

Document Citation

Title	John Ford film retrospective
Author(s)	
Source	<i>University of Maine at Portland-Gorham</i>
Date	1970
Type	program
Language	English
Pagination	
No. of Pages	22
Subjects	Ford, John (1894-1973), Cape Elizabeth, Maine, United States
Film Subjects	Young Mr. Lincoln, Ford, John, 1939 Rio Grande, Ford, John, 1950 Three godfathers, Ford, John, 1949 The lost patrol, Ford, John, 1934 The fugitive, Ford, John, 1947 Just pals, Ford, John, 1920 The searchers, Ford, John, 1956 My darling Clementine, Ford, John, 1946 The grapes of wrath, Ford, John, 1940 The last hurrah, Ford, John, 1958 Wagonmaster, Ford, John, 1950

Judge priest, Ford, John, 1934
The whole town's talking, Ford, John, 1935
Drums along the Mohawk, Ford, John, 1939
Stagecoach, Ford, John, 1939
The informer, Ford, John, 1935
Donovan's reef, Ford, John, 1963
The horse soldiers, Ford, John, 1959
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Mogambo, Ford, John, 1953
Four sons, Ford, John, 1928
Mary of Scotland, Ford, John, 1936
Dr. Bull, Ford, John, 1933
She wore a yellow ribbon, Ford, John, 1949
The battle of midway, Ford, John, 1942
Three bad men, Ford, John, 1926
Seven women, Ford, John, 1965
The quiet man, Ford, John, 1952
How green was my valley, Ford, John, 1941
The sun shines bright, Ford, John, 1953
Submarine patrol, Ford, John, 1938
Straight shooting, Ford, John, 1917
Steamboat round the bend, Ford, John, 1935
Fort apache, Ford, John, 1948
The iron horse, Ford, John, 1924
The prisoner of shark island, Ford, John, 1936
The plough and the stars, Ford, John, 1937
Pilgrimage, Ford, John, 1933
They were expendable, Ford, John, 1945
The man who shot Liberty Valance, Ford, John, 1962
The long voyage home, Ford, John, 1940

Ford, John



JOHN FORD

FILM RETROSPECTIVE

NOVEMBER 6 – DECEMBER 13, 1970

Asked which American directors most appealed to him, Orson Welles answered, "...the old masters. By which I mean John Ford, John Ford, and John Ford....With Ford at his best, you feel that the movie has lived in the real world." Ford's half-century of achievement numbers nearly 150 pictures, yet one film of his cannot really be looked at as separate from the rest. What Ma Joad says of her life (in "The Grapes of Wrath") is true also of Ford's work: "...it's all one flow, like a stream, little eddies, little waterfalls, but the river it goes right on." We are very proud in this sesquicentennial year—through the generous cooperation of many—to be mounting the most comprehensive tribute to John Ford yet presented. Special Thanks are due Marjorie Dunham, who must be one of John Ford's greatest fans, David Shepard, without whose help a project of this scope would have been impossible, Robert Gitt, who kindly nurtured the project along at every turn, Thomas Black, who provided the visual design, and Michael Webb, Deac Rossell, Toby Mussman, Mark Greenberg, who all worked long and hard to realize this project. We also wish to express our appreciation to the following individuals and organizations: Sheldon Abend, The American Film Institute Theater, Audio Film Center, Peter Bogdanovich, Eileen Bowser, Archie Buffkins, Dana Childs, Richard Collins, Cynthia Croteau, Columbia Cinemateque, Donald Farrell, Films Incorporated, W. C. Gitt, Allen Green, Edwin Hansen, John Hanhardt, Peter Jaszi, Norman Keim, John Kuiper, Sam Kula, Richard Lauck, The Library of Congress, Maurice Littlefield, William MacLeod, Charles Mogull, Jo-Anna Moore, James Moore, David Morrill, William Murphy, The Museum of Modern Art, The National Archives, Andrew Sarris, John Scarcelli, Standard Film Service, United Artists 16, Warner Brothers, Blair Watson, Charles Werberig, Richard West, Robert Wilson, Pamela Wintle, Robert York, and Mary Yushak. Stills courtesy of The Museum of Modern Art.

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Director, Art Gallery
University of Maine
at Portland-Gorham

Presented By
THE UNIVERSITY of MAINE
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with the financial support of

THE MAINE STATE COMMISSION ON THE ARTS AND HUMANITIES

THE MAINE SESQUICENTENNIAL COMMISSION

THE STUDENTS of The University of Maine at Portland-Gorham

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THE AMERICAN FILM INSTITUTE

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ST. FRANCIS COLLEGE

THE UNIVERSITY OF MAINE
at Farmington

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BOWDOIN COLLEGE / SMITH AUDITORIUM / BRUNSWICK

9 NOV THE LOST PATROL

1934 (RKO Radio) 74 minutes

"One of those splendid pieces about a frightfully gallant band of British soldiers lost in the desert and besieged by Arabs. Eleven are shot down, the last survivor manages single-handed to wipe out the enemy as the rescue party arrives. Taut direction and fine performances turn this jingoistic tale into a fine picture."

