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Ford, John

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JOHN FORD

"E"very Ford movie is filled with reverberations



from another—which makes his use of the same players from year to year, decade to



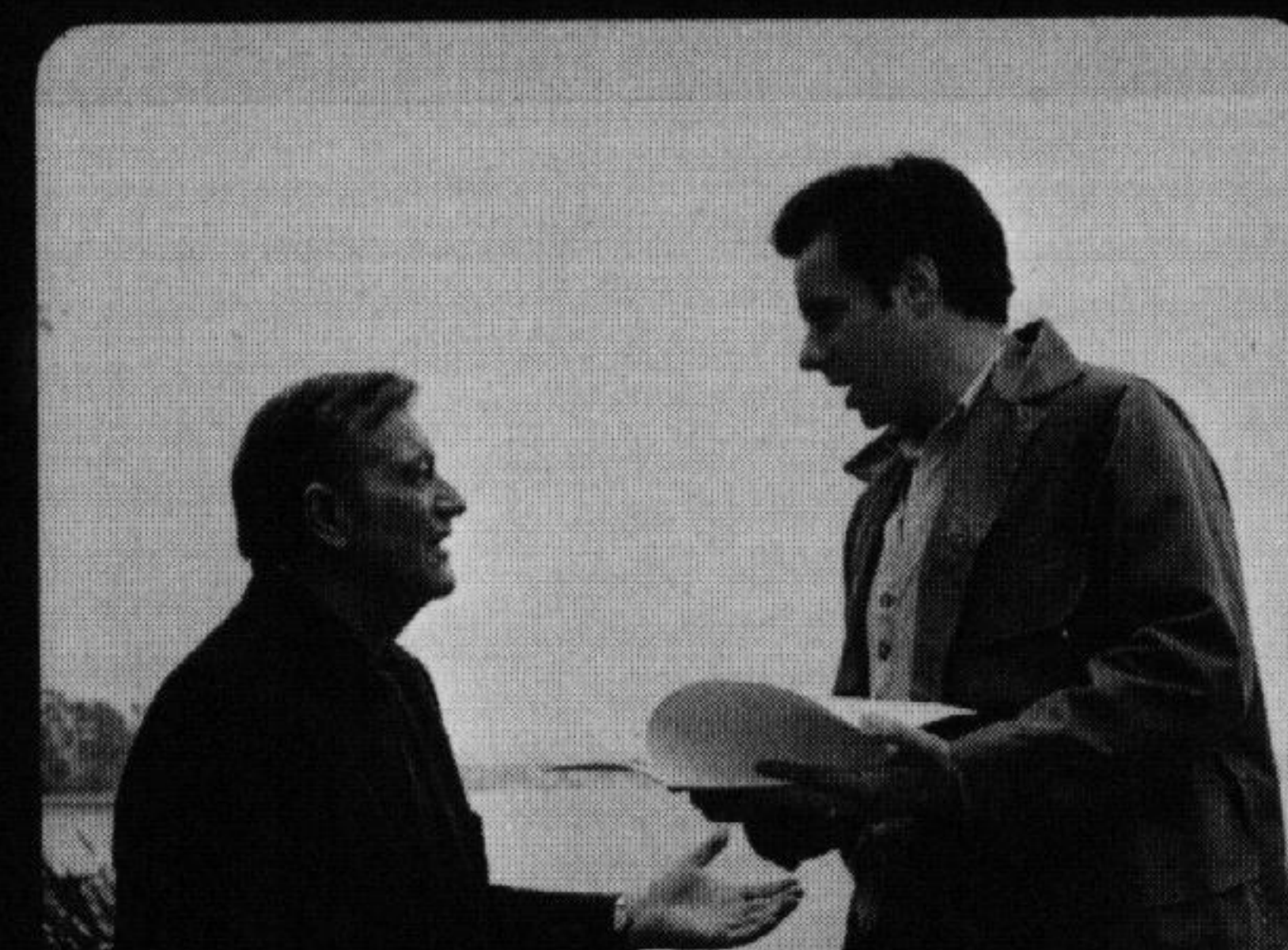
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decade, so much more than just building 'a stock company'—and one film of his cannot



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- 1) WINGS OF EAGLES, MGM 1957, John Wayne, John Ford, Ward Bond
- 2) THE HORSE SOLDIERS, United Artists 1959, John Wayne
- 3) THE SEAS BENEATH, Fox 1931, George O'Brien
- 4) John Wayne being interviewed by Peter Bogdanovich
- 5) TWO RODE TOGETHER, Columbia 1961, James Stewart, Richard Widmark
- 6) THE BLACK WATCH, Fox 1929, Victor McLaglen
- 7) MY DARLING CLEMENTINE, 20th Century Fox 1946, Walter Brennan, Henry Fonda
- 8) CHEYENNE AUTUMN, Warner Brothers 1964, James Stewart, John Ford
- 9) THE INFORMER, RKO 1935, Victor McLaglen

really be looked at separate from the rest.



