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**John Ford**  
**In Focus**  
**Essays On**  
**The**  
**Filmmakers**  
**Life And**  
**Work**

Almost a century

# Get Free John Ford In Focus Essays On The Filmmakers Life And Work

after his untimely death in 1922, this lively and insightful new assessment explores the man Michael Collins described as ‘ father of us all ’ and reclaims Arthur Griffith as the founder of both Sinn Féin and the Irish Free State.

American moviegoers

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And Work

have long turned to  
the Hollywood  
Western for

reassurance in times  
of crisis. During the  
genre ' s heyday, the  
films of John Ford,  
Howard Hawks and  
Henry Hathaway  
reflected a grand  
patriotism that  
resonated with  
audiences at the end  
of World War II. The

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tried-and-true  
Western was  
questioned by Ford  
and George Stevens  
during the Cold War,  
and in the 1960s  
directors like Sam  
Peckinpah and  
George Roy Hill  
retooled the genre as  
a commentary on  
American ethics  
during the Vietnam  
War. Between the

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mid-1970s and early 1990s, the Western faded from view—until the Gulf War, when Kevin Costner ' s Dances with Wolves (1990) and Clint Eastwood ' s Unforgiven (1992) brought it back, with moral complexities. Since 9/11, the Western has seen a

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resurgence, blending  
its patriotic narrative  
with criticism of

America ' s place in  
the global

community. Exploring  
such films as True

Grit (2010) and

Brokeback Mountain  
(2005), along with

television series like

Deadwood and

Firefly, this collection

of new essays

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explores how the Western today captures the dichotomy of our times and remains important to the American psyche.

On October 22, 1950, the Screen Directors Guild (SDG) gathered for a meeting at the opulent Beverly Hills Hotel. Among the group's leaders were

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some of the most powerful men in Hollywood -- John Ford, Cecil B. DeMille, Joseph L.

Mankiewicz, John Huston, Frank Capra, William Wyler, and Rouben Mamoulian -- and the issue on the table was nothing less than a vote to dismiss Mankiewicz as the guild's president after



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he opposed an anticommunist loyalty oath that could have expanded the blacklist. The dramatic events of that evening have become mythic, and the legend has overshadowed the more complex realities of this crucial moment in Hollywood history. In Hollywood

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Divided, Kevin  
Brianton explores the  
myths associated with  
the famous meeting  
and the real events  
that they often  
obscure. He analyzes  
the lead-up to that  
fateful summit,  
examining the  
pressure exerted by  
the House Un-  
American Activities  
Committee. Brianton

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Art World

reveals the internal politics of the SDG, its initial hostile response to the HUAC investigations, the conservative reprisal, and the influence of the oath on the guild and the film industry as a whole.

Hollywood Divided also assesses the impact of the historical coverage of

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the meeting on the reputation of the three key players in the drama. Brianton's study is a provocative and revealing revisionist history of the SDG's 1950 meeting and its lasting repercussions on the film industry as well as the careers of those who participated.

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Hollywood Divided  
illuminates how both  
the press's and the  
public's penchant for  
the "exciting story"  
have perpetuated  
fabrications and  
inaccurate  
representations of a  
turning point for the  
film industry.

The South Seas is an  
innovative work of  
cultural history,

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Art Work

tracing the ways in  
which the idea of  
“ the South Seas ”  
has been understood  
and transmitted  
through Western  
culture since the  
eighteenth century.

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Work

The Enigma of Arthur  
Griffith

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And Work  
Ford's Classic  
Western

The Dialogue between  
Cinema and Painting  
A Reception History  
from Daniel Defoe to  
Dorothy Lamour  
The Invisible Hand in  
Popular Culture  
Nihilism seems to  
be per definition

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linked to violence.  
Indeed, if the nihilist  
is a person who  
acknowledges no  
moral or religious  
authority, then what  
does stop him from  
committing any kind  
of crime?

Dostoevsky  
precisely called  
attention to this  
danger: if there is no



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God and no  
Filmmakers Life  
immortality of the  
And Work  
soul, then

everything is  
permitted, even  
anthropophagy.  
Nietzsche, too,  
emphasised,  
although in different  
terms, the  
consequences  
deriving from the  
death of God and

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the collapse of  
Judeo-Christian  
morality. This  
context shaped the  
way in which  
philosophers,  
writers and artists  
thought about  
violence, in its  
different  
manifestations,  
during the 20th  
century. The goal of

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this interdisciplinary  
volume is to explore  
the various modern  
and contemporary  
configurations of the  
link between  
violence and  
nihilism as  
understood by  
philosophers and  
artists (in both  
literature and film).