Michael Webb

THREE BAD MEN

1926 (Fox) 100 minutes

"A revelation—one of Ford's major silents... The story of Three Bad Men is elevated to epic status by using the opening of the West and the huge land-rush as a kind of panoramic background. What makes it so appealing is its fusing of two dynamic styles: its plot, characters, and the realistic, dusty milieu, with the showmanship and polish that one expects of Ford. The sentiment, the good-evil confrontation symbolized by pitting the saloon against the church, are all the good old-fashioned ingredients, yet the film doesn't really date at all. It was Ford's last Western for 13 years; not until 1939 and Stagecoach did he return to the genre."

William K. Everson

16 NOV DRUMS ALONG THE MOHAWK

1939 (20th Century-Fox) 103 minutes

"Ford's version of the Walter D. Edmonds novel of the Mohawk Valley during the Revolutionary War years comes off as a stirring romance with its full quota of Indian-raid terror, hearty frontier humor, the resolute spirit of the farmer-pioneers. Most of the farmers disliked the "Yankee" Continental Congress as much as they disliked the British, and wanted no part of a revolution. They did not realize that they had been fighting for a flag and a nation."

Frank Nugent

THE BLUE EAGLE

1926 (Fox) 75 minutes

"Rivals as civilians, and both in love with the same girl, gang leaders D'Arcy and Ryan continue their feud in the navy, where only military discipline keeps them in check..."

Peter Bogdanovich

23 NOV DONOVANS REEF

1963 (Ford Prod-Paramount) 109 min

One of Ford's lightest entertainments: a frolic on a South Seas island, starring Elizabeth Allen as a starchy Boston heiress. John Wayne and Lee Marvin as rambunctious sailors, and Dorothy Lamour in her sarong. "Sheer contrivance effected in hearty, fun loving truly infectious style"

STRAIGHT SHOOTING

1917 (Butterfly-Universal) 60 minutes

Ford's first feature, made at the age of 22 (no problem there for youthful directors!), recently rediscovered in the Czech Archive. Harry Carey is a gunman employed in the Shane-like situation between the cattlemen and the homesteaders. Joining up with the good folk he helps them win the battle, but refuses to settle preferring the open range.

30 NOV THE PLOUGH AND THE STARS

1936 (RKO Radio) 72 minutes

"A fine adaptation of Sean O'Casey's play on the Easter Rebellion in Dublin. It is enriched by the authentic Irish accents of five of the Abbey Theatre players and it is grimly punctuated by staccato bursts of rifle and machine-gun fire as the rebels and the Tommies re-enact the 1916 siege of the post office and the guerrilla warfare of the roof tops. Above all else looms Barry Fitzgerald's performance as Fluther Good. It's a rollickingly funny characterization."

Frank Nugent

JUST PALS

1920 (Fox-20th Century Brand) 60 min

"The story of the town loafer ("Just watching people work makes him tired") and how his friendship with a 13-year-old boy (who jumped off the train going through town) changes him."

Peter Bogdanovich

7 DEC YOUNG MR. LINCOLN

3:30 1939 (Cosmopolitan-Fox) 101 minutes

"Lincoln the young lawyer of Springfield, the countryman sharpening his intelligence on the law, the quiet smalltown humorist. The fictitious story concerns his intervention to stop the lynching of two farm boys suspected of murder, and his successful defense. Generously and romantically idealistic, looking affectionately at the legendary American theme and American past, this is a film traditional in its values and poetic in its style."