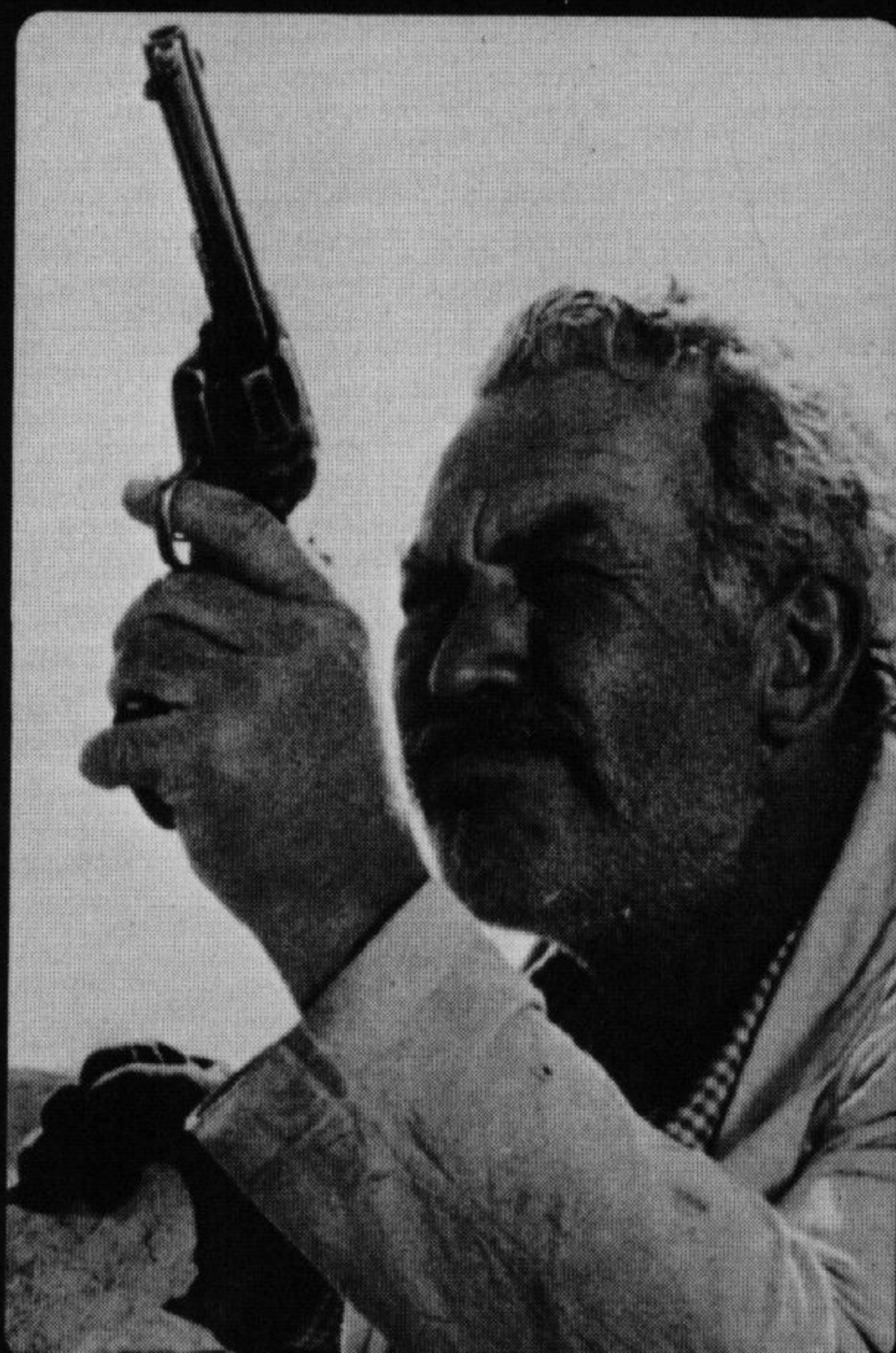
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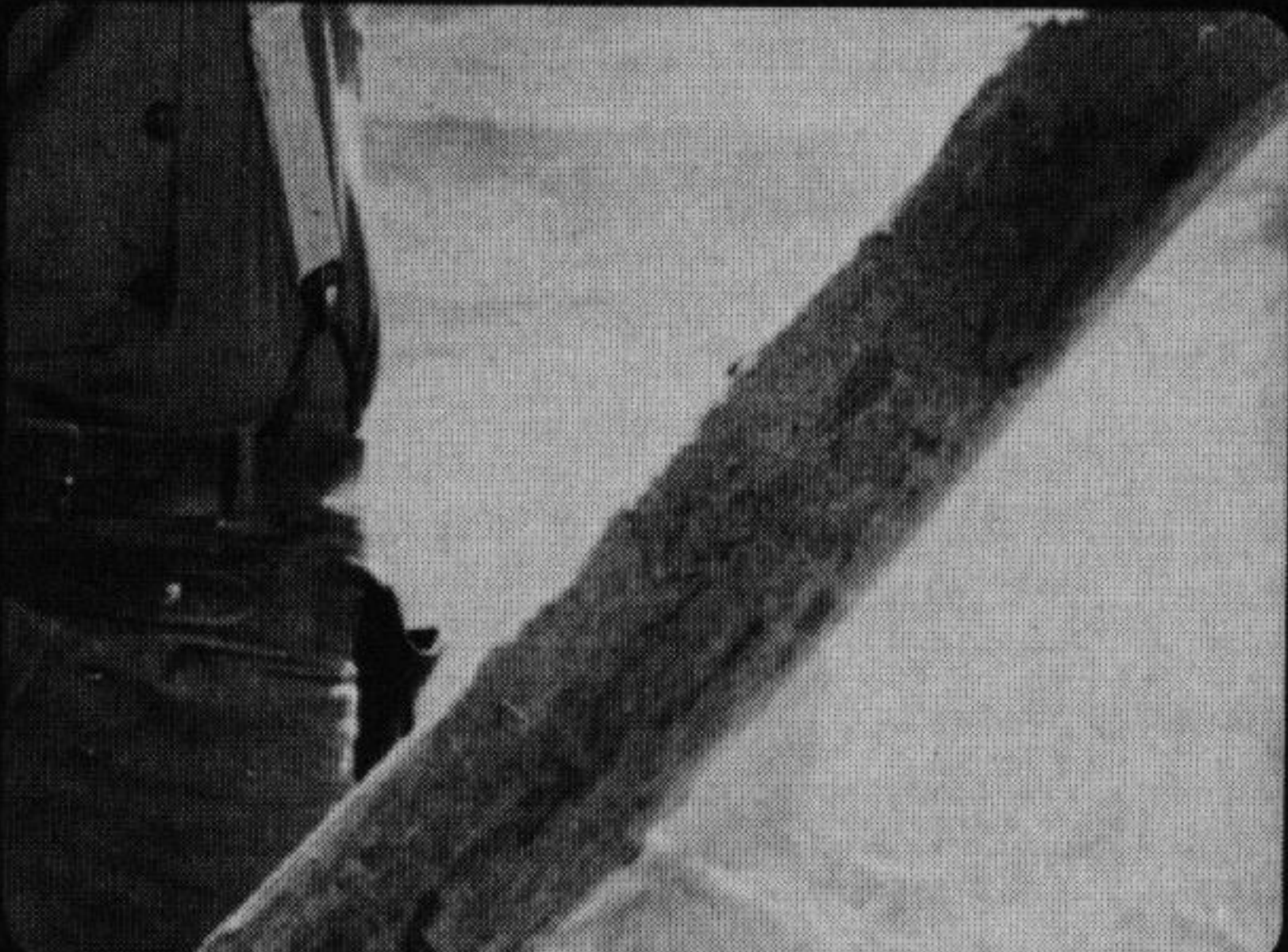
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- 10, 11) THE SEARCHERS, Warner Brothers 1956
- 12) THE SEARCHERS, John Wayne, Jeffrey Hunter
- 13) THE SEARCHERS, Ward Bond, John Wayne
- 14) THEY WERE EXPENDABLE, MGM 1945, John Ford
- 15) THE WINGS OF EAGLES, MGM 1957, John Ford
- 16) TWO RODE TOGETHER, Columbia 1961, Richard Widmark, James Stewart
- 17, 18) THE SEAS BENEATH, Fox 1931
- 19) TOBACCO ROAD, 20th Century Fox 1941, Charley Grapewin, Marjorie Rambeau, Gene Tierney
- 20) FLESH, MGM 1932, John Ford

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What Ma Joad says of her life (in THE GRAPES OF WRATH) is true also of Ford's work,



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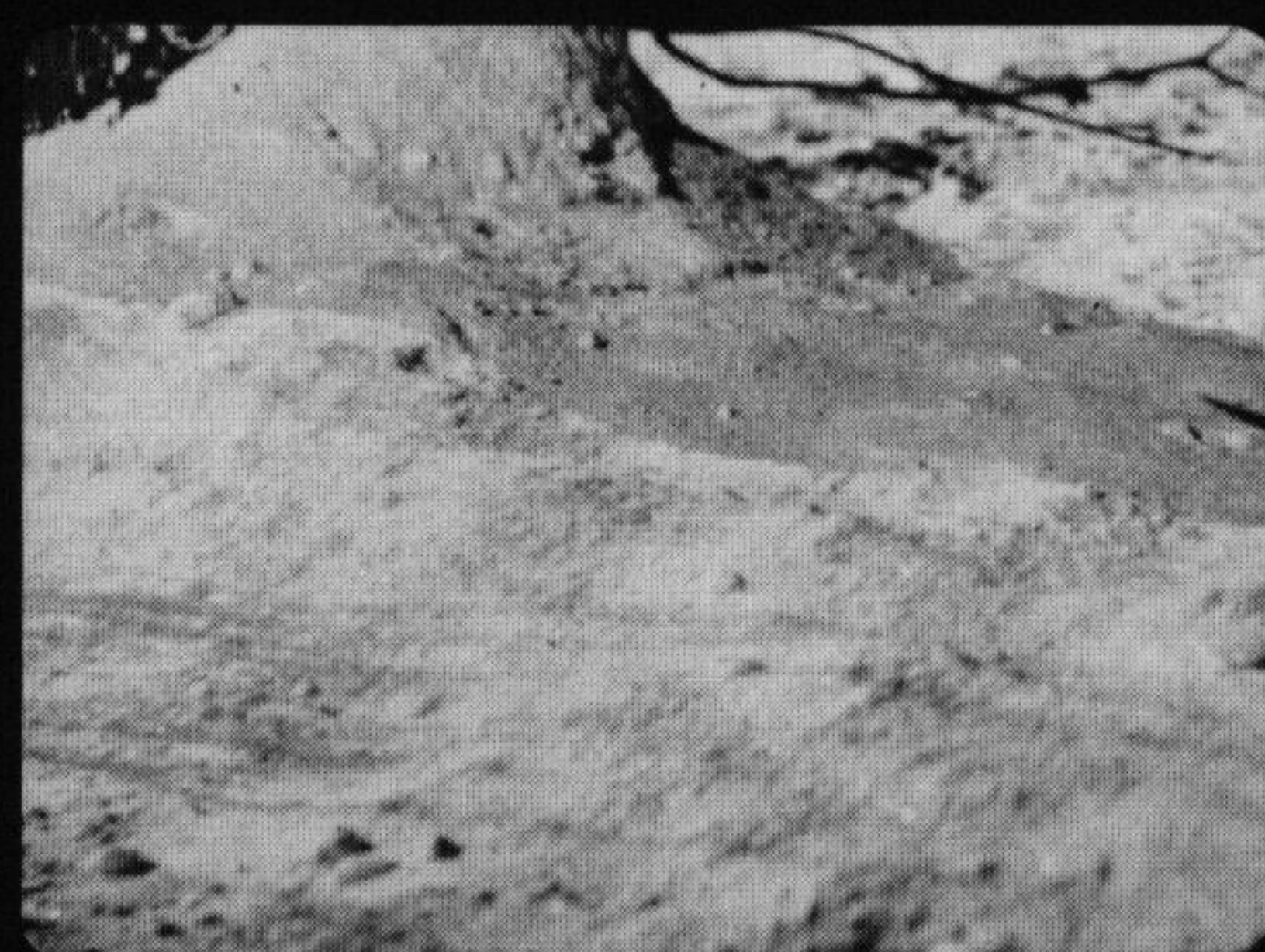


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'... it's all one flow, like a stream,