Interdisciplinary

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perspectives on  
landscape, from the  
philosophical to the  
geographical, with  
an emphasis on the  
overarching concept  
of place. This  
volume explores the  
conceptual  
"topography" of  
landscape: It  
examines the  
character of

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landscape as itself a mode of place as well as the modes of place that appear in relation to landscape. Leading scholars from a range of disciplines explore the concept of landscape, including its supposed relation to the spectatorial, its

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character as time-space, its relation to indigenous notions of "country," and its liminality. They examine landscape as it appears within a variety of contexts, from geography through photography and garden history to theology; and more

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specific studies look at the forms of landscape in medieval landscape painting, film and television, and in relation to national identity. The essays demonstrate that the study of landscape cannot be restricted to any one genre, cannot

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be taken as the  
exclusive province  
of any one  
discipline, and  
cannot be  
exhausted by any  
single form of  
analysis. What the  
place of landscape  
now evokes is itself  
a wide-ranging  
terrain  
encompassing



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issues concerning  
the nature of place,  
of human being in  
place, and of the  
structures that  
shape such being  
and are shaped by  
it.

"This collection of  
essays offers a  
comprehensive  
examination of his  
life and career. Part

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one provides an  
overview of Ford's  
importance in the

early development  
of cinema. Part two  
focuses on Ford's  
personal life. Part  
three explores  
theories that explain  
The Western in the  
Global South  
investigates the  
Western film genre's

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impact, migrations,  
Filmmakers Life  
And Work  
and reconfigurations  
in the Global South.

Contributors explore  
how cosmopolitan  
directors have  
engaged with,  
appropriated, and  
subverted the tropes  
and conventions of  
Hollywood and  
Italian Westerns,  
and how Global

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Filmmakers Life  
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South Westerns and Post-Westerns in particular address the inequities brought about by postcolonial patriarchy, globalization and neoliberalism. The book offers a wide range of historical engagements with the genre, from

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African, Caribbean,  
South and  
Southeast Asian,  
Central and South  
American, and  
transnational  
directors. The  
contributors employ  
interdisciplinary  
cultural studies  
approaches to  
cinema, integrating  
aesthetic

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considerations with  
historical, political,  
and gender studies

readings of the  
international  
appropriations and  
U.S. re-  
appropriations of the  
Western genre.

Westerns  
Pop Culture and  
U.S. Power  
New Perspectives

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on Hollywood's  
Frontier Narrative  
Existentialism and  
Contemporary  
Cinema  
Cinema & Counter-  
History  
The Place of  
Landscape  
John Ford in Focus  
**Examining a broad  
range of pop  
culture media-film,**

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**television,  
journalism,  
advertisements,  
travel writing, and  
literature-Fojas  
explores the  
United States as  
an empire and how  
it has narrated its  
relationship to its  
island territories.  
Popular culture  
often champions  
freedom as the**



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Fundamentally  
American way of  
life and celebrates  
the virtues of  
independence and  
self-reliance. But  
film and television  
have also explored  
the tension  
between freedom  
and other core  
values, such as  
order and political  
stability. What

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Essays On The  
may look like  
Filmakers Life

**healthy,  
productive, and  
creative freedom  
from one point of  
view may look like  
chaos, anarchy,  
and a source of  
destructive conflict  
from another. Film  
and television  
continually pose  
the question: Can  
Americans deal**

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Essays On The  
with their  
Filmakers Life  
problems on their  
own, or must they  
rely on political  
elites to manage  
their lives? In this  
groundbreaking  
work, Paul A.  
Cantor explores  
the ways in which  
television shows  
such as Star Trek,  
The X-Files, South  
Park, and

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Essays On The

**Deadwood and  
films such as The**

**Aviator and Mars**

**Attacks! have**

**portrayed both top-**

**down and bottom-**

**up models of**

**order. Drawing on**

**the works of John**

**Locke, Adam**

**Smith, Alexis de**

**Tocqueville, and**

**other proponents**

**of freedom, Cantor**

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Essays On The  
**contrasts the  
classical liberal  
vision of America—  
particularly its  
emphasis on the  
virtues of  
spontaneous  
order—with the  
Marxist  
understanding of  
the "culture  
industry" and the  
Hobbesian model  
of absolute state**

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**control. The  
Invisible Hand in  
Popular Culture  
concludes with a  
discussion of the  
impact of 9/11 on  
film and television,  
and the new  
anxieties emerging  
in contemporary  
alien-invasion  
narratives: the  
fear of a global  
technocracy that**

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Filmmakers Life  
All About  
seeks to destroy  
the nuclear family,  
religious faith,  
local government,  
and other  
traditional  
bulwarks against  
the absolute state.  
This definitive  
interdisciplinary  
collection by  
leading scholars  
probes the  
theoretical and

