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 Cinematique, 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.

Juris Ubans
Director, Art Gallery
University of Maine
at Portland-Gorham
Presented By
THE UNIVERSITY of MAINE
at Portland-Gorham

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THE MAINE STATE COMMISSION ON THE ARTS AND HUMANITIES
THE MAINE SESQUICENTENNIAL COMMISSION
THE STUDENTS of The University of Maine at Portland-Gorham

and in cooperation with
THE AMERICAN FILM INSTITUTE
Associates Of The
BOWDOIN COLLEGE Museum of Art
ST. FRANCIS COLLEGE
THE UNIVERSITY OF MAINE
at Farmington
THE LOST PATROL
1934 (RKO Radio) 74 minutes
"One of those splendid pieces about a fright­
fully 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 ar­
rives. 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, char­
tacters, and the realistic, dusty milieu, with the
showmanship and polish that one expects of
Ford. The sentiment, the good-evil confronta­
tion symbolized by
putting
the saloon
against
the church, are all the good old-fashioned in­
gredients, 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

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 fron­
tier 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 con­
tinue their feud in the navy, where only military
discipline keeps them in check."
Peter Bogdanovich

DONOVAN'S 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 contriv­
ance effected in hearty, fun loving truly infec­
tious 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 situa­
tion between the cattlemen and the homeste­
aders. Joining up with the good folk he
helps them win the battle, but refuses to settle
preferring the open range.

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 punctu­
ated by staccato bursts of rifle and machine
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

YOUNG MR. LINCOLN
1939 (Cosmopolitan-Fox) 101 minutes
"Lincoln the young lawyer of Springfield, the
countryman sharpening his intelligence on the
law, the quiet smalltown humorist. The ficti­
tious story concerns his intervention to stop
the lynching of two farm boys suspected of
murder, and his successful defense. Gener­
ously 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
<table>
<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
<th>Year</th>
<th>Studio</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 Nov</td>
<td>JUDGE PRIEST</td>
<td>1934</td>
<td>Fox</td>
<td>80 min</td>
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<td></td>
<td>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</td>
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<tr>
<td>17 Nov</td>
<td>SEVEN WOMEN</td>
<td>1966</td>
<td>Ford-Smith-M-G-M</td>
<td>87 min</td>
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<td>&quot;Stock melodrama about North China mission ravaged by Mongolian barbarians: for program markets, but John Ford name to bally.&quot; - Variety. &quot;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 Bunuels 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.&quot; Peter J. Dyer</td>
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<tr>
<td>24 Nov</td>
<td>THE PRISONER OF SHARK ISLAND</td>
<td>1936</td>
<td>20th Century-Fox</td>
<td>95 min</td>
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<td>&quot;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.&quot; William K. Everson</td>
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<tr>
<td>1 Dec</td>
<td>THE HORSE SOLDIERS</td>
<td>1959</td>
<td>Mirisch-United Artists</td>
<td>119 min</td>
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<td></td>
<td>With a line of cavalrymen 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.</td>
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<tr>
<td>8 Dec</td>
<td>THE FUGITIVE</td>
<td>1947</td>
<td>Argosy-RKO Radio</td>
<td>104 min</td>
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<td>&quot;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.&quot;</td>
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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

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

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 as gloomy an enterprise as it has generally been considered but is really alive with the spirit of good, clean fun." - Andre Sennwald

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 viewpoint 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

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
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.
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 illus-
tration of all the legends of the frontier cav-
alryman. 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 de-
scribed 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
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.

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 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

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

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.

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."

STAGECOACH
1939 (Wanger-United Artists) 97 min
"Perhaps, just as the world is divided into those who respond to Dostoievsky 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
<table>
<thead>
<tr>
<th>Date</th>
<th>Movie</th>
<th>Year</th>
<th>Duration</th>
<th>Review</th>
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<tbody>
<tr>
<td>8 NOV</td>
<td>FOUR SONS</td>
<td>1928</td>
<td>100 min</td>
<td>&quot;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.&quot; — Michael Webb</td>
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<tr>
<td>15 NOV</td>
<td>THE QUIET MAN</td>
<td>1952</td>
<td>129 min</td>
<td>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</td>
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<tr>
<td>22 NOV</td>
<td>HOW GREEN WAS MY VALLEY</td>
<td>1941</td>
<td>118 min</td>
<td>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</td>
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<tr>
<td>29 NOV</td>
<td>THE WHOLE TOWN'S TALKING</td>
<td>1935</td>
<td>95 min</td>
<td>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.</td>
</tr>
<tr>
<td>6 DEC</td>
<td>THE SEARCHERS</td>
<td>1956</td>
<td>119 min</td>
<td>&quot;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.&quot; — Bosley Crowther</td>
</tr>
<tr>
<td>13 DEC</td>
<td>THE LAST HURRAH</td>
<td>1958</td>
<td>121 min</td>
<td>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 spellbinding 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.</td>
</tr>
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</table>
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
FILM RETROSPECTIVE
NOVEMBER 6 – DECEMBER 13, 1970