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- 21) POSTER
 22) YOUNG MR. LINCOLN,
 20th Century Fox 1939, Henry Fonda
 23) BLACK WATCH, Fox 1939,
 Victor McLaglen
 24) SERGEANT RUTLEDGE,
 United Artists 1959,
 Ford said "Put it here!"
 25) THE GRAPES OF WRATH,
 20th Century Fox 1940, Henry Fonda,
 John Carradine, John Qualen
 26) THE SEARCHERS,
 Warner Brothers 1956, John Wayne

little eddies, little waterfalls, but the river it goes right on.' "

Peter Bogdanovich
 Director and Author of JOHN FORD



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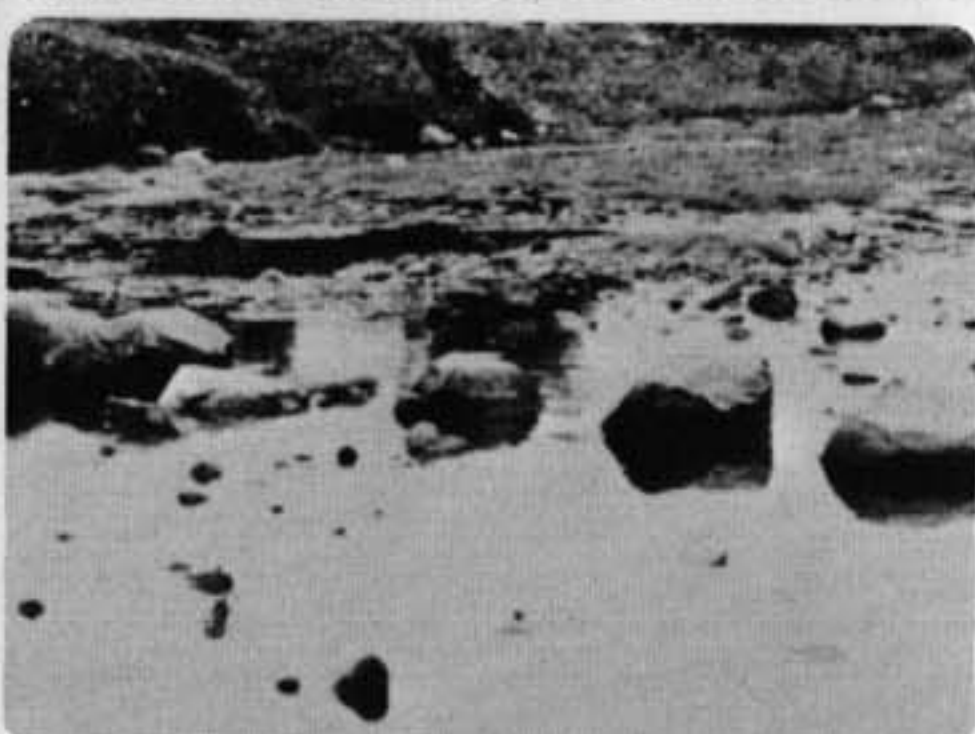
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- 29 Peter Bogdanovich
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Fellow Californians:

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DIRECTED BY JOHN FORD is truly outstanding in artistic and educational merit, created not only for the study of filmmaking, but of our nation's history. It is appropriate that the first cinematic history on film has been produced in California, the home of the film industry. DIRECTED BY JOHN FORD is an excellent example of artistic endeavor made possible by the commitments of the California Arts Commission, the American Film Institute and a society that values and supports the arts as a vital part of daily life. It is my privilege to lead this support of the arts in California.

Sincerely,

RONALD REAGAN
Governor



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- 27) THE INFORMER, RKO 1935, Victor McLaglen
- 28) THE QUIET MAN, Republic 1952 Maureen O'Hara, John Wayne
- 29) SERGEANT RUTLEDGE, Warner Brothers 1961
- 30) SERGEANT RUTLEDGE, Warner Brothers 1961, John Ford, Richard Widmark
- 31) YOUNG MR. LINCOLN, 20th Century Fox 1939, Henry Fonda
- 32) CHEYENNE AUTUMN, Warner Brothers 1964

DIRECTED BY JOHN FORD



33) THE QUIET MAN, Republic 1952
Maureen O'Hara, John Wayne



THE CALIFORNIA ARTS COMMISSION

Presents

a production of

THE AMERICAN FILM INSTITUTE

Directed and Written
by
Peter Bogdanovich

Produced
by
George Stevens, Jr.
and
James R. Silke

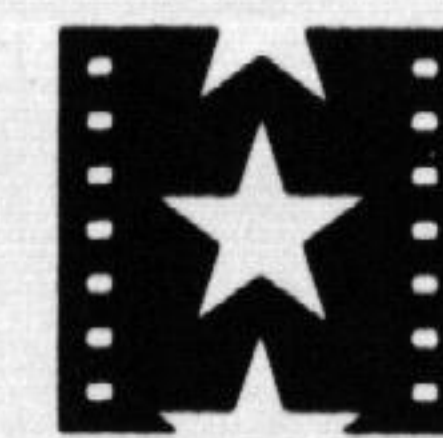
Film Editor
Richard Patterson

Associate Producer
David Shepard

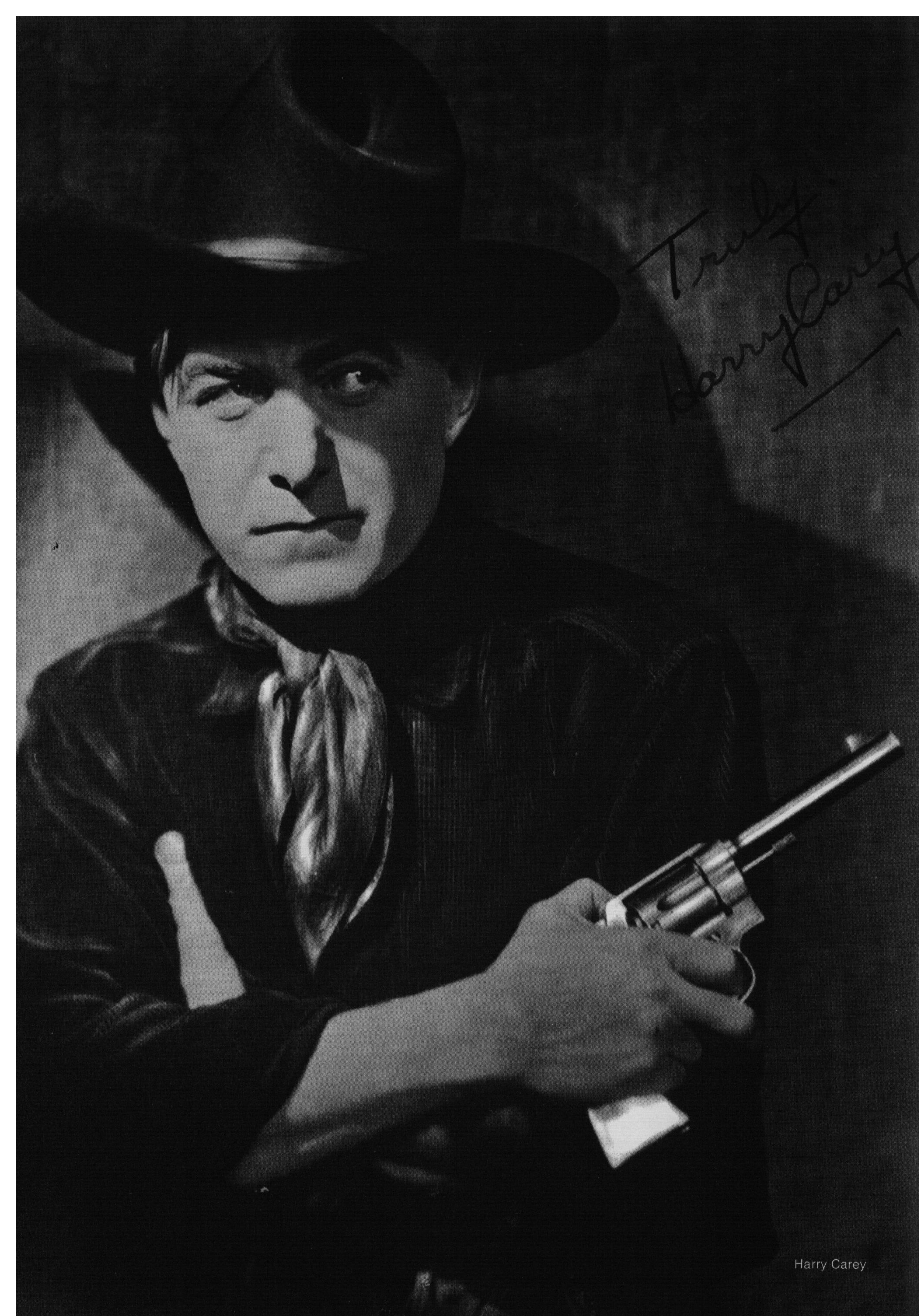
Interview Cameramen
Laszlo Kovacs
Gregory Sandor
Brick Marquard
Eric Sherman

Re-recording
Leslie Shatz

With thanks for the help
and generosity of
Henry Fonda
James Stewart
John Wayne
Orson Welles



Copyright 1971 by the California Arts Commission



Harry Carey

DIRECTED BY JOHN FORD is the first cinematic reference source of its kind, an examination of the creative process of filmmaking using the medium itself, film. Specifically it is a study of director John Ford and his films. Footage from 27 of Ford's films are combined with interviews with the director and three of his actors—Henry Fonda, James Stewart and John Wayne. Previous studies of a director's techniques, visual interests and subject matter have until now been confined to print and opinion. **DIRECTED BY JOHN FORD** is composed with the opinions of the people who made the films, and the moving, talking shadows of the films themselves.