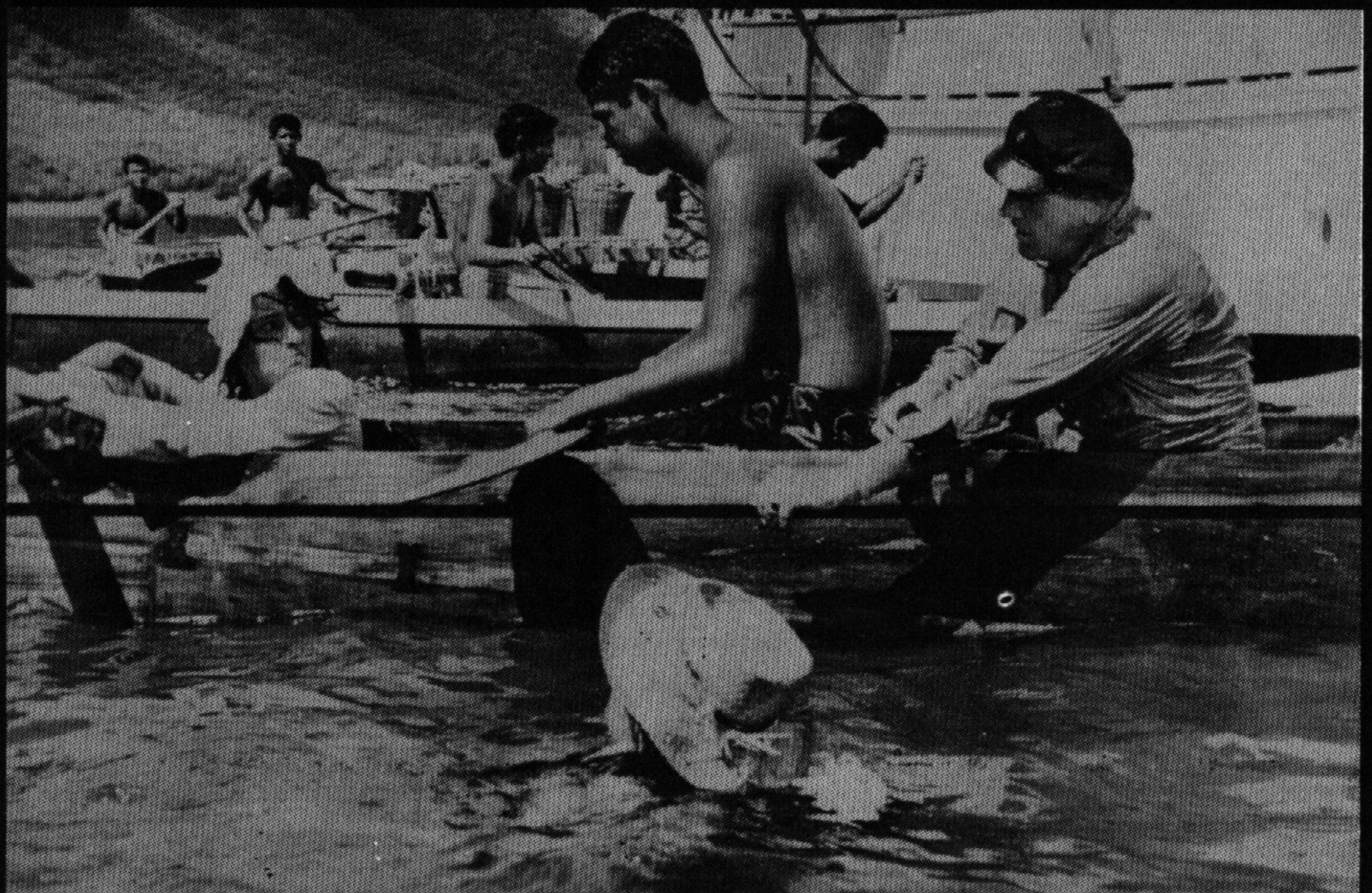
Penelope Houston



THE LOST PATROL



DRUMS ALONG THE MOHAWK



DONOVAN'S REEF

7:30 MONDAY



YOUNG MR. LINCOLN

ST. FRANCIS COLLEGE / GYMNASIUM / BIDDEFORD

10 NOV JUDGE PRIEST

1934 (Fox) 80 minutes

A small Kentucky town in 1890 that hasn't forgotten the Civil War. When Gillis is brought to trial for a murderous assault, it is the Rev. Brands' testimony, recounting Gillis' heroism in the Virginia Regiment, that finally wins the man's acquittal from a jury of confederate veterans. — Peter Bogdanovich

17 NOV SEVEN WOMEN

1966 (Ford-Smith-M-G-M) 87 min

"Stock melodrama about North China mission ravaged by Mongolian barbarians: for program markets, but John Ford name to bally." — Variety. "Ford has made a beautiful film, in 'sixties Panavision and Metrocolor, as beautiful as any of his thirties masterpieces and with no less command over his medium. He has brought ambiguity, a hint of Bunuel's *Thank God I'm an atheist!* to a story of seven somewhat tiresome females whose qualifications for mission work remain uncompromisingly invisible (except for Flora Robson's Methodist) throughout."

Peter J. Dyer

24 NOV THE PRISONER OF SHARK ISLAND

1936 (20th Century-Fox) 95 minutes

"This remains one of John Ford's best and most stylish films of the mid-30s: and few Ford films have ever generated more suspense than the brilliantly done episode of the escape from the prison island. The powerful story is based on the persecution of Dr. Samuel Mudd, who was unjustly convicted of conspiring in Lincoln's assassination. Highlights include the beautifully constructed episode of Lincoln's assassination: the trial and execution sequences: and the performances of many inimitable Ford-repertory veterans."

William K. Everson

1 DEC THE HORSE SOLDIERS

1959 (Mirisch-United Artists) 119 min

With a line of cavalymen silhouetted against an evening sky, John Ford's *The Horse Soldiers* takes off on a flying, slash and gallop (and essentially romantic) race through one of the stirring cavalry episodes of the Civil War. In a way it has the spirit of a Western rather than historical drama, though some of its details pinch very close to the reality of warfare. Ford enlivens the chronicle with flashes of rich humor and nerve-tingling climaxes.

8 DEC THE FUGITIVE

1947 (Argosy-RKO Radio) 104 minutes

"A tour de force of camera pictorialism dealing with the flight of a priest, pursued by the police in a totalitarian state, paralleled with that of a wanted criminal."



JUDGE PRIEST



THE HORSE SOLDIERS



THE PRISONER OF SHARK ISLAND

7:30 TUESDAY



THE FUGITIVE

UMPG - GORHAM CAMPUS / BAILEY AUDITORIUM / GORHAM

11 NOV

THEY WERE EXPENDABLE

1945(Metro-Goldwyn-Mayer) 136 min

"A memorable film on the Pacific war. The desperate days in the Philippines, when highly maneuverable and vulnerable motor torpedo boats constituted what passed for a battle fleet, are etched in savage contours. Ford, who should certainly know, has glossed over none of the agony which accompanied a rear-guard action." - Howard Barnes

THE BATTLE OF MIDWAY

1942 (U.S. Navy-20th Cen-Fox) 20 min

"America's first war documentary, filmed during the actual battle. Although he was wounded in the first attack, Ford continued to photograph the events himself." - Peter Bogdanovich

18 NOV

DR. BULL

1933 (Fox) 76 minutes

"A country doctor, played by Will Rogers, refuses to indulge his smalltown patients in their petty illnesses, but rises to the occasion when an epidemic strikes the community."