MONDAYS – BOWDOIN COLLEGE / SMITH AUDITORIUM / BRUNSWICK
TUESDAYS – ST. FRANCIS COLLEGE / GYMNASIUM / BIDDEFORD
WEDNESDAYS – UMPG – GORHAM CAMPUS / BAILEY AUDITORIUM / GORHAM
THURSDAYS – UM at FARMINGTON / THOMAS HALL / FARMINGTON
FRIDAYS – UMPG – GORHAM CAMPUS / BAILEY AUDITORIUM / GORHAM
SATURDAYS – UMPG – PORTLAND CAMPUS / LUTHER BONNEY HALL / PORTLAND
SUNDAYS – UMPG – PORTLAND CAMPUS / LUTHER BONNEY HALL / PORTLAND

GORHAM FRIDAY
OPENING NIGHT
BY INVITATION
6 NOV
YOUNG
MR. LINCOLN

PORTLAND SATURDAY
7 NOV
WAGON MASTER
14 NOV
THE GRAPES OF WRATH
21 NOV
THE INFORMER
28 NOV
THE IRON HORSE

PORTLAND SUNDAY
8 NOV
FOUR SONS
15 NOV
THE QUIET MAN
22 NOV
HOW GREEN WAS MY VALLEY

BOWDOIN MONDAY
9 NOV
THE LOST PATROL
THREE BAD MEN

ST. FRANCIS TUESDAY
10 NOV
JUDGE PRIEST

GORHAM WEDNESDAY
11 NOV
THEY WERE EXPENDABLE
THE BATTLE OF MIDWAY
12 NOV
MOGAMBO
3:30 P.M.

FARMINGTON THURSDAY
13 NOV
MY DARLING CLEMENTINE
19 NOV
SUBMARINE PATROL
3:30 P.M.

26 NOV
PILGRIMAGE

3 DEC
THREE GODFATHERS
3:30 P.M.
4 DEC
SHE WORE A YELLOW RIBBON
5 DEC
RIO GRANDE
6 DEC
THE SEARCHERS

7 DEC
YOUNG MR. LINCOLN
3:30 P.M.
8 DEC
THE FUGITIVE
9 DEC
THE SUN SHINES BRIGHT
10 DEC
MARY OF SCOTLAND
3:30 P.M.
11 DEC
THE LONG VOYAGE HOME
12 DEC
STAGECOACH
13 DEC
THE LAST HURRAH