In effect, **DIRECTED BY JOHN FORD** chronicles the westward plunge and spirit of America from before the Revolution, reveals the history of film's growth to a classic art form and explores the director's working relationship with his performers, his visual style and his themes. A complete film portrait of the director against the background of his fifty-seven years as an artist is presented in a visual recording to benefit growing numbers of filmmakers, educators, writers, critics and students.

The approach is unique. American films, treated in documentaries designed for the classroom, have been presented largely as a commercial enterprise or for examination of a single film. Even in print the study of film art as the product of one man's vision, in the manner traditional arts are studied, is a relatively new approach. **DIRECTED BY JOHN FORD** combines this method of study with the medium of celluloid. Each separate film in the director's total production is reviewed against his entire output.

The history of American film contains many film directors, screen writers, producers, performers, craftsmen and executives of classic distinction. Many deserve an authoritative, detailed, scholarly examination of their work and its impact on American life. One, however, had to be first. The final argument in favor of selecting John Ford rested with his films, which have served as primers for many film directors.

DIRECTED BY JOHN FORD, in 16 mm prints, will be made available by the American Film Institute and will reach California's schools, libraries, colleges and universities, as well as film societies, arts councils, museums and other agencies devoted to film research and film training.

DIRECTED BY JOHN FORD seeks to demonstrate Ford's own special vision of the world. The stills from his films describe it best.



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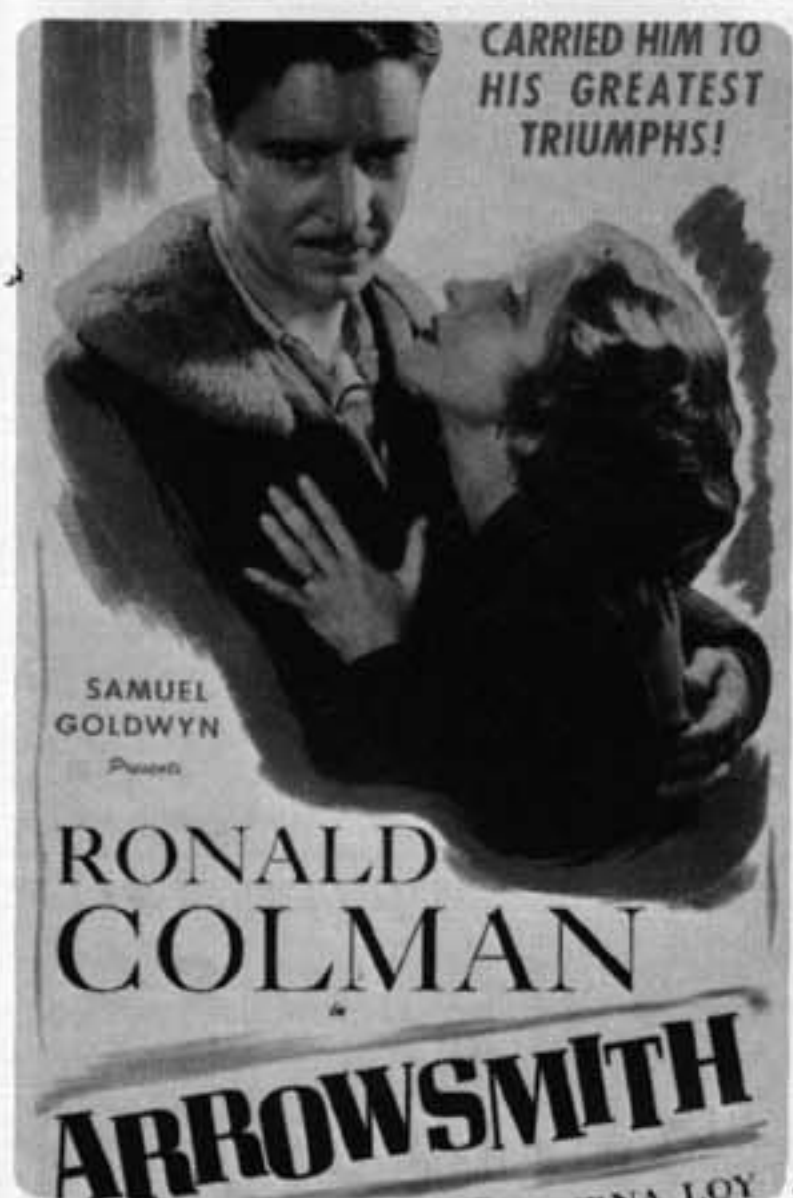
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- 34) STAGECOACH, Republic 1939, John Wayne
 35, 36) THE MAN WHO SHOT LIBERTY VALANCE, Paramount 1962, James Stewart
 37) THE WINGS OF EAGLES, MGM 1957, Louis Jean Heydt, John Wayne
 38) MY DARLING CLEMENTINE, 20th Century Fox 1946, Henry Fonda
 39) WEE WILLIE WINKIE, 20th Century Fox 1937, Shirley Temple
 40) DONOVAN'S REEF, Paramount 1963, Lee Marvin, John Wayne



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The starred films appear in DIRECTED BY JOHN FORD.

- 1914 LUCILE, THE WAITRESS Universal
- 1916 CHICKEN-HEARTED JIM Universal-Rex
- 1917 THE TORNADO Universal-101 Bison
- 1917 THE SCRAPPER Universal-101 Bison
- 1917 THE SOUL HERDER Universal-101 Bison
- 1917 CHEYENNE'S PAL Universal-Star Featurette
- *1917 STRAIGHT SHOOTING Butterfly-Universal
- 1917 THE SECRET MAN Butterfly-Universal
- 1917 A MARKED MAN Butterfly-Universal
- 1917 BUCKING BROADWAY Butterfly-Universal
- 1918 THE PHANTOM RIDERS Universal-Special
- 1918 WILD WOMEN Universal-Special
- 1918 THIEVES' GOLD Universal-Special Feature
- 1918 THE SCARLET DROP Universal-Special
- 1918 HELL BENT Universal-Special Attraction
- 1918 A WOMAN'S FOOL Universal-Special Attraction
- 1918 THREE MOUNTED MEN Universal-Special Attraction
- 1919 ROPED Universal-Special
- 1919 THE FIGHTING BROTHERS Universal
- 1919 A FIGHT FOR LOVE Universal-Special Attraction
- 1919 BY INDIAN POST Universal
- 1919 THE RUSTLERS Universal
- 1919 BARE FISTS Universal-Special
- 1919 GUN LAW Universal
- 1919 THE GUN PACKER Universal
- 1919 RIDERS OF VENGEANCE Universal-Special
- 1919 THE LAST OUTLAW Universal
- 1919 THE OUTCASTS OF POKER FLAT Universal-Special
- 1919 THE ACE OF THE SADDLE Universal-Special
- 1919 THE RIDER OF THE LAW Universal-Special
- 1919 A GUN FIGHTIN' GENTLEMAN Universal-Special
- 1919 MARKED MEN Universal-Special
- 1920 THE PRINCE OF AVENUE A Universal-Special
- 1920 THE GIRL IN NO. 29 Universal-Special
- 1920 HITCHIN' POSTS Universal-Special
- 1920 JUST PALS Fox-20th Century Brand
- 1921 THE BIG PUNCH Fox-20th Century Brand
- 1921 THE FREEZE OUT Universal-Special
- 1921 THE WALLOP Universal-Special
- 1921 DESPERATE TRAILS Universal-Special
- 1921 ACTION Universal-Special
- 1921 SURE FIRE Universal-Special
- 1921 JACKIE Fox
- 1922 LITTLE MISS SMILES Fox
- 1922 SILVER WINGS Fox
- 1922 THE VILLAGE BLACKSMITH Fox
- 1923 THE FACE ON THE BARROOM FLOOR Fox
- 1923 THREE JUMPS AHEAD Fox
- 1923 CAMEO KIRBY Fox
- 1923 NORTH OF HUDSON BAY Fox
- 1923 HOODMAN BLIND Fox
- *1924 THE IRON HORSE Fox
- 1924 HEARTS OF OAK Fox
- 1925 LIGHTNIN' Fox