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About the

**American past,  
from silent film to  
the present. The  
book offers a fresh  
assessment of  
studio era  
historical  
filmmaking and its  
legacy across a  
range of genres.**

**Anne Bancroft**

*Page 40/180*



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**Essays On The  
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And Work**

**(1931-2005) was  
an American film,  
television and  
stage actress,  
stage producer  
and film director.  
Respected for her  
acting prowess and  
versatility, she  
won the “Triple  
Crown”—an Oscar,  
a Tony and an  
Emmy. Her stage  
portrayal of Annie**

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Sullivan in The  
Miracle Worker

won the Tony  
Award for Best  
Lead Actress in  
1959. She reprised  
the role for the  
1962 film of the  
same name,  
winning the Oscar  
for Best Actress,  
but was perhaps  
best known as Mrs.  
Robinson in The

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**Graduate (1967).**

**Her extensive  
television work  
included numerous  
roles in movies and  
series, including  
Deep in My Heart  
(1999), for which  
she won an Emmy  
for Best  
Supporting  
Actress. A filmogra  
phy/videography  
and information**

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**about DVD**  
**availability are**  
**included.**

**The Philosophy of  
TV Noir**

**The Evolution of  
the American  
Western**

**The Westerns and  
War Films of John  
Ford**

**Murky Overhead  
North American  
Gaels**

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Essays On The  
**The Searchers**  
Filmmakers Life  
**Myth of the**  
**Western**

A series of in-  
depth  
examinations  
of the motion  
picture many  
consider to be  
Hollywood's  
finest western  
film.

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A mere 150  
Filmmakers Life  
years ago  
And Work  
Scottish

Gaelic was the  
third most  
widely spoken  
language in  
Canada, and  
Irish was  
spoken by  
hundreds of  
thousands of

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people in the  
United States.  
And Work

A new  
awareness of  
the large  
North American  
Gaelic  
diaspora, long  
overlooked by  
historians,  
folklorists,  
and literary

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scholars, has  
Filmmakers Life  
emerged in  
And Work  
recent

decades. North  
American  
Gaels,  
representing  
the first  
tandem  
exploration of  
these related  
migrant ethnic



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groups,  
Filmmakers Life  
examines the  
And Work  
myriad ways Ga  
elic-speaking  
immigrants  
from  
marginalized  
societies have  
negotiated  
cultural  
spaces for  
themselves in

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their new  
Filmmakers Life  
homeland. In  
And Work  
the macaronic  
verses of a  
Newfoundland  
fisherman, the  
pointed  
addresses of  
an Ontario  
essayist, the  
compositions  
of a Montana

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miner, and  
Filmmakers Life  
lively  
And Work

exchanges in  
newspapers  
from Cape  
Breton to  
Boston to New  
York, these  
groups  
proclaim their  
presence in  
vibrant

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traditional  
Filmmakers Life  
And Work  
modes fluently  
adapted to  
suit North  
American  
climes.  
Through  
careful  
investigations  
of this  
diasporic  
Gaelic

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narrative and  
Film-makers Life  
its context,  
And Work  
from the mid-  
eighteenth  
century to the  
twenty-first,  
the book  
treats such  
overarching  
themes as the  
sociolinguistics  
of minority

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languages,  
Filmmakers Life  
connection  
And Work

with one's  
former home,  
and the  
tension  
between the  
desire for  
modernity and  
the enduring  
influence of  
tradition.

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Staking a  
Filmmakers Life  
claim for  
And Work

Gaelic studies  
on this  
continent,  
North American  
Gaels shines  
new light on  
the ways Irish  
and Scottish  
Gaels have  
left an

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enduring mark  
Filmmakers Life  
through  
And Work  
speech, story,  
and song.

Murky Overhead  
is the story  
of an Irish  
immigrant  
family, the  
Folans,  
scratching out  
a living in



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Essays On The  
the coastal  
city of  
Portland,  
Maine - but

reflecting the  
larger  
struggles of  
immigrants  
everywhere.  
Step into  
their lives  
for one day.

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See what makes  
Filmmakers Life  
them laugh.  
And Work  
Feel what

makes them  
cry.

Reader's Guide  
Literature in  
English  
provides  
expert  
guidance to,  
and critical

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analysis of,  
Film-makers Life  
the vast  
And Work  
number of

books

available

within the

subject of

English

literature,

from Anglo-

Saxon times to

the current

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American,  
British and  
Commonwealth  
And Work

scene. It is  
designed to  
help students,  
teachers and  
librarians  
choose the  
most  
appropriate  
books for

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research and  
Filmmakers Life  
study.  
And Work

Liberty vs.