George J. Mitchell

25 NOV

STEAMBOAT ROUND THE BEND

1935 (20th Century-Fox) 80 minutes

"Steamboat Round the Bend is in the rich comic tradition of Mark Twain and those great days on the Mississippi. Will Rogers is a kindly medicine man and proprietor of a rattletrap stern-wheeler who crowns a career of amiable chicanery by defeating Irvin S. Cobb and 'The ride of Paducah' in the great steamboat race. Among other things the film reveals that the business of hanging a man is not nearly the gloomy enterprise that it has generally been considered but is really alive with the spirit of good, clean fun." - Andre Sennwald

2 DEC

FORT APACHE

1948(Argosy-RKO Radio) 127 minutes

"A rootin tootin Wild West show, full of Indians and cavalry, dust and desert scenery... but also apparent is a new view point on one aspect of the Indian wars. For here it is not the Indian who is the heavy of the piece, but a hard-bitten Army colonel, blind through ignorance and a passion for revenge.... Every episode every detail of drama and personality is crisply and tautly realized. The final dynamic episode, in which a handful of troops is massacred by the ululating Apaches is the superb peak of imagery." - Bosley Crowther

9 DEC

THE SUN SHINES BRIGHT

1953 (Republic) 90 minutes

"Kentucky in the 1880s: a glowing treasure trove of Fordiana as old Judge Priest abandons his whiskied dreams of glory to stay a lynching: the old General lives shut away with his grand-daughter and a dark secret: a sad-eyed woman returns home to die: a funeral cortege of prostitutes weaves proudly through the streets.... This is perhaps the most personal of Ford's films. 'I didn't make it for the critics or for the public,' he said, 'I made it for myself' and his pleasure shines through every frame."

Tom Milne



THEY WERE EXPENDABLE



FORT APACHE

7:30 WEDNESDAY



STEAMBOAT ROUND THE BEND

UM at FARMINGTON / THOMAS HALL / FARMINGTON

12 NOV **MOGAMBO**

1953 (Metro-Goldwyn-Mayer) 116 min
During an African safari, a broad who's been around and a proper married lady both compete for the white hunter's attention.
Peter Bogdanovich

19 NOV **SUBMARINE PATROL**

1938 (20th Century-Fox) 95 minutes
"A broken-down ship in the Splinter Fleet (whose job was searching out enemy submarines in World War I) is whipped into shape by a tough captain."—Peter Bogdanovich

3 DEC **THREE GODFATHERS**

1948 (Argosy M-G-M) 106 minutes
"A remake of Ford's "Marked Men," dedicated to the star of that film who had died the year before: "To the memory of Harry Carey—bright star of the early western sky."
Peter Bogdanovich

10 DEC **MARY OF SCOTLAND**

1936 (RKO Radio) 123 minutes
"The tragedy of the most alluring of the Stuarts, which has fascinated dramatic poets from Schiller to Maxwell Anderson and every other sensible romantic since her reign, reaches the cinema in a moving, eloquent and distinguished transcription. John Ford has managed the production with his customary gift for atmosphere, intelligent story-telling and the manipulation of his actors. Under his guiding hand Miss Hepburn, after a slightly strident opening scene, provides a lovely and touching characterization of the hapless Mary, while Fredric March has never been finer than he is as the bold, dashing and romanticized Bothwell. Mary of Scotland is a fine motion picture, admirably produced and admirably acted." — Richard Watts, Jr.



SUBMARINE PATROL



THREE GODFATHERS

3:30 THURSDAY



MOGAMBO

UMPG - GORHAM CAMPUS / BAILEY AUDITORIUM / GORHAM

13 NOV **MY DARLING CLEMENTINE**
1946(20th Century-Fox) 97 minutes
"As always when Ford feels himself involved with a subject, it is the human ideal that is invoked rather than psychological or material realities....The story is freely based on a famous historical incident—the duel to the death between Wyatt Earp and the Clanton gang. The climactic battle in OK Corral actually took place—though not of course exactly like this....There is no doubt about the care with which the film was shot, the relish and tender affection of this return to pioneering America and the breezy spaces of the West..."

Lindsay Anderson

20 NOV **THE MAN WHO SHOT LIBERTY VALANCE**
1962 (Ford-Paramount) 122 minutes
"A simple, ironic story. A green Eastern lawyer (James Stewart) shows up in a Western town terrorized by an unregenerate thug. Liberty Valance (Lee Marvin). The idealistic Easterner wants, of course, to clean out the gunmen and cattle barons and make the town a decent place to live. He goes about trying to accomplish this—pretty ineffectually—in the great American Way (establishment of an effective constabulary, elections, etc.)." DuPre Jones

27 NOV **PILGRIMAGE**
1933(Fox) 90 minutes
The story of a hard, self-reliant mountain woman who is shamed by the community into joining a delegation of gold star mothers to France, where she learns love and kindness, Pilgrimage is a fable that could drip with maudlin tears in any of twenty sentimental scenes. That it remains fresh, funny and very touching after thirty-seven years is a tribute to Ford's sincerity in presenting ordinary and profound emotions. Rich in feeling for rural landscape and character, the film is especially memorable for a shattering performance by Henrietta Crosman, one of the great stars of the early twentieth-century stage, as Hannah Jessop. Unseen since its original release, this is one of John Ford's own favorite films.