- 1925 KENTUCKY PRIDE Fox
- 1925 THE FIGHTING HEART Fox
- 1925 THANK YOU Fox
- 1926 THE SHAMROCK HANDICAP Fox
- *1926 3 BAD MEN Fox
- 1926 THE BLUE EAGLE Fox
- 1927 UPSTREAM Fox
- 1928 MOTHER MACHREE Fox
- 1928 FOUR SONS Fox
- 1928 THE HANGMAN'S HOUSE Fox
- 1928 NAPOLEON'S BARBER Fox-Movietone
- 1928 RILEY THE COP Fox
- 1929 STRONG BOY Fox
- 1929 THE BLACK WATCH Fox
- *1929 SALUTE Fox
- 1930 MEN WITHOUT WOMEN Fox
- 1930 BORN RECKLESS Fox
- 1930 UP THE RIVER Fox
- 1931 SEAS BENEATH Fox
- 1931 THE BRAT Fox
- 1931 ARROWSMITH Goldwyn-United Artists
- 1932 AIR MAIL Universal
- 1932 FLESH Metro-Goldwyn-Mayer
- 1933 PILGRIMAGE Fox
- 1933 DR. BULL Fox
- 1934 THE LOST PATROL RKO Radio
- *1934 THE WORLD MOVES ON Fox
- 1934 JUDGE PRIEST Fox
- 1935 THE WHOLE TOWN'S TALKING Columbia
- *1935 THE INFORMER RKO Radio
- *1935 STEAMBOAT ROUND THE BEND 20th Century-Fox
- *1936 THE PRISONER OF SHARK ISLAND 20th Century-Fox
- 1936 MARY OF SCOTLAND RKO Radio
- 1936 THE PLOUGH AND THE STARS RKO Radio
- 1937 WEE WILLIE WINKIE 20th Century-Fox
- 1937 THE HURRICANE Goldwyn-United Artists
- 1938 FOUR MEN AND A PRAYER 20th Century-Fox
- *1938 SUBMARINE PATROL 20th Century-Fox
- *1939 STAGECOACH Wanger-United Artists
- *1939 YOUNG MR. LINCOLN Cosmopolitan-20th Century-Fox
- *1939 DRUMS ALONG THE MOHAWK 20th Century-Fox
- *1940 THE GRAPES OF WRATH 20th Century-Fox
- 1940 THE LONG VOYAGE HOME Wanger-United Artists
- 1941 TOBACCO ROAD 20th Century-Fox
- 1941 SEX HYGIENE Audio Productions-U.S. Army
- 1941 HOW GREEN WAS MY VALLEY 20th Century-Fox
- *1942 THE BATTLE OF MIDWAY U.S. Navy-20th Century-Fox
- 1942 TORPEDO SQUADRON U.S. Navy
- 1943 DECEMBER 7th U.S. Navy
- 1943 WE SAIL AT MIDNIGHT Crown Film Unit-U.S. Navy
- *1945 THEY WERE EXPENDABLE Metro-Goldwyn-Mayer
- *1946 MY DARLING CLEMENTINE 20th Century-Fox
- 1947 THE FUGITIVE Argosy Pictures-RKO Radio
- *1948 FORT APACHE Argosy Pictures-RKO Radio
- 1948 THREE GODFATHERS
Argosy Pictures-Metro-Goldwyn-Mayer



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- 41) THE IRON HORSE, Fox 1924
- 42) Poster
- 45, 44, 43) THE SEAS BENEATH, Fox 1931, George O'Brien
- 47, 46) FLESH, MGM 1932, Wallace Beery, John Ford
- 48) THE INFORMER, RKO 1935, Victor McLaglen



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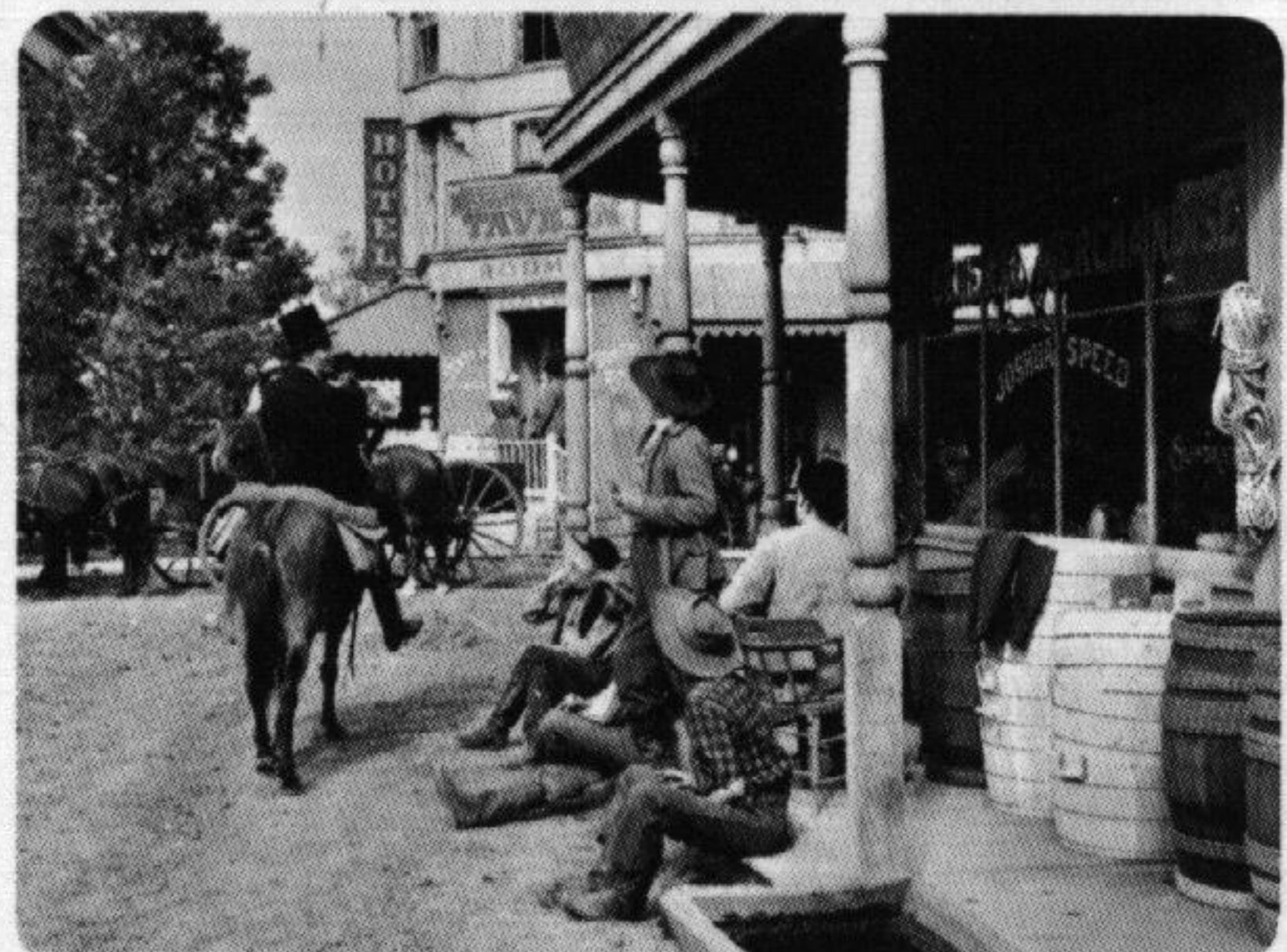
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- *1949 SHE WORE A YELLOW RIBBON
Argosy Pictures-RKO Radio
- 1950 WHEN WILLIE COMES MARCHING HOME
20th Century-Fox
- *1950 WAGON MASTER Argosy Pictures-RKO Radio
- *1950 RIO GRANDE Argosy Pictures-Republic
- 1951 THIS IS KOREA! U.S. Navy-Republic
- 1952 WHAT PRICE GLORY 20th Century-Fox
- *1952 THE QUIET MAN Argosy Pictures-Republic
- 1953 THE SUN SHINES BRIGHT Republic
- 1953 MOGAMBO Metro-Goldwyn-Mayer
- 1955 THE LONG GRAY LINE Rota Productions-Columbia
- 1955 THE BAMBOO CROSS Lewman Ltd.-Revue;
episode for the "Fireside Theatre" television series
- 1955 ROOKIE OF THE YEAR Hal Roach Studios; episode for
the "Screen Directors Playhouse" television series
- *1956 THE SEARCHERS C. V. Whitney Pictures-Warner Bros.
- 1957 THE WINGS OF EAGLES Metro-Goldwyn-Mayer
- 1957 THE RISING OF THE MOON
Four Province Productions-Warner Bros.
- 1958 SO ALONE Free Cinema-British Film Institute
- *1958 THE LAST HURRAH Columbia
- 1959 GIDEON OF SCOTLAND YARD (GIDEON'S DAY)
Columbia British Productions-Columbia
- 1959 KOREA U.S. Department of Defense
- *1959 THE HORSE SOLDIERS Mirisch Company-United Artists
- 1960 THE COLTER CRAVEN STORY Revue Productions;
episode from the "Wagon Train" television series
- 1960 SERGEANT RUTLEDGE Ford Productions-Warner Bros.
- *1961 TWO RODE TOGETHER
Ford-Shpetner Productions-Columbia
- *1962 THE MAN WHO SHOT LIBERTY VALANCE
Ford Productions-Paramount
- 1962 FLASHING SPIKES Avista Productions-Revue;
episode from the "Alcoa Premiere" television series
- 1962 HOW THE WEST WAS WON (The Civil War)
Cinerama-Metro-Goldwyn-Mayer
- 1963 DONOVAN'S REEF Ford Productions-Paramount
- *1964 CHEYENNE AUTUMN
Ford-Smith Productions-Warner Bros.
- 1965 YOUNG CASSIDY Sextant Films-Metro-Goldwyn-Mayer
- 1966 7 WOMEN
Ford-Smith Productions-Metro-Goldwyn-Mayer

