne into politics in a major way. John Wayne was thirty-one-years old, married, and supporting three children when the war began. His newfound stardom was a realization of a dream he was not in a hurry to relinquish to a uniform. Wayne was growing richer as other men died. Injustice, racism, and greed seemed to be replacing the values he felt he and others had fought for. On the other hand, as Ford grew more introspective, Wayne saw the world open up in front of him with each new movie triumph. As their perspectives changed so did their relationship. Those films helped define how we saw ourselves, or put another way, how John Ford wished us to be as Americans. He also made John Wayne the personification of that history as well as the American male. Wayne the actor and star brought a reluctant power to those roles. Being a symbol of America was a responsibility that ate away at Wayne. It was that sense of responsibility combined with his continuing guilt over not serving during the war that drove Wayne deeply into politics. As the Cold War heated up and the Iron Curtain fell, Wayne began to merge his personal commitment to defending America with his screen persona. The growing difference of political opinion between the two men can be seen in two events. While Wayne was lending his star power to the anti-Communist forces, Ford was standing up at a historic Directors Guild meeting to stop the red hunters, led by C. DeMille, from firing the president of the Guild, Joe Mankiewicz, who they had come to view as dangerous. For the two friends politics became a topic that was left out of their conversations. By the time the fifties ended John Wayne was the biggest star in the Western world. For Ford, who was pushing into his sixties, it was another story. His pictures were not the successes they once were and he found himself increasingly reliant on Wayne to get films done. He had been trying to get it made with himself as the director for years. Now at the height of his fame he was able to finally secure financing as long as he also starred. Under great pressure to prove himself he began production. So Wayne, out of his own pocket, financed Ford to shoot a second unit. By now it must have been clear to Ford that the son, so to speak, had surpassed the father. If Pappy wanted him, that was it, the Duke showed up. The Filmmaker and the Legend 2.

## Chapter 7 : John Ford in focus ( edition) | Open Library

*John Ford, s At the beginning of his career, John Ford spent six years making Western programmers for Universal under the name of 'Jack' Ford, before signing with Fox in and adopting the name by which we now know him.*

## Chapter 8 : John Ford - Biography - IMDb

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*Dan Ford - SÃ© Merry Doyle - Peter Bogdanovicz. The world premier of 'John Ford - Dreaming The Quiet Man' was a Gala screening at the Cork Film Festival.*

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