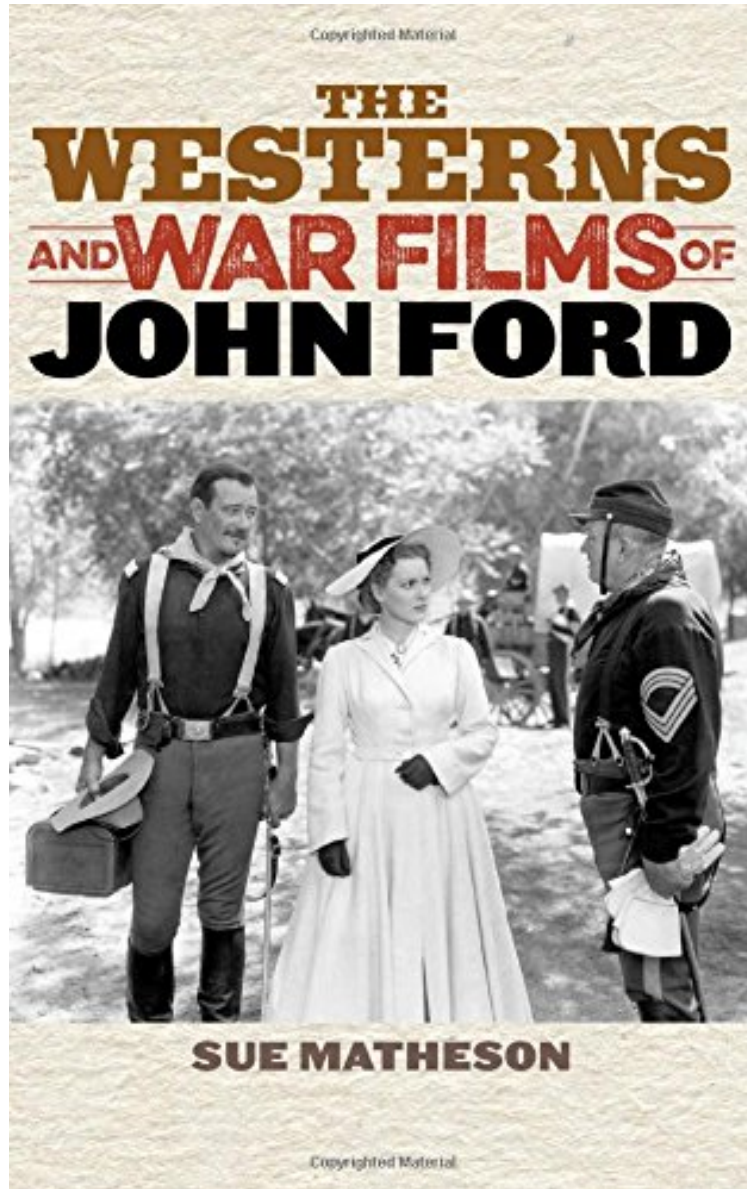


[Free and download] The Westerns and War Films of John Ford (Film and History)

## The Westerns and War Films of John Ford (Film and History)

*Sue Matheson*

*ebooks / Download PDF / \*ePub / DOC / audiobook*



[Download](#)

[Read Online](#)

#1702900 in Books Rowman Littlefield Pub Inc 2016-02-18Original language:EnglishPDF # 1 9.37 x 1.57 x 6.271, .0 #File Name: 1442261056378 pagesRowman Littlefield Pub Inc | File size: 48.Mb

**Sue Matheson : The Westerns and War Films of John Ford (Film and History)** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Westerns and War Films of John Ford (Film and History):

0 of 0 people found the following review helpful. Five StarsBy Dolores Drapalikgreat2 of 2 people found the