DEC **SHE WORE A YELLOW RIBBON**
1949(Argosy-RKO Radio) 103 minutes
"In this big Technicolored Western Ford has superbly achieved a vast and composite illustration of all the legends of the frontier cavalryman. He has got the bold and dashing courage, the stout masculine sentiment, the grandeur of rear-guard heroism and the brash bravado of the barrack-room brawl."

Bosley Crowther

11 DEC **THE LONG VOYAGE HOME**
1940(Wanger-United Artists) 105 min
"This John Ford tale of a small group of seamen on a wartime tramp steamer was described by Bosley Crowther ("New York Times") as "a modern odyssey, essentially tragic and profound." It has been admired for its fine low-key photography by Gregg Toland and its fine range of performances."— Michael Webb



SHE WORE A YELLOW RIBBON



THE LONG VOYAGE HOME

7:30

FRIDAY



PILGRIMAGE

UMPG—PORTLAND CAMPUS / LUTHER BONNEY HALL / PORTLAND

7 NOV WAGON MASTER

1950 (Argosy-RKO Radio) 86 minutes

A wagon train of Mormons is seeking a rich valley in Utah. The hardships of the journey and the Indian attacks are movingly depicted. But the best thing about the picture is the fusion of song with the action, so that it becomes a cinematic folk-ballad, a horse opera in the best and most exact sense of the term.

14 NOV THE GRAPES OF WRATH

1940 (20th Century-Fox) 129 minutes

"The astonishing frankness, the hard-hitting social comment of The Grapes of Wrath have been commented on often enough. What gives it greatness is the love rather than the indignation with which Ford has translated Steinbeck's story on the screen, the intensity with which he has affirmed, in image, the dignity, the nobility, and infinite pathos of the human creature." — Lindsay Anderson

21 NOV THE INFORMER

1935 (RKO Radio) 91 minutes

"Troubled Ireland in the 1920's was the background for this masterpiece of betrayal, debauchery, remorse and retribution. One of the great films of all time, it brought Ford international acclaim and his first Academy Award, as well as the New York Film Critics Award for Best Direction. — George J. Mitchell

28 NOV THE IRON HORSE

1924 (Fox) 140 minutes

Ford shot the film almost entirely on location in the Nevada desert: there was little studio work. The unit built two complete towns, used a train of fifty-six coaches—the original trains "Jupiter" and "116" are shown in the final sequence—and more than five thousand extras were used.

5 DEC RIO GRANDE

1950 (Argosy-Republic) 105 minutes

"John Ford has explored no new ground in this tribute to the United States cavalry some fifteen years after the Civil War, but he has made an engrossing and remarkably convincing action picture. John Wayne turns in a first-rate portrayal of a "ramrod, wreckage and ruin" colonel estranged from his wife and compelled to send his son on dangerous missions."

Howard Barnes

12 DEC STAGECOACH

1939 (Wanger-United Artists) 97 min

"Perhaps, just as the world is divided into those who respond to Dostoevsky and those who respond to Tolstoy, there is another division between those who admire Stagecoach more than any other film Ford has made, and those who find more that is personal and poetic in films like My Darling Clementine and Wagon Master. It is perhaps chiefly a temperamental question. Stagecoach represents the masterly filming of a story. Its quality, that is to say, is primarily narrative rather than poetic: and there is no doubt that as narrative it is one of the finest films ever made."

Lindsay Anderson



WAGON MASTER



RIO GRANDE



THE GRAPES OF WRATH

7:30 SATURDAY



THE IRON HORSE

UMPG-PORTLAND CAMPUS / LUTHER BONNEY HALL / PORTLAND

8 NOV

FOUR SONS

1928 (Fox) 100 minutes

"A big success when first released, this is a moving account of a German mother who loses three of her sons in the First World War, and subsequently travels to America to rejoin her last son. She manages to remain cool in the presence of tragedy—only the horrors of New York put her down. Ford's humanity and feeling for character, so well developed in his later films, is already evident."—Michael Webb

15 NOV

THE QUIET MAN

1952 (Argosy-Republic) 129 minutes

A marvelous Irish comedy, warm and relaxed replete with everything that makes life in the Republic hum—courtship, fights, beer and religion. An Irish-American from Pittsburgh (John Wayne) returns home to buy the ancestral cottage: very soon he's involved with Maureen O'Hara and the self-styled champion of Inisfree, Victor McLaglen. —Michael Webb

22 NOV

HOW GREEN WAS MY VALLEY

1941 (20th Century-Fox) 118 minutes

An extraordinary evocation of life in a Welsh mining village and the disaster that leaves it with nothing but memories. The film rambles agreeably—characters are lightly sketched in, a labor conflict is touched on—but what holds the picture together is Ford's deep understanding of human nature and his feeling for place (though the village was specially built for the film in California). —Michael Webb

29 NOV

THE WHOLE TOWN'S TALKING

1935 (Columbia) 95 minutes

Pungently written, wittily produced and topped off with a splendid dual performance by Edward G. Robinson. The Whole Town's Talking is the crackbrained account of a white-collar clerk who has the misfortune to resemble an escaped killer.