Authority in  
American Film  
and TV

The Shadow of  
John Ruskin

The 1950

Screen

Directors

Guild Meeting

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and the Impact  
Filmmakers Life  
of the  
Blacklist

Lest We  
Forget: The  
John Ford  
Stock Company  
Hollywood  
Divided  
The South and  
Film  
The Philosophy

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Essays On The  
of Michael  
Filmmakers Life  
Mann  
And Work

At the heart of this volume is the assertion that Sartrean existentialism, most prominent in the 1940s, particularly in France, is still relevant as a way of interpreting the

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world today. Film,  
by reflecting  
Film-makers Life  
And Work

philosophical  
concerns in the  
actions and choices  
of characters,  
continues and  
extends a tradition  
in which art  
exemplifies the  
understanding of  
existentialist  
philosophy. In a



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And Work

scholarly yet  
accessible style, the  
contributors exploit  
the rich interplay  
between Sartre's  
philosophy, plays  
and novels, and a  
number of  
contemporary films  
including No  
Country for Old  
Men, Lost in  
Translation and The

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Essays On The  
Truman Show, with  
Film-makers Life  
And Work  
including the  
Dardenne brothers,  
Michael Haneke,  
and Mike Leigh.  
This volume will be  
of interest to  
students who are  
coming to Sartre's  
work for the first  
time and to those  
who would like to

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And Work.  
read films within an  
existentialist  
perspective.

In American  
Westerns, the main  
characters are most  
often gunfighters,  
lawmen, ranchers  
and dancehall girls.  
Civil professionals  
such as doctors,  
engineers and  
journalists have

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been given far less representation, usually appearing as background characters in most films and fiction. In Westerns about the 1910 Mexican Revolution, however, civil professionals also feature prominently in the narrative,

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Essays On The  
often as members of  
the

Filmmakers Life  
And Work  
intelligentsia—an  
important force in  
Mexican politics.

This book compares  
the roles of civil  
professionals in  
most American  
Westerns to those in  
films on the 1910  
Mexican Revolution.  
Included are studies

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on the Santiago  
Toole novels by  
Richard Wheeler,  
Strange Lady in  
Town with Greer  
Garson and La  
sombra del Caudillo  
by Martín Luis  
Guzmán.

"There have been  
many biographies  
and film studies of  
John Ford and his

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motion pictures.  
Filmmakers Life  
And Work

There has never been a single volume devoted to the stock company of actors and actresses who worked for him, some continually, many intermittently, from his silent westerns of the 'teens to his final

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And Work

films of the 1960s.

This book spotlights  
112 members of  
Ford's fluid repertory  
company and  
includes a mini-  
chapter on each  
member of the  
troupe."--Back  
cover.

Will the South rise  
again--this time  
cinematically? The



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answer to this question is among the subjects considered in this collection of essays. Though the South has provided the setting for outstanding and controversial films such as *Gone With the Wind* and *The Birth of a Nation*,

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these did not foster  
a genre of imitative  
films, and there

never was a  
"Southern" as there  
was a "Western."

This may have  
changed, however,  
in 1969-70 with the  
appearance of a film  
that suggested a set  
of stereotypes  
particularly

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congenial to films  
with southern  
settings. In Easy  
Rider, the  
characters departed  
not for the West on  
horseback but for  
the South on  
motorcycles,  
carrying with them  
the seeds of their  
own destruction,  
and since then the

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only credible films  
about the West  
have been parodies.

Following Easy  
Rider, there have  
been several  
"gasoline operas,"  
and the South has  
been prominently  
featured in them.  
These attempts to  
create a Southern  
film genre and the

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fascinating question of how long it can be maintained is the focus of four of the essays in this collection. In addition, there are provocative reconsiderations of the Southern film classics *Gone With the Wind*, *The Birth of a Nation*, *Jezebel*,

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and The  
Filmmakers Life  
Southerner. Another  
And Work  
group of essays  
looks at the "vision"  
of the South  
projected in the  
works of three  
renowned  
auteurs--John Ford,  
Robert Altman, and  
Martin Ritt. Any  
discussions about  
the South and film

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would be incomplete without a consideration of the importance of female characters and the relation of film to the works of William Faulkner, and these are the subjects of two groups of essays. The final section of essays focuses on

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the problems of capturing on film the unique qualities of a region and on the perils and pleasures of the search for authenticity when shooting in regional locations. These essays, which introduce a vast subject, were included in the



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Essays On The  
Spring/Summer  
1981 issue of The  
Southern Quarterly:  
A Journal of the Arts  
in the South.