following review helpful. John Ford--new research on his Westerns and War films...silent, sound, documentaryBy Debbie CutshawThis book can supplement as a handbook for aspiring directors and also explores examples of American art--how Ford's awareness of the Hudson River school captured the sublime with his photography--per Matheson, Ford's trademark framing created a painterly effect by presenting action that moves within that frame. Western films discussed include silents to famous ones (The Searchers 1956) to his epic Cheyenne Autumn (1964). Readers are reminded of Ford's recipe for canonical and commercial success: authenticity (sets, props, wardrobe)e.g., he used correct post-Civil war tents in Rio Grande (1948) and emulated the Civil War photography of Brady, Sullivan, and Gardner with his treatment perspective in Horse Soldiers (1958). Per William Clothier, cinematographer, Ford knew more about photography than any other man in the movies and was a genius (224). E.G., in Rio Grande, shadows and low level lighting show suffering and hardships of Army life--a shadow in the shape of a cross in the ceiling of Yorke's office when new recruits arrive. Additionally, Yorke's feature are photographed vertically and sometimes horizontally which displays his divided emotions over his wife, son, and Army life. Matheson also covers his war films from silent to sound, and details his service of spying on Japanese fishermen before Pearl Harbor. A thorough discussion of his Battle of Midway documentary reveals some filler file footage used in a sterling documentary of a battle which of course lost American lives and wounded Ford. Matheson layers her book with Fordian anecdotes and Hollywood history to help explain his genius, generosity, and irascibility. For instance, while on location Ford got rid of his financial backer and his wife (who brought 14 pieces of luggage and poodle) by ordering his stinky stuntmen to greet her every time they walked by. Afterwards, he faked a fistfight with them, and fake sneezed on her by sprinkling water on her neck! During the filming of The Informer (1932) Ford told Victor McLaglen to take the night off since he would not be needed the next day. However, the next morning Ford called the extremely hungover actor to do a key courtroom scene, only giving him his lines on set. (McLaglen won Best Actor Oscar). John Ford is considered by many to be the greatest American director, and rightly so. Matheson notes he could bring out the best and worst in people. He is frequently remembered for making John Wayne a star in the landmark Stagecoach (1939), and Wayne summed up Ford's work best by stating the recurring theme in his films is the inspiring effect that virtuous behavior has on others. Matheson's book is not just new research for scholars, but can be enjoyed by film buffs to gain insight into Ford's westerns and war films which are inspiring, enjoyable and entirely re-watchable again and again.

Responsible for some of the greatest films of the 20th centuryThe Grapes of Wrath, How Green Was My Valley, and The Quiet Man among othersJohn Ford was best known for motion pictures that defined the American West and the face of wartime military. A Hollywood celebrity, Ford lived his life against the background that Twentieth Century-Fox fashioned for him. As he did, the facts of his life merged withand became inseparable fromhis multifaceted legend, fostered by Hollywood's studio culture and his own imagination.In The Westerns and War Films of John Ford Sue Matheson offers an engaging look at one of America's greatest directors and the two genres of films that solidified his reputation.Drawing on previously unreleased material, this volume explores the man, the filmmaker, the veteran, and the legendand the ways in which all of those roles shaped Ford's view of America, national character, and his creative output. Among the films discussed here in depth are Ford's early productions, such as The Iron Horse and Drums along the Mohawk, his military films, such as Submarine Patrol, The Battle of Midway, and They Were Expendable, and his Westerns, including Fort Apache, She Wore a Yellow Ribbon, The Searchers, and Cheyenne Autumn. Ford imbued many of his creations with a point of view that represented his ideals, and the films discussed here illustrate their director's distinct vision of American life on the frontier and in service of the country. That visionFord's idealization of the American Characterwould, in turn, shape the worldview of several generations. The Westerns and War Films of John Ford will appeal to critics and scholars, but also to any fan of this iconic filmmaker's work.

There have been numerous books on the films of John Ford, with Tag Gallagher's John Ford: The Man and His Films arguably leading the pack, but this excellent volume, focusing on a select group of Ford's Westerns and war films (both features and documentaries) is a solid addition to the Ford bookshelf, with incisive analyses of everything from early films such as The Iron Horse (1924), through the real-life The Battle of Midway (1942), the wartime elegy They Were Expendable (1945), right up to the last Ford films, such as The Searchers (1956), The Man Who Shot Liberty Valance (1962), and Cheyenne Autumn (1964). Writing in a clear, direct, accessible style, Matheson offers rich insights throughout. Ford's sense of duty, honor, and responsibility shines through in these films, and the author's careful reading of the key works in this volume adds much to the literature on Ford and his works. VERDICT Effectively illustrated and written with passion and style, this title is highly recommended. (Library Journal, Starred )Proving that the study of John Ford has not been exhausted, Dr. Sue Matheson untangles the complicated relationships between industry and art, fiction and fact, critical distance and fervent commitment that underscored the work of Hollywood's most honored director. Fans and scholars alike will find much to appreciate in this nuanced, carefully researched account of how these relationships impacted Ford's westerns and war films as trauma narratives revelatory of a vision

of the American character that continues to influence the cultural imagination. (Gaylyn Studlar, David May Distinguished University Professor in the Humanities, Washington University in St. Louis; co-editor of *John Ford Made Westerns: Filming the Legend in the Sound Era*) Sue Matheson's engrossing history of John Ford's Westerns and war films sheds new light on the life and legend of Hollywood's Old Master. Seen through the lens of military culture, and Ford's own service in World War II, these films take on new meaning as complex, personal engagements with an American culture profoundly shaped by the experience of war. Matheson presents the strongest case yet made for Ford's status as greatest American filmmaker, and one of the most significant artists of the twentieth century. (Andrew Patrick Nelson, author of *Still in the Saddle: The Hollywood Western, 1969-1980* and editor of *Contemporary Westerns: Film and Television since 1990*) About the Author Sue Matheson is associate professor, University College of the North. She is the editor of *Love in Western Film and Television* (2013).