6 DEC

THE SEARCHERS

1956 (Whitney-Warner Bros.) 119 min

"It starts with the tardy homecoming of a lean Texan from the Civil War and leaps right into a massacre by Comanches and the abduction of two white girls. And then it proceeds for almost two hours to detail the five-year search for the girls that is relentlessly conducted by the Texan. It bristles and howls with Indian fighting, goes into tense, nerve-rasping brawls between the Texan and his hunting companion, explodes with fiery comedy and lays into some frontier heroics."—Bosley Crowther

13 DEC

THE LAST HURRAH

1958 (Columbia) 121 minutes

The Last Hurrah brings together a convergence that could hardly fail: John Ford in a half-rumbustious mood about American Irish politics and Spencer Tracy. His role here is that of a New England mayor running for the last time, and Tracy's performance is as spell-binding as the film itself. A special cast dazzles; Ford's tolerant satire lights the fires of comedy; deep-toned interiors and a broad grasp of character gather momentum, and in the end we are willing to accept anything.



THE QUIET MAN



HOW GREEN WAS MY VALLEY



THE SEARCHERS



THE LAST HURRAH

7:30

SUNDAY



FOUR SONS

John Ford is the American cinema's Field Marshal in charge of retreats and last stands. In the work of no other director is the pastness of experience so vivid and the force of tradition so compelling. No other director has ranged so far across the landscape of the American past, the worlds of Lincoln, Lee, Twain, O'Neill, the three great wars, the Western and trans-Atlantic migrations, the horseless Indians of the Mohawk Valley, and the Sioux and Comanche cavalries of the West, the Irish and Spanish incursions, and the delicately balanced politics of polyglot cities and border states. Ironically, Ford was adopted by the Critical Establishment at the wrong time for the wrong films for the wrong reasons and abandoned when his work attained new summits of personal expression. The Informer and The Grapes of Wrath, his official classics, are among his lesser works....

Ford's major works can be traced in a rising parabola from Steamboat Round The Bend and Judge Priest in the mid-Thirties to the extraordinary American trilogy in 1939 – Stagecoach, Young Mr. Lincoln, and Drums Along the Mohawk – and then on to the postwar classics beginning with My Darling Clementine and culminating with The Man Who Shot Liberty Valance. How Green Was My Valley established Maureen O'Hara as the definitive Ford heroine, just as Stagecoach established John Wayne as the definitive Ford hero. The extraordinary rapport of the Wayne-O'Hara team through Rio Grande, The Quiet Man, and Wings of Eagles adds a sexual dimension to Ford's invocation of tradition in human experience. How Green Was My Valley is also notable for introducing Ford's visual treatment of the past as a luminous memory more real than the present, and presumably more heroic than the future....

As a director, Ford developed his craft in the Twenties, achieved dramatic force in the Thirties, epic sweep in the Forties, and symbolic evocation in the Fifties. His style has evolved almost miraculously into a double vision of an event in all its vital immediacy and also in its ultimate memory-image on the horizon of history.

(Reprinted from "Interviews with Film Directors" by Andrew Sarris)

JOHN FORD FILMOGRAPHY

John Ford was born Sean Aloysius O'Feeney (the anglicized spelling of O'Fearná) on February 1, 1895 in Cape Elizabeth, Maine; he was the thirteenth (and last) child of Sean O'Feeney and the former Barbara Curran, who had come to America from Galway, Ireland. While he was still a baby, the family moved to Portland, Maine, where his father owned a saloon; summers were spent on Peak's Island (when he got older, he played a lot of 'summer baseball'). His father took him to Ireland several times, a sister 'came with us once', he says. 'It was a very easy trip from Portland. We caught the boat right there and it landed in Galway, and then it was only a few miles over the hill to where my people lived.' The Gaelic was spoken around the house, and that's where he picked it up. 'Forgotten it all by now.'

After graduating from Portland High School in 1913, he came directly to Hollywood to get a job with his older (by thirteen years) brother, Francis, who had taken the name Ford and was a contract director-writer-actor at Universal Studios. Jack Ford (as he called himself) is listed in a 1916 issue of the Motion Picture News Studio Directory as an assistant director, but he says his screen career began as a laborer and then as a third prop man.

(Excerpted, from "John Ford," by Peter Bogdanovitch)