‘ Father of Us All ’  
Violence and  
Nihilism  
The Essential  
'Journal of Popular  
Film and Television'  
Collection  
A Bio-bibliography

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Essays On The  
Film Criticism and  
Digital Cultures  
Anne Bancroft

Speech, Story, and  
Song in the  
Diaspora

Between the 1890s and  
the 1930s, movie going  
became an established  
feature of everyday life  
across America.

Movies constituted an  
enormous visual data

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Essays On The  
Filmmakers Life  
And Work

bank and changed the way artist and public alike interpreted images. This book explores modern painting as a response to, and an appropriation of, the aesthetic possibilities pried open by cinema from its invention until the outbreak of World War II, when both the art world and the film

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industry changed substantially. Artists were watching movies, filmmakers studied fine arts; the membrane between media was porous, allowing for fluid exchange. Each chapter focuses on a suite of films and paintings, broken down into facets and then reassembled to

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elucidate the  
distinctive art-film  
nexus at successive  
historic moments.

The Western is  
arguably the most  
popular and longlived  
form in cinematic  
history, and the  
acknowledged master  
of that genre was John  
Ford. His Westerns,  
including The  
Searchers, Stagecoach,

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Essays On The  
and The Man Who  
Shot Liberty Valance,  
And Work  
have had an enormous  
influence on  
contemporary U.S.  
filmmakers, and on  
everything from Star  
Wars to Taxi Driver. In  
nine majors essays  
from some of the most  
prominent scholars of  
Hollywood film, John  
Ford Made Westerns:  
Filming The Legend in

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## Essays On The

The Sound Era  
westerns of John Ford

situates the sound era  
westerns of John Ford  
within contemporary  
critical contexts and  
regards them from  
fresh perspectives.

These range from  
examining Ford's  
relation to other art  
forms (most notably  
literature, painting  
and music) to  
exploring the

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Filmmakers Life  
And Work

development of the  
director's public  
reputation as a

director of Westerns.  
Articles also address  
the intricacies of  
Ford's shifting  
approach to  
storytelling and the  
subtle techniques  
whereby Ford's films  
guide spectator  
interpretation and  
emotional



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engagement. While giving attention to film style and structure, the volume also explores the ways in which these much loved films engage with notions of masculinity and gender roles, capitalism and community, as well as racial and sexual identity. Authors also examine how Ford's

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And Work

sound-era Westerns create a complex relationship to the genre's traditional project of "defining an American nation" and how they uphold up but also question popular culture depictions of history and nationhood, to offer a commentary that engages with both the past, the present

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Essays On The  
and the future. In  
addition to new  
scholarship, the

volume also offers a  
dossier section of out  
of the way magazine  
articles that illuminate  
the issues raised by  
essays, including the  
director's tribute to  
John Wayne as well as  
a moving posthumous  
appraisal of the  
director published by

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Essays On The  
the Director's Guild of  
Filmmakers Life  
America.

And Work  
This comprehensive  
study of the Western  
covers its history from  
the early silent era to  
recent spins on the  
genre in films such as  
No Country for Old  
Men, There Will Be  
Blood, True Grit, and  
Cowboys & Aliens.  
While providing fresh  
perspectives on

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Filmmakers Life  
And Work

landmarks such as Stagecoach, Red River, The Searchers, The Man Who Shot Liberty Valance, and The Wild Bunch, the authors also pay tribute to many under-appreciated Westerns. Ride, Boldly Ride explores major phases of the Western's development, including silent era

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And Work

oaters, A-production  
classics of the 1930s  
and early 1940s, and  
the more  
psychologically  
complex portrayals of  
the Westerner that  
emerged after World  
War II. The authors  
also examine various  
forms of genre-revival  
and genre-revisionism  
that have recurred  
over the past half-

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century, culminating especially in the masterworks of Clint Eastwood. They consider themes such as the inner life of the Western hero, the importance of the natural landscape, the roles played by women, the tension between myth and history, the depiction of the Native

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Filmmakers Life  
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American, and the  
juxtaposing of comedy  
and tragedy. Written

in clear, engaging  
prose, this is the only  
survey that  
encompasses the entire  
history of this long-  
lived and much-loved  
genre.

