Ford, John (February 1, 1895–August 31, 1973)

The film director John Ford has been celebrated both for his mythification of the American experience and for his signature approach to cinema. Born Sean O’Feeney to Irish immigrants in Maine, Ford followed his brother Francis into the film industry and began directing in 1917. Many of his early films were Westerns, often starring Harry Carey, an attention to the genre that would first culminate in *The Iron Horse* (1924), one of many of his films that seemed to glorify the march of American progress. Ford often identified himself with the Western, but less than half (56) of his 125 works were from the genre and he did not even direct one between 1926 and 1939. He also made folksy comedies starring Will Rogers (*Judge Priest*, 1934), historical biopics (*Young Mr. Lincoln*, 1939), contemporary war movies (*They Were Expendable*, 1945), social problem films (*The Grapes of Wrath*, 1939), and a number of works exploring his Irish heritage (such as *The Informer* [1935], *How Green Was My Valley* [1941], and *The Quiet Man* [1952]). Many shared the same concerns as his Westerns: the tensions between the individual and the group, the rituals that bond society, and the personal actions that come to represent larger historical, if not mythic forces. But it was in the landscape of the American West, particularly Monument Valley, which he started using with *Stagecoach* (1939), that seemed best to represent those issues cinematically. Ringo (John Wayne) first emerging out of the rugged terrain in *Stagecoach* does not just confirm the liminality of the Western hero, or draw upon a long narrative and visual tradition about the West via Owen Wister and Frederic Remington, it renders in cinematically dynamic terms the tensions between wilderness and civilization, the individual and society, making the image of Ringo mean much more than just Ringo. Ford could often seem conservative, creating a masculinist vision of militarized elites bringing order against civilization’s others. He effectively created a stock company of actors, and celebrated moments, like when Wyatt Earp (Henry Fonda) goes to the dance in *My Darling Clementine* (1947), when a community unites through action, music, and down-home ritual—and through the exclusion of others. But as Earp’s balancing act on the chair on the porch before that scene exemplifies, Ford was equally interested in the precariousness and contradictions of these communities. He often focused on misfits and depicted many heroes, from Ringo to Ethan Edwards in *The Searchers* (1956), who could never fit in American society, even as they supposedly represented it. *The Searchers*, frequently selected as one of the best films of all time, was one of several works in his later years that further foregrounded these tensions, with that film exploring racism, *Two Rode Together* (1961) showing the suffering of those excluded from the community’s rituals, and *The Man Who Shot Liberty Valance* (1962) questioning the mythmaking process that Ford was supposedly central to. It is these tensions, expressed dynamically both in narrative and cinema, that helped make John Ford an influential filmmaker, from the French New Wave directors to the new American cinema of the 1970s.

References and further reading:

Bogdonavich, P. (1978) *John Ford*. Berkeley: University of California Press.

Davis, R. L. (1995) *John Ford: Hollywood's Old Master*, Norman: University of Oklahoma.

Gallagher, T. (1986) *John Ford: The Man and His Films*. Berkeley: University of California Press. (Gallagher has this up on his website: http://home.sprynet.com/~tag/tag/)

Stowell, P. (1986) *John Ford*, Boston: Twayne Publishers.

List of works:

The Iron Horse (1924)

Judge Priest (1934)

The Informer (1935)

*Stagecoach* (1939),

Young Mr. Lincoln (1939)

The Grapes of Wrath (1939)

How Green Was My Valley (1941)

They Were Expendable (1945)

My Darling Clementine (1947)

She Wore a Yellow Ribbon (1949)

The Quiet Man (1952)

*The Searchers* (1956)

Two Rode Together (1961)

The Man Who Shot Liberty Valance (1962)

Paratextual material:

I have clips of that Ringo shot and of the Clementine dance, plus a frame grab of Earp on the porch.

The John Ford Papers

<http://www.indiana.edu/~liblilly/guides/ford/ford.shtml>

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