John Ford, born Sean Aloysius O'Feeney, 1895, in Cape Elizabeth, Maine, has been a director of film for 57 years. In that time he has produced more than 90 feature-length films and been awarded more accolades than any other man in his chosen profession.

His career began in 1914 upon joining his brother Francis, then at work at Carl Laemmle's Universal Studios. Ford states that he got his first job because Laemmle felt he yelled loud enough to become a director. Prior to that Ford had done everything from being a prop man to playing a member of the Ku Klux Klan in David Wark Griffith's classic, *THE BIRTH OF A NATION*.

Ford's early love of the western form led him to make more than 18 in the space of two years, from 1917 to 1919. Many featured Harry Carey, one of the first great cowboy stars, to whom he later dedicated his 1948 production of *THREE GODFATHERS*. Much of this part of Ford's career is obscured by the decay or the loss of his first films.

In the 1920's Ford made a number of features for Fox Productions including his first international success, *THE IRON HORSE*. With that film Ford began his chronicle of the American drive west. Ford understood America's fascination with its own history, much of it concerned with the varied drives and efforts to settle and tame the land.

John Ford turned to other settings, as well, in his empathy with man's attempt to shape his destiny. He made several films set in Irish ghettos, *THE BLUE EAGLE*, *MOTHER MACHREE* (1928); in India under British rule, *THE BLACK WATCH* (1929); and in rural America *PILGRIMAGE* (1933), *DR. BULL* (1933), and *JUDGE PRIEST* (1934).

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- 49) *THE BLACK WATCH*, Fox 1929, Victor McLaglen
- 50) *WEE WILLIE WINKIE*, 20th Century Fox 1937, Shirley Temple
- 51) *MARY OF SCOTLAND*, RKO 1936, Katherine Hepburn
- 52) *YOUNG MR. LINCOLN*, 20th Century Fox 1939, Henry Fonda
- 53) *THE LONG VOYAGE HOME*, United Artists 1940, Thomas Mitchell
- 54) *THEY WERE EXPENDABLE*, MGM 1945
- 55) *STAGECOACH*, Republic 1939, John Wayne
- 56) *THE SEAS BENEATH*, Fox 1931, George O'Brien, John Ford
- 57) *THE INFORMER*, RKO 1935, Victor McLaglen



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The next watershed in Ford's career came with the tremendous impact of *THE INFORMER* (1935) which won most of the critical awards of the time. The film is a highly expressionist evocation of rebellion-torn Ireland. Ford drew upon life in Ireland many times in his career. *THE PLOUGH AND THE STARS* (1936) and *THE QUIET MAN* (1952) are considered the most notable examples.

In 1939 Ford made two films which are classics in the history of the screen, *STAGECOACH* and *YOUNG MR. LINCOLN*. The films are remarkably similar, despite entirely different settings and characters, in the underlying simplicity, empathy and style of Ford's personal vision of America.

In the late Forties Ford made the three films termed the Cavalry trilogy: *FORT APACHE*, *SHE WORE A YELLOW RIBBON*, and *RIO GRANDE*. In these the mature Ford showed his masterful grip upon the visual image in film. Each film reveals the relationship of an individual to his group against the vast spaces of the unsettled West.

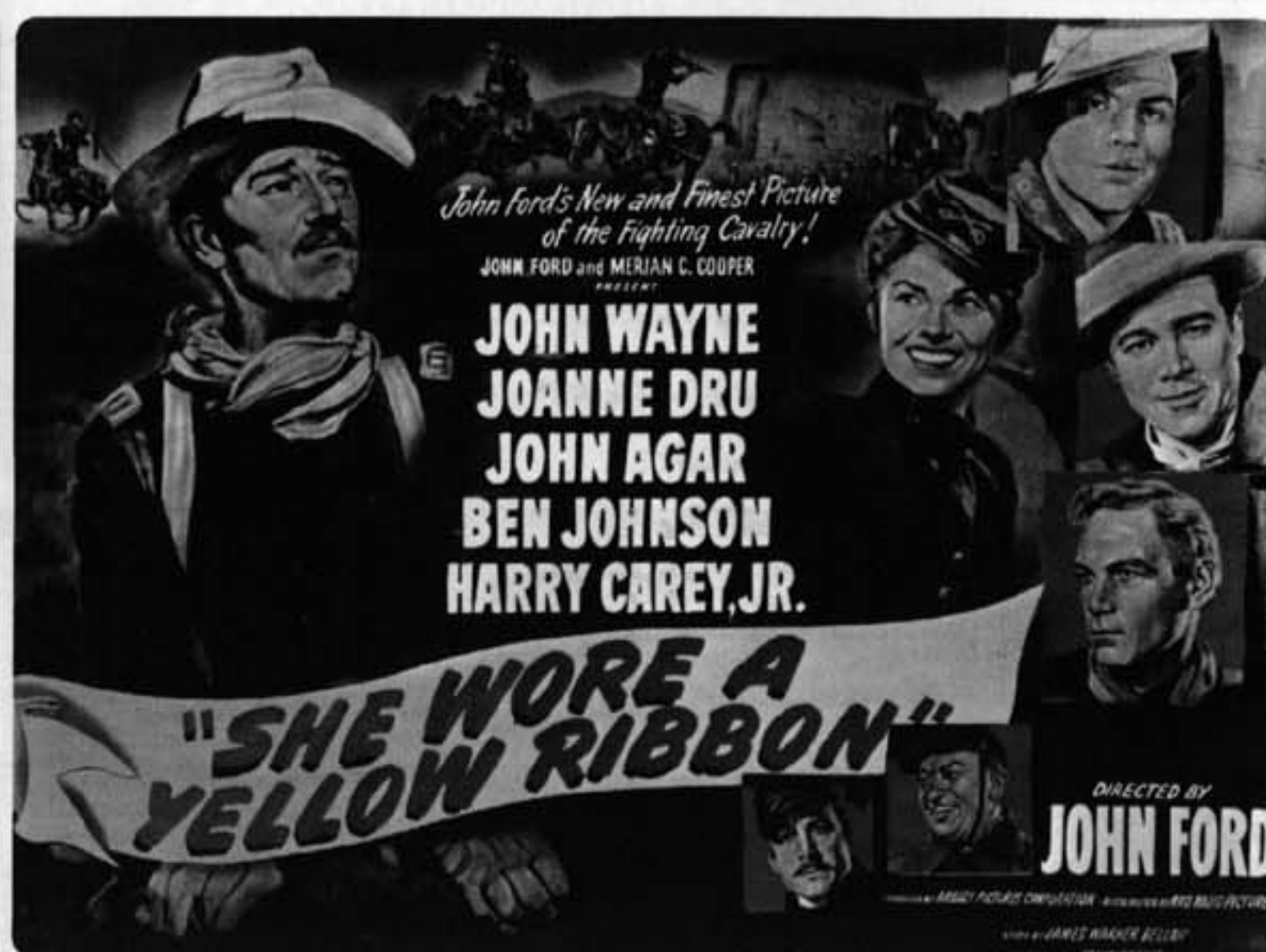
DIRECTED BY JOHN FORD examines Ford's rich and varied career by exploring his collective vision in an output of more than 140 films encompassing both the silent and sound era, an output which the director calls simply, "a job of work."



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JOHN FORD ON AMERICA: ITS HISTORY AND ITS HEROES

In the twentieth century film has become a major agency through which Americans communicate their feelings about themselves, their society, and their fantasies.