'[A] vivid, revelatory  
account of John Ford's  
1956 masterpiece.' -  
The New York Times



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Shakespeare and  
Contemporary  
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Clergymen and Others

Hollywood and the  
American Historical

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Film  
Reader's Guide to  
Literature in English  
The Western in the  
Global South

Critical Essays on the  
Genre Since 9/11

*This study re-locates  
the work of Henry  
James by revealing  
parallels between the  
aestheticism of John  
Ruskin and that of  
James. It explores a*

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Essays On The  
Filmmakers Life

*mix of well-known  
fictional texts  
alongside James's  
essays and tales,  
which are less  
frequently analysed,  
but which,  
nevertheless, offer  
important insights  
into James's attitude  
to his artistic method.  
Tracing James's early  
development in  
comparison with*

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*Ruskin's, this book also explores German Romantic thought and the idealism of Kant, Goethe and Hegel. While examining the German connections with James, this study is also alert to James's relations with Walter Pater and French realism, to which James became*

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*Essays On The  
Filmmakers Life*  
increasingly close in  
the mid-1880s.

*Rather than placing  
James within one  
single category, it  
demonstrates how  
James interfused  
Romanticism and  
realism in  
establishing his own  
form of aestheticism.  
Shedding light on  
James's period of  
apprenticeship, this*

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*book therefore articulates the Victorian concept of 'aestheticism' as used by James and Ruskin.*

*Known for restoring vitality and superior craftsmanship to the crime thriller, American filmmaker Michael Mann has long been regarded as a talented triple*

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*Essays On The threat capable of moving effortlessly between television and feature films as a writer, director, and executive producer. His unique visual sense and thematic approach are evident in the Emmy Award-winning The Jericho Mile (1979), the cult favorite The Keep (1983), the American*

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*Essays On The  
Filmmaker's Life  
And Work*

epic *The Last of the Mohicans* (1992), and the Academy Award-nominated *The Insider* (1999) as well as his most recent works—*Ali* (2001), *Miami Vice* (2006), and *Public Enemies* (2009). *The Philosophy of Michael Mann* provides an up-to-date and comprehensive



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*Essays On The  
Filmmakers Life  
And Work*

*account of the work  
of this highly  
accomplished  
filmmaker, exploring  
the director's  
recognizable visual  
style and the various  
on-screen and  
philosophical  
elements he has  
tested in his thirty-  
five-year career. The  
essays in this wide-  
ranging book will*

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*Essays On The  
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Film Work*

*appeal to fans of the  
revolutionary  
filmmaker and to  
philosophical scholars  
interested in the  
themes and conflicts  
that drive his movies.  
What is the nature of  
the relationship  
between the  
Hollywood Western  
and American frontier  
mythology? How  
have Western films*

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*helped develop cultural and historical perceptions, attitudes and beliefs towards the frontier? Is there still a place for the genre in light of revisionist histories of the American West? Myth of the Western re-invigorates the debate surrounding the relationship*

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between the Western  
and frontier*

*mythology, arguing  
for the importance of  
the genre's socio-  
cultural, historical  
and political*

*dimensions. Taking a  
number of critical-  
theoretical and  
philosophical*

*approaches, Matthew  
Carter applies them  
to prominent forms of*

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frontier

*historiography. He also considers the historiographic element of the Western by exploring the different ways in which the genre has responded to the issues raised by the frontier. Carter skilfully argues that the genre has - and continues to reveal -*

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the complexities and  
contradictions at the  
heart of US society.  
With its clear  
analyses of and  
intellectual  
challenges to the film  
scholarship that has  
developed around  
the Western over a  
65-year period, this  
book adds new depth  
to our understanding  
of specific film texts

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And Work*

*and of the genre as a whole - a welcome resource for students and scholars in both Film Studies and American Studies. Despite claims about the end of history and the death of cinema, visual media continue to contribute to our understanding of history and history-*

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And Work*

*making. In this book,  
Marcia Landy argues  
that rethinking  
history and memory  
must take into  
account shifting  
conceptions of visual  
and aural  
technologies. With  
the assistance of  
thinkers such as  
Gilles Deleuze and  
Félix Guattari,  
Cinema and Counter-*



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*History examines writings and films that challenge prevailing notions of history in order to explore the philosophic, aesthetic, and political stakes of activating the past. Marshaling evidence across European, African, and Asian cinema, Landy*

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*engages in a counter-historical project that calls into question the certainty of visual representations and unmoors notions of a history firmly anchored in truth.*

*Ride, Boldly Ride  
Journalism, Social  
Media and the  
Democratization of  
Opinion*

*Transcendence and*

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*Film*  
*The South Seas*  
*Hollywood's Old*  
*Master*

*Cinematic Encounters  
with the Real*

*The Making of an  
American Legend*

The first book  
devoted entirely to  
Robinson  
familiarizes readers  
with the major  
currents in her

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## Essays On The

thought from a  
diversity of perspectives—Romanticism,

ecocriticism,

medicine and

literature, religion

and literature,

theology, American

Studies, critical race

theory, and feminist

and gender

studies—that reflects

the amplitude and

fecundity of

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Robinson's art and  
Filmmakers Life  
thought.