1914 Lucile, The Waitress (Universal) Series of 4 two reels
 1917 (3/3) The Tornado (Universal-101 Bison) 2 reels
 1917 (6/9) The Scrapper (Universal-101 Bison) 2 reels
 1917 (8/7) The Soul Herder (Universal -101 Bison) 3 reels
 1917 (8/13) Cheyenne's Pal (Universal-Star Featurette) 2 reels
 1917 (8/27) STRAIGHT SHOOTING (Butterfly-Universal) 5 reels
 1917 (10/1) The Secret Man (Butterfly-Universal) 5 reels
 1917 (10/29) A Marked Man (Butterfly-Universal) 5 reels
 1917 (12/24) Bucking Broadway (Butterfly-Universal) 5 reels
 1918 (1/28) The Phantom Riders (Universal Special) 5 reels
 1918 (2/25) Wild Women (Universal-Special) 5 reels
 1918 (3/18) Thieves' Gold (Universal-Special Feature) 5 reels
 1918 (4/22) The Scarlet Drop (Universal-Special) 5 reels
 1918 (6/29) Hell Bent (Universal-Special Attraction) 5,700 feet
 1918 (8/12) A Woman's Fool (Universal-Special Attraction) 60 minutes
 1918 (10/7) Three Mounted Men (Universal-Special Attraction) 6 reels
 1919 (1/13) Roped (Universal-Special) 6 reels
 1919 (3/10) The Fighting Brothers (Universal) 2 reels
 1919 (3/24) A Fight For Love (Universal-Special Attraction) 6 reels
 1919 (4/12) By Indian Post (Universal) 2 reels
 1919 (4/26) The Rustlers (Universal) 2 reels
 1919 (5/5) Bare Fists (Universal-Special) 5,500 feet
 1919 (5/10) Gun Law (Universal) 2 reels
 1919 (5/24) The Gun Packer (Universal) 2 reels
 1919 (6/9) Riders of Vengeance (Universal-Special) 6 reels
 1919 (6/14) The Last Outlaw (Universal) 2 reels
 1919 (7/6) The Outcasts of Poker Flat (Universal-Special) 6 reels
 1919 (8/18) The Ace of the Saddle (Universal-Special) 6 reels
 1919 (11/3) The Rider of the Law (Universal-Special) 5 reels
 1919 (11/3) A Gun Fightin' Gentleman (Universal-Special) 5 reels
 1919 (12/21) Marked Men (Universal-Special) 5 reels
 1920 (2/23) The Prince of Avenue A (Universal-Special) 5 reels
 1920 (4/3) The Girl in No. 29 (Universal-Special) 5 reels
 1920 (8/29) Hitchin' Post (Universal-Special) 5 reels
 1920 (11/14) JUST PALS (Fox-20th Century Brand) 5 reels
 1921 (1/30) The Big Punch (Fox-20th Century Brand) 5 reels
 1921 (4/9) The Freeze Out (Universal-Special) 4,400 feet
 1921 (5/7) The Wallop (Universal-Special) 5 reels

1921 (7/9) Desperate Trails (Universal-Special) 5 reels
 1921 (9/10) Action (Universal-Special) 5 reels
 1921 (11/5) Sure Fire (Universal-Special) 5 reels
 1921 (11/27) Jackie (Fox) 5 reels
 1922 (1/5) Little Miss Smiles (Fox) 5 reels
 1922 (8/27) Silver Wings (Fox) Dir. also by Edwin Carewe 8,271 feet
 1922 (11/22) The Village Blacksmith (Fox) 8 reels
 1923 (1/7) The Face on the Barroom Floor (Fox) 5,787 feet
 1923 (3/25) Three Jumps Ahead (Fox) 4,854 feet
 1923 (10/21) Cameo Kirby (Fox) 7 reels
 1923 (11/19) North of Hudson Bay (Fox) 4,973 feet
 1923 (12/20) Hoodman Blind (Fox) 5,434 feet
 1924 (8/28) THE IRON HORSE (Fox) 11,335 feet
 1924 (10/5) Hearts of Oak (Fox) 5,336 feet
 1925 (7/21) Lightnin' (Fox) 8,050 feet
 1925 (8/23) Kentucky Pride (Fox) 6,597 feet
 1925 (10/4) The Fighting Heart (Fox) 6,978 feet
 1925 (10/5) Thank You (Fox) 75 minutes
 1926 (5/2) The Shamrock Handicap (Fox) 5,685 feet
 1926 (8/28) 3 BAD MEN (Fox) 8,000 feet
 1926 (9/12) THE BLUE EAGLE 6,200 feet
 1927 (1/30) Upstream (Fox) 5,510 feet
 1928 (1/27) Mother Machree (Fox) 75 minutes
 1928 (2/13) FOUR SONS (Fox) 100 minutes
 1928 (5/13) Hangman's House (Fox) 7 reels
 1928 (11/24) Napoleon's Barber (Fox-Movietone) 32 minutes
 1928 (11/25) Riley The Cop (Fox) 67 minutes
 1929 (3/3) Strong Boy (Fox) 63 minutes
 1929 (5/23) The Black Watch (Fox) 93 minutes
 1929 (9/1) Salute (Fox) 86 minutes
 1930 (1/31) Men Without Women 77 minutes
 1930 (6/6) Born Reckless (Fox) 82 minutes
 1930 (11/12) Up The River (Fox) 92 minutes
 1931 (1/30) Seas Beneath (Fox) 99 minutes
 1931 (8/23) The Brat (Fox) 81 minutes
 1931 (12/1) Arrowsmith (Goldwyn-United Artists) 108 minutes
 1932 (11/3) Air Mail (Universal) 83 minutes
 1932 (12/9) Flesh (Metro-Goldwyn Mayer) 95 minutes -