John Ford is, without exception, the master of the American story on film. His film works, from *YOUNG MR. LINCOLN* to *FORT APACHE*, are not only chronicles of the westward development of American society, but romantic evocations of the people and their attitudes, drives and dreams.

DIRECTED BY JOHN FORD points out this continuity of approach in Ford's work. Peter Bogdanovich, the film's writer-director, has written: "It would be instructive . . . to run Ford's films about the United States in historical chronology—because he has told the American saga in human terms and made it come alive."

Ford's films are both a view of and a part of American history. His creative work is a prime document of American society during the twentieth century. His films are mirrors, which often render not an exact image of how things were, but rather how they ought to be, how Americans living in the twenties, thirties, forties, fifties and sixties wanted them to be, often of how John Ford remembers them.

Ford's personal vision of the human condition is the most difficult and moving area of study. His heroes are frequently quixotic, entangled in lost causes and fighting losing battles against the flow of history. Peter Bogdanovich refers to this interpretation as "the glory in defeat." Ford's defeated heroes appear in *THE LONG GRAY LINE*, *THE SEARCHERS*, *THE WINGS OF EAGLES* and *THE LAST HURRAH*. These are men who labor against the current of life, but never seem to obtain what they desire. Yet, their struggles have a special nobility, so in the long run, it does not really matter whether they won or lost.



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- 58) *MY DARLING CLEMENTINE*, 20th Century Fox, Walter Brennan, Grant Withers, Henry Fonda
- 59) *THE FUGITIVE*, RKO 1947, Maureen O'Hara
- 60) *RIO GRANDE*, Republic 1950, Maureen O'Hara, John Wayne
- 61) POSTER — *SHE WORE A YELLOW RIBBON*
- 62) *YOUNG MR. LINCOLN*, 20th Century Fox
- 63) POSTER — *LONG GRAY LINE*
- 64) *THE WINGS OF EAGLES*, MGM 1957, John Wayne
- 65) *FORT APACHE*, RKO 1948

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The California Arts Commission wishes to thank the many talented individuals who contributed their time and services to the production of DIRECTED BY JOHN FORD. Personal interviews form an integral part of the film and for these we are grateful to John Ford, Henry Fonda, James Stewart and John Wayne for their frankness and spontaneity. The eloquent narration of Orson Welles has added immeasurably to the dimension of the film. Peter Bogdanovich, the film's writer and director, was the authority on John Ford who provided the skilled interpretation of this filmmaker's contribution to America.

George Stevens, Jr. and James R. Silke are the co-producers of DIRECTED BY JOHN FORD. The Commission lauds their unique



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accomplishments in developing the idea of film on film, beginning with their film presentation at the original Festival of the Arts held at the White House in 1966, followed by their creation of the American film exhibit for the American Pavilion at Canada's Expo 67. David Shepard, associate producer of DIRECTED BY JOHN FORD, surmounted the overwhelming difficulty of finding actual footage from Ford's early films. "Most of Ford's earliest pictures were apparently lost forever, victims of nitrate decay," he notes.

The Commission is grateful to the following motion picture studios, institutions and individuals for their cooperation in permitting sections of their films to be used in DIRECTED BY JOHN FORD.

Universal Pictures for excerpts from
STRAIGHT SHOOTING (1917)

20th Century-Fox Film Corporation for excerpts from
THE IRON HORSE (1924)
THREE BAD MEN (1926)
SALUTE (1929)
THE WORLD MOVES ON (1934)
STEAMBOAT ROUND THE BEND (1935)
THE PRISONER OF SHARK ISLAND (1936)
SUBMARINE PATROL (1938)
YOUNG MR. LINCOLN (1939)
DRUMS ALONG THE MOHAWK (1939)

"The master copy of STRAIGHT SHOOTING (Ford's first feature) was located in the Czech Archives and had to be brought from Prague. Those pictures from the twenties and early thirties which had survived were scattered, their negatives long destroyed. Two years of work went into locating, importing and restoring films. Now, through the efforts of AFI Archives and the Museum of Modern Art, fourteen of Ford's features which were believed missing when the project began, have been found, safeguarded, and, in most cases, made available again to audiences for the first time in more than forty years."

THE GRAPES OF WRATH (1940)
THE BATTLE OF MIDWAY (1942)
MY DARLING CLEMENTINE (1946)

Martin Rackin Productions for excerpts from
STAGECOACH (1939)

RKO Radio Pictures, Kettner Corporation, Films Incorporated and Fleetwood Films for excerpts from
THE INFORMER (1935)
FORT APACHE (1948)
SHE WORE A YELLOW RIBBON (1949)
WAGON MASTER (1950)

Metro-Goldwyn-Mayer for excerpts from
THEY WERE EXPENDABLE (1945)

National Telefilm Associates for excerpts from Republic Pictures
RIO GRANDE (1950)
THE QUIET MAN (1952)

Warner Brothers Pictures for excerpts from
THE SEARCHERS (1956)
CHEYENNE AUTUMN (1964)

Columbia Pictures Industries for excerpts from
THE LAST HURRAH (1958)
TWO RODE TOGETHER (1961)

United Artists Corporation for excerpts from
THE HORSE SOLDIERS (1959)

Paramount Pictures Corporation for excerpts from
THE MAN WHO SHOT LIBERTY VALANCE (1962)
and

Michael Barlow	Clarence Inman
Gaylord Carter	Richard Kahlenberg
Alex Gordon	Thomas Philip Pollock
Harry Goulding	Richard Simonton, Jr.

The British Broadcasting Corporation
Consolidated Film Industries
The Library of Congress
The Motion Picture Association of America

Finally, the Commission wishes to express most sincere thanks to Robert Pease for the graphic design of this study guide.



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66) THE WINGS OF EAGLES, MGM 1957, Louis Jean Heydt, John Wayne
67) Orson Welles, Narrator
68) TOBACCO ROAD, 20th Century Fox



In recognition of the motion picture as a major American art form, with California the location of its early classic period, the Commission believes that DIRECTED BY JOHN FORD is particularly suited to serve the entire State, since a can of film is one of the most viable and effective means of reaching California's huge audience.

The Commission appreciates the great value in selecting John Ford. The opportunity is presented to trace his style as it pioneers the classic American film form and to unfold, in his subject matter, the American saga of the past 200 years. Historians, filmmakers and students are benefited alike.

As with its other activities, the Commission undertook DIRECTED BY JOHN FORD in response to its legislated mandate. The 1963 statute in the California Government Code (Title 2, Division 1, Chapter 9, Section 8751) marked the establishment of the California Arts Commission, declaring that it would "join with private patrons and with institutions and professional organizations concerned with the arts, to insure that the role of the arts in the life of our community will continue to grow and play an ever more significant part in the welfare and educational experience of our citizens."

The Commission is responsible directly to the Governor, who appoints its 15 members with the consent of the Senate. Two Assemblymen and two Senators are also appointed by their respective bodies in a non-voting capacity. The Commission's staff works to serve the policies established by the Commission as a whole. Members of the Commission are:

- | | |
|--------------------------------------|---------------------------|
| James R. Silke
Chairman | Thomas C. Howe |
| Mrs. Louis C. Olker
Vice Chairman | Mrs. Jaquelin Hume |
| Mrs. Hal Abbate | William Kent, III |
| Mrs. Richard W. Call | Mervyn LeRoy |
| Lowell Davies | Mrs. Robert Stanton |
| John W. Grossman, Jr. | Mrs. Seth Weingarten |
| Herbert Hoover | Mr. Alfred A. Wallenstein |

The California Arts Commission funds and administers projects in the areas of visual arts, performing arts, and community services in cooperation with existing arts organizations, communities, and private business.