The winner of four  
Academy Awards  
for directing, John  
Ford is considered  
by many to be  
America's greatest  
native-born director.  
Ford helmed some  
of the most  
memorable films in  
American cinema,  
including The

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And Work

Grapes of Wrath,  
How Green Was My  
Valley, and The  
Quiet Man, as well  
as such iconic  
westerns as  
Stagecoach, My  
Darling Clementine,  
She Wore a Yellow  
Ribbon, The  
Searchers, and The  
Man Who Shot  
Liberty Valance. In  
The John Ford

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Encyclopedia, Sue  
Matheson provides  
readers with

detailed information  
about the acclaimed  
director's films  
from the silent era to  
the 1960s. In more  
than 400 entries,  
this volume covers  
not only the films  
Ford directed and  
produced but also  
the studios for

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which he worked;  
his preferred  
shooting sites; his  
World War II  
documentaries; and  
the men and women  
with whom he  
collaborated,  
including actors,  
screenwriters,  
technicians, and  
stuntmen. Eleven  
newly discovered  
members of the



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John Ford Stock  
Company are also  
included.

Encompassing the entire range of the director's career—from his start in early cinema to his frequent work with national treasure John Wayne—this is a comprehensive overview of one of

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the most highly regarded filmmakers in history. The John Ford Encyclopedia will be of interest to professors, students, and the many fans of the director's work. In this book, ten experts in philosophy of film explore the importance of

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transcendence for  
cinema as an art  
form in the films of  
the great directors,  
David Cronenberg,  
Karl Theodor  
Dreyer, Federico  
Fellini, Werner  
Herzog, Stanley  
Kubrick, David  
Lynch, Terrence  
Malick, Yasujiro  
Ozu, and Martin  
Scorsese.

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devoted to the life  
and works of

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contemporary  
playwrights in early  
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John Ford Made  
Westerns

The Life and Work

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Early Film Criticism  
of Francois Truffaut  
A Sartrean  
Perspective  
Before turning  
to filmmaking,  
Francois  
Truffaut was a  
film critic  
writing for  
Cahiers du  
Cinema during  
the 1950s. The

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Early film  
Criticism of Life  
Francois

Truffaut makes  
available, for  
the first time  
in English,  
articles that  
originally  
appeared in  
French journals  
such as Cahiers  
du Cinema and  
Arts. Truffaut

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discusses films  
by such  
acknowledged  
masters as  
Hitchcock,  
Huston,  
Dymytryk, and  
Lang, but also  
examines the  
work of such  
lesser-known  
directors as  
Robert Wise, Don  
Weis, and Roger

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Vadim.  
Filmmakers Life  
ArtWork

For nearly two centuries, Americans have embraced the Western like no other artistic genre. Creators and consumers alike have utilized this story form in literature, painting, film,



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radio and  
television to  
explore

questions of  
national  
identity and  
purpose.

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rich and  
longstanding  
legacy of

scholarship on  
Westerns with a  
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exclusively to  
the genre. This  
collection  
examines and  
analyzes the  
evolution and  
significance of

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Western from its  
earliest

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rise, fall and  
durability of

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matters in its  
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Westerns,  
Revisionist  
Westerns and  
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international  
contributors  
offer original

critical  
perspectives on  
the intricate  
relationship  
between American  
culture and  
Western films  
and television  
series.

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places the genre  
squarely within  
the broader  
aesthetic, socio-  
historical,  
cultural and  
political  
dimensions of  
life in the  
United States as  
well as  
internationally,  
where the

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Western has been  
Filmmakers Life  
and reinvented  
many times. This  
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illustrates how  
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series have been  
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the present and  
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looking  
backwards at  
America's  
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to win four  
Academy Awards  
for Direction,  
and he was also  
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work as a  
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volume is a  
detailed  
filmography,  
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entries for 184  
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with which Ford  
was involved.

The entries  
provide plot  
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bibliography,  
which cites more  
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The opening  
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director, and as  
a cinematic  
influence and  
provides a  
background for  
the entries that

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comprise the  
bulk of the  
volume.

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sections include  
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list of Ford's  
unrealized  
projects; his  
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of film  
criticism in a  
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opinion can be

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by talking to  
leading  
practitioners in  
the UK and North  
America - such



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as Nick James,  
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criticism from

ancient times  
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debates in  
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are used to  
unravel  
questions, such  
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relationship  
between crisis

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and criticism?  
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the web change  
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industries have  
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act? And how  
engaged are  
practitioners  
with converged

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and creative  
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idealism,  
empirical  
findings here  
redress the  
balance and  
argue the case  
for evolution

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rather than  
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revolution  
taking place  
within film  
criticism.