1933 (7/12) PILGRIMAGE (Fox) 90 minutes
 1933 (9/22) DR. BULL (Fox) 76 minutes
 1934 (2/16) THE LOST PATROL (RKO Radio) 74 minutes
 1934 (6/27) The World Moves On (Fox) 90 minutes
 1934 (10/5) JUDGE PRIEST (Fox) 80 minutes
 1935 (2/22) THE WHOLE TOWN'S TALKING (Columbia) 95 minutes
 1935 (5/1) THE INFORMER (RKO Radio) 91 minutes
 1935 (9/6) STEAMBOAT ROUND THE BEND (20th Century-Fox) 80 minutes
 1936 (2/12) THE PRISONER OF SHARK ISLAND (20th Century-Fox) 95 minutes
 1936 (7/24) MARY OF SCOTLAND (RKO Radio) 123 minutes
 1936 (12/26) THE PLOUGH AND THE STARS (RKO Radio) 72 minutes
 1937 (7/30) Wee Willie Winkie (20th Century-Fox) 99 minutes
 1937 (12/24) The Hurricane (Goldwyn-United Artists) 102 minutes
 1938 (4/18) The Adventures of Marco Polo (Goldwyn-United Artists) 100 minutes
 Dir. by Archie Mayo uncredited John Ford
 1938 (4/29) Four Men And a Prayer (20th Century-Fox) 85 minutes
 1938 (11/25) SUBMARINE PATROL (20th Century Fox) 95 minutes -
 1939 (3/2) STAGECOACH (Wanger-United Artists) 97 minutes
 1939 (6/9) YOUNG MR. LINCOLN (Cosmopolitan -20th Century-Fox) 101 minutes
 1939 (11/3) DRUMS ALONG THE MOHAWK (20th Century-Fox) 103 minutes
 1940 (3/15) THE GRAPES OF WRATH (20th Century-Fox) 129 minutes
 1940 (10/8) THE LONG VOYAGE HOME (Wanger-United Artists) 105 minutes
 1941 (2/20) Tobacco Road (20th Century-Fox) 84 minutes
 1941 () Sex Hygiene (Audio Productions - U.S. Army) 30 minutes
 1941 (1/2) HOW GREEN WAS MY VALLEY (20th Century-Fox) 118 minutes
 1942 (9) THE BATTLE OF MIDWAY (U.S. Navy-20th Century-Fox) 20 minutes
 1942 () Torpedo Squadron (U.S. Navy) 8 minutes
 1943 () December 7th (U.S. Navy) 20 minutes
 1943 (7) We Sail At Midnight (Crown Film Unit - U.S. Navy) 20 minutes
 1943 The Last Outlaw (unrealized project)
 1945 (12/20) THEY WERE EXPENDABLE (Metro-Goldwyn-Mayer) 136 minutes
 1946 (11) MY DARLING CLEMENTINE (20th Century-Fox) 97 minutes
 1947 (11/3) THE FUGITIVE (Argosy Pictures-RKO Radio) 104 minutes
 1948 (3/9) FORT APACHE (Argosy Pictures-RKO Radio) 127 minutes
 1948 (12/1) THREE GODFATHERS (Argosy Pictures-Metro-Goldwyn-Mayer) 106 minutes
 1949 (11/22) SHE WORE A YELLOW RIBBON (Argosy Pictures-RKO Radio) 103 minutes
 1950 (2) When Willie Comes Marching Home (20th Century-Fox) 82 minutes
 1950 (4/19) WAGON MASTER (Argosy Pictures-RKO Radio) 86 minutes
 1950 (11/15) RIO GRANDE (Argosy Pictures-Republic) 105 minutes
 1951 (8/10) This is Korea! (U.S. Navy-Republic) 50 minutes
 1952 (8) What Price Glory (20th Century-Fox) 111 minutes
 1952 (9/14) THE QUIET MAN (Argosy Pictures-Republic) 129 minutes
 1953 (5/2) THE SUN SHINES BRIGHT (Republic) 90 minutes
 1953 (10/9) MOGAMBO (Metro-Goldwyn-Mayer) 116 minutes
 1955 (2) The Long Gray Line (Rota Productions-Columbia) 138 minutes
 1955 (7/30) Mister Roberts (Orange Productions-Warner Bros.) 123 minutes

Also directed by Mervyn LeRoy

1955 (12/6) The Bamboo Cross (Lewman Ltd.-Revue) 27 minutes
 1955 (12) Rookie of the Year (Hal Roach Studios) 29 minutes Year
 1956 (5/26) THE SEARCHERS (C V Whitney Pictures-Warner Bros.) 119 minutes
 1957 (2/27) The Wings of Eagles (Metro-Goldwyn-Mayer) 110 minutes
 1957 (8/10) The Rising of The Moon (Four Province Prod.-Warner Bros.) 81 minutes
 1958 (7) So Alone (Free Cinema-British Film Institute) 8 minutes
 1958 (11) THE LAST HURRAH (Columbia) 121 minutes
 1959 (2) Gideon of Scotland Yard (Gideon's Day) (Columbia British Productions-Columbia) 91 minutes
 1959 () Korea (U.S. Department of Defense) 30 minutes
 1959 (6) THE HORSE SOLDIERS (Mirisch Company-United Artists) 119 minutes
 1960 (5) The Colter Craven Story (Revue Productions) 53 minutes
 1960 (5) Sergeant Rutledge (Ford Productions-Warner Bros.) 111 minutes
 1961 (7) Two Rode Together (Ford-Shpetner Productions-Columbia) 109 minutes
 1962 (4) THE MAN WHO SHOT LIBERTY VALANCE (Ford Productions-Paramount) 122 minutes
 1962 (10/4) Flashing Spikes (Avista Productions; Alcoa Premiere) 53 minutes
 1962 (11) How The West Was Won (Cinerama-Metro-Goldwyn-Mayer) 162 minutes
 1963 (7) DONOVAN'S REEF (Ford Productions-Paramount) 109 minutes
 1964 (10) Cheyenne Autumn (Ford-Smith Prod.-Warner Bros.) 159 minutes
 1965 (3) Young Cassidy (Sextant Films-Metro-Goldwyn-Mayer) 110 minutes

Also directed by Jack Cardiff

1966 (1) 7 WOMEN (Ford-Smith Productions-Metro-Goldwyn-Mayer) 87 minutes
 1965-66 The Miracle of Merriford (unrealized project)
 1967-68 O.S.S. (In preparation)