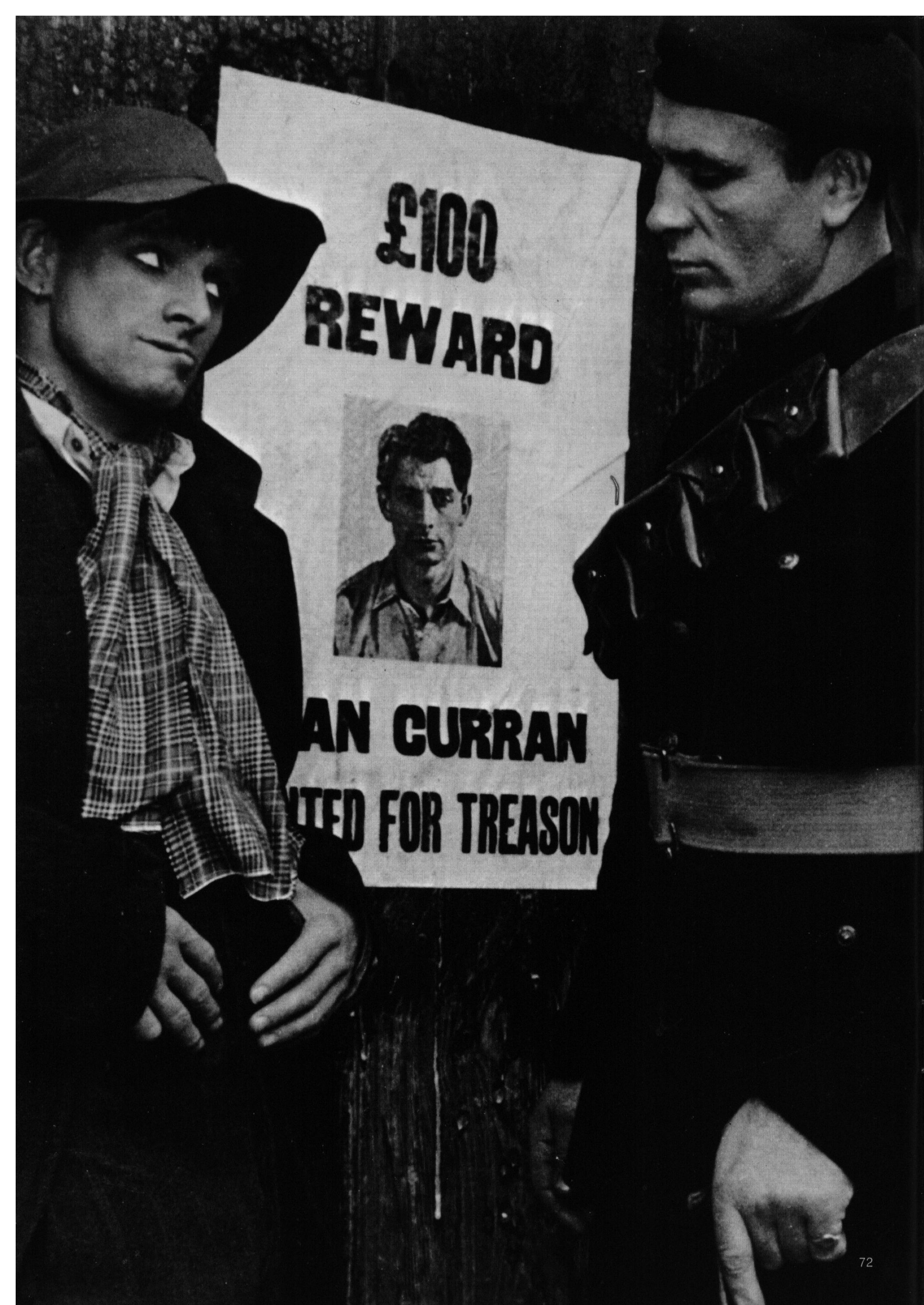
- 69) CHEYENNE AUTUMN,
Warner Brothers 1964
70) THE WINGS OF EAGLES, MGM
1957, John Wayne, Maureen O'Hara
71) GIDEON OF SCOTLAND YARD,
Columbia 1959, Jack Hawkins



- The Honorable H. L. Richardson
The Honorable Alan Short
The Honorable Alan Sieroty

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Founded on June 5, 1967, as a nonprofit, nongovernmental corporation with headquarters in Washington, D.C., the American Film Institute was created in response to needs in several areas of film: preservation and archives, education, filmmaker training, production and publications. Its founding sponsors were the National Council on the Arts, the Ford Foundation and the member companies of the Motion Picture Association of America. They have been joined by a number of organizational and individual members. The Ford Foundation's support is directed toward the Center for Advanced Film Studies in Beverly Hills, where future directors, screen writers, cinematographers, film scholars, and educators participate in an educational program and where *DIRECTED BY JOHN FORD* was produced.

DIRECTED BY JOHN FORD is the first film about filmmaking that directly responds to needs in film education and film literature. As the archive of American films begins to fill with lost and restored films from the past, and as these films become available for educational use, scholarly and comprehensive studies of the film form become a necessity. From its inception, the American Film Institute's intention was to use film to conduct part of these studies. *DIRECTED BY JOHN FORD* will be followed by films about other directors and the various crafts and art forms that go into the creation of a motion picture.

To date, sequences of classic American films have been unavailable to those who wish to study them. In addition, there has been little direct dialogue between those who make films and educators, scholars and students. *DIRECTED BY JOHN FORD* presents rare film sequences and dialogue between filmmaker and scholar, establishing classic cinematic reference points with which a sound film educational program can begin to take root.

George Stevens, Jr., Director
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- 72) *THE RISING OF THE MOON*, Warner Brothers 1957, Tyrone Power
- 73) *THE QUIET MAN*, Republic 1952, John Wayne
- 74) *WHEN WILLIE COMES MARCHING HOME*, 20th Century Fox, Dan Dailey
- 75) Poster

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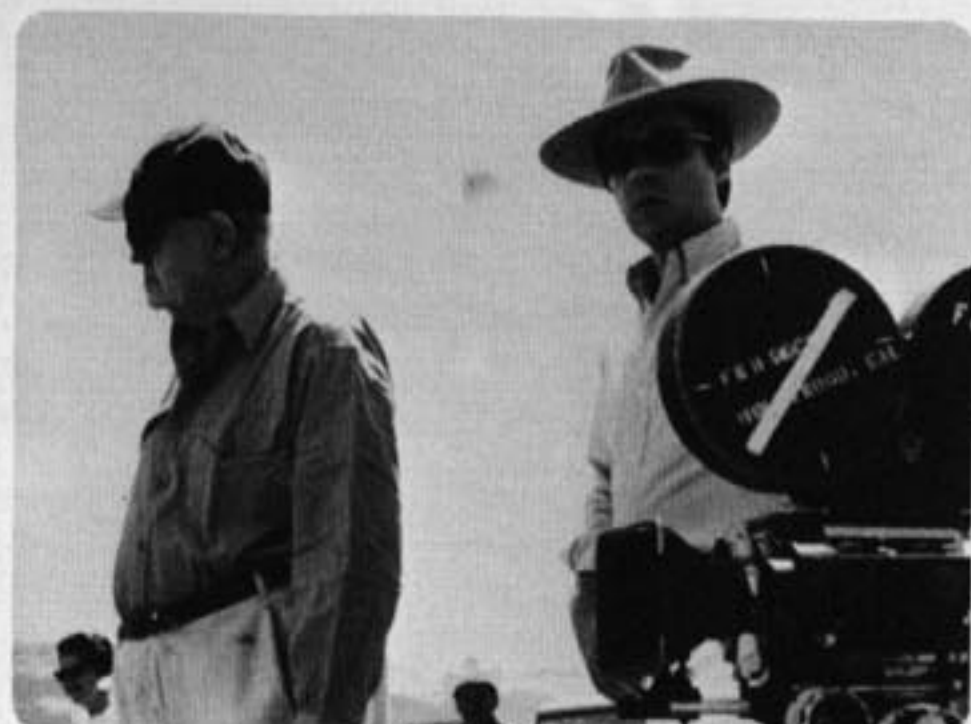


Peter Bogdanovich's interest in film first led him to organize and write the accompanying monographs for the retrospectives of Howard Hawks, Orson Welles and Alfred Hitchcock at the Museum of Modern Art in New York. His articles on film have been published in Esquire, Cinema, Movie and various scholarly film journals. In addition, he is the author of three books on film directors: John Ford, Fritz Lang in America, and Alan Dwan, and is preparing a

fourth on Orson Welles.

Learning the process he had written about, Bogdanovich began working on films in 1968 with producer/director Roger Corman and directed his first feature, TARGETS, in 1969. The success of that film led to directing others. Bogdanovich has recently completed work on THE LAST PICTURE SHOW for BBS Productions/Columbia and is currently shooting WHAT'S UP DOC? for Warner Brothers, starring Barbra Streisand and Ryan O'Neal.

Much of the literature of film has been written by those who have not studied the primary source material, the films, or the process of making films. Bogdanovich, however, has substantiated his major contribution to the literature about John Ford by viewing every Ford film known to exist, expanding his understanding of the films and the man. The writer/director of DIRECTED BY JOHN FORD brings to the film not only the most qualified scholarship, but the understanding and talents of the professional film director.



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76) CHEYENNE AUTUMN, Warner Brothers 1964, James Stewart, John Ford

77) Henry Fonda interview

78) John Ford, Peter Bogdanovich on location

79) Poster

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80) THE IRON HORSE, Fox 1924

81) Poster

82) HOW THE WEST WAS WON, MGM 1962

83) THREE GODFATHERS, MGM 1948, John Wayne

84) WHAT PRICE GLORY, 20th Century Fox 1952, James Cagney, Dan Dailey

85) 7 WOMEN, MGM 1966