TICKETS FOR ADMISSION TO ENTIRE SERIES $5.00 (STUDENTS $3.50) AVAILABLE AT DOOR. 7:30 P.M.
JOHN FORD FILMOGRAPHY

John Ford was born Sean Aloysius O'Feeney (the anglicized spelling of O'Fearna) 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 reelers
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) Cheyennes Pal
1917 (8/27) STRAIGHT SHOOTING (Butterfly-Universal) 5 reels
1917 (10/7) The Secret Man (Butterfly-Universal) 5 reels
1917 (10/29) A Marked Man (Butterfly-Universal) 5 reels
1920 (10/29) A Marked Man (Butterfly-Universal) 5 reels
1920 (2/14) 5 reels
1915 (9/13) The Tornado (Universal) Series of 4 two reelers
1917 (1/13) Roped (Universal-Special) 6 reels
1917 (3/10) The
1917 (6/10) The Secret Man (Butterfly-Universal) 5 reels
1917 (8/24) Bucking Broadway (Butterfly-Universal) 5 reels
1917 (10/1) The Secret Man (Butterfly-Universal) 5 reels
1917 (10/6) 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 (3/10) The
1918 (1/13) Roped (Universal-Special) 6 reels
1918 (6/9) The Scrapper (Universal-101 Bison) 2 reels
1918 (7/6) The Outcasts of Poker Flat (Universal-Special) 6 reels
1918 (8/24) Bucking Broadway (Butterfly-Universal) 5 reels
1918 (10/7) Three Mounted Men (Universal-Special Attraction) 6 reels
1918 (1/13) Roped (Universal-Special) 6 reels
1918 (3/10) The Fighting Brothers (Universal) 2 reels
1918 (3/24) A Fight For Love (Universal-Special Attraction) 6 reels
1918 (4/12) By Indian Post (Universal) 2 reels
1918 (4/26) The Rustlers (Universal) 2 reels
1918 (5/5) Bare Fists (Universal-Special) 5,500 feet
1918 (5/10) Gun Law (Universal) 2 reels
1918 (5/24) The Gun Packer (Universal) 2 reels
1918 (6/9) The Scrapper (Universal-101 Bison) 2 reels
1918 (6/14) The Last Outlaw (Universal) 2 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) The Scrapper (Universal-101 Bison) 2 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 Fighting 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 (11/4) 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 (9/12) 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 (11/2) The Village Blacksmith (Fox) 8 reels
1923 (1/7) The Face on the Barroom Floor (Fox) 5,787 feet
1923 (2/13) Sure Fire (Universal-Special) 5 reels
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 (10/15) 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 (8/3) The Brat (Fox) 63 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 (7/24) THE PLOUGH AND THE STARS (RKO Radio) 72 minutes
1937 (7/30) Wee Willie Winkie (20th Century-Fox) 99 minutes
1937 (9/6) STEAMBOAT ROUND THE BEND (20th Century-Fox) 80 minutes
1938 (2/12) THE PRISONER OF SHARK ISLAND (20th Century-Fox) 95 minutes
1938 (4/18) The Adventures of Marco Polo (Goldwyn-United Artists) 100 minutes
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) THE FUGITIVE (Argosy Pictures-RKO Radio) 104 minutes
1940 (3/9) FORT APACHE (Argosy Pictures-RKO Radio) 127 minutes
1940 (12/26) THE HOBBIT (Argosy Pictures-RKO Radio) 106 minutes
1942 (9) THE BATTLE OF MIDWAY (U.S. Navy-20th Century-Fox) 20 minutes
1942 (1) The Story of Dr. Bull (RKO Radio) 80 minutes
1943 (6) THE LOST PATROL (RKO Radio) 74 minutes
1944 (7) The Searchers (20th Century-Fox) 119 minutes
1945 (5/2) The Searchers (20th Century-Fox) 122 minutes
1945 (9/14) THE QUIET MAN (Argosy Pictures-Republic) 106 minutes
1946 (11/22) SHE WORE A YELLOW RIBBON (Argosy Pictures-RKO Radio) 103 minutes
1947 (2) When Willie Comes Marching Home (20th Century-Fox) 82 minutes
1947 (4/19) WAGON MASTER (Argosy Pictures-RKO Radio) 86 minutes
1948 (5/26) THE SEARCHERS (C V Whitney Pictures-Warner Bros) 119 minutes
1948 (2/27) The Wings of Eagles (Metro-Goldwyn-Mayer) 110 minutes
1948 (8/10) The Rising of The Moon (Four Province Prod.-Warner Bros) 81 minutes
1949 (7/30) Mister Roberts (Orange Productions-Warner Bros.) 123 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
1954 (7) So Alone (Free Cinema-British Film Institute) 8 minutes
1954 (11/22) SHE WORE A YELLOW RIBBON (Argosy Pictures-RKO Radio) 103 minutes
1955 (2) Gideon of Scotland Yard (Gideon's Day) (Columbia British Productions-Columbia) 91 minutes
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 (5) Sergeant Rutledge (Ford Productions-Warner Bros.) 111 minutes
1960 (5) The Colter Craven Story (Revue Productions) 53 minutes
1960 (5) Sergeant Rutledge (Ford Productions-Warner Bros.) 111 minutes
1961 (7) Gideon of Scotland Yard (Gideon's Day) (Columbia British Productions-Columbia) 91 minutes
1961 (10) How The West Was Won (Cinerama-Metro-Goldwyn-Mayer) 162 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
1966 (1) 7 WOMEN (Ford-Smith Productions-Metro-Goldwyn-Mayer) 87 minutes
1966-67 The Miracle of Merriford (unrealized project)
1967-68 O.S.S. (In preparation)