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Essays on  
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Housekeeping,  
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Western American  
Literature  
Responsible  
for some of  
the greatest

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films of the  
Filmmakers Life  
20th  
And Work  
century—The  
Grapes of  
Wrath, How  
Green Was My  
Valley, and  
The Quiet Man  
among  
others—John  
Ford was best  
known for



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motion  
Filmmakers Life  
And Work  
pictures that  
defined the  
American West  
and the face  
of wartime  
military. A  
Hollywood  
celebrity,  
Ford lived his  
life against  
the background

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that Twentieth  
Filmmakers Life  
Century-Fox  
And Work  
fashioned for

him. As he  
did, the facts  
of his life  
merged  
with—and  
became  
inseparable  
from—his  
multifaceted

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Legend,  
Fostered by  
Hollywood's  
Studio Culture  
And His Own  
Imagination.

In The  
Westerns and  
War Films of  
John Ford Sue  
Matheson  
offers an

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engaging look  
at one of  
America's

greatest  
directors and  
the two genres  
of films that  
solidified his  
reputation.

Drawing on  
previously  
unreleased

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material, this  
Filmmaker's Life  
volume  
And Work  
explores the  
man, the  
filmmaker, the  
veteran, and  
the legend—and  
the ways in  
which all of  
those roles  
shaped Ford's  
view of

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America,  
Filmmakers Life  
And Work

national  
character, and  
his creative  
output. Among  
the films  
discussed here  
in depth are  
Ford's early  
productions,  
such as The  
Iron Horse and

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Drums along  
the Mohawk,  
his military  
films, such as  
Submarine  
Patrol, The  
Battle of  
Midway, and  
They Were  
Expendable,  
and his  
Westerns,

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including Fort  
Filmmakers Life  
Apache, She  
And Work  
Wore a Yellow  
Ribbon, The  
Searchers, and  
Cheyenne  
Autumn. Ford  
imbued many of  
his creations  
with a point  
of view that  
represented



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his ideals,  
Filmmakers Life  
and the films  
And Work  
discussed here  
illustrate  
their  
director's  
distinct  
vision of  
American life  
on the  
frontier and  
in service of

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the country.  
Filmmakers Life  
That  
And Work  
vision—Ford's  
idealization  
of the  
American Chara  
cter—would, in  
turn, shape  
the worldview  
of several  
generations.  
The Westerns

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Essays On The  
and War Films  
Filmmakers Life  
of John Ford  
And Work  
will appeal to  
critics and  
scholars, but  
also to any  
fan of this  
iconic  
filmmaker's  
work.

John Ford  
remains the

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most honored  
Filmmakers Life  
director in  
And Work  
Hollywood

history,  
having won six  
Academy Awards  
and four New  
York Film  
Critics  
Awards.  
Drawing upon  
extensive

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written and  
Filmmakers Life,  
oral history,  
And Work  
Ronald L.

David explores  
Ford's career  
from his  
silent  
classic, The  
Iron Horse,  
through the  
transition to  
sound, and

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Essays On The  
then into the  
Filmmakers Life  
And Work  
pioneer years  
of location

filming, the  
golden years  
of Hollywood,  
and the  
movement  
toward  
television.

During his  
career, Ford

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Film  
And Work

made such  
classics as  
Stagecoach,  
The Grapes of  
Wrath, How  
Green Was My  
Valley, and  
The  
Searchers—136  
pictures in  
all, 54 of  
them Westerns.

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Filmmakers Life  
And Work

The complexity  
of his  
personality  
comes alive  
here through  
the eyes of  
his  
colleagues,  
friends,  
relatives,  
film critics,  
and the actors



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he worked  
Filmmakers Life  
with,  
And Work

including John  
Wayne, Henry  
Fonda, Maureen  
O'Hara, and  
Katharine  
Hepburn.

Film noir  
reflects the  
fatalistic  
themes and

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visual style  
of hard-boiled  
novelists and  
many émigré  
filmmakers in  
1940s and  
1950s America,  
emphasizing  
crime,  
alienation,  
and moral  
ambiguity. In

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The Philosophy  
of TV Noir,  
Steven M.  
Sanders and  
Aeon J. Skoble  
argue that the  
legacy of film  
noir classics  
such as The  
Maltese  
Falcon, Kiss  
Me Deadly, and

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The Big Sleep  
is also found  
in episodic  
television  
from the  
mid-1950s to  
the present.  
In this first-  
of-its-kind  
collection,  
contributors  
from

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philosophy,  
Filmakers Life,  
film studies,  
And Work  
and literature  
raise  
fundamental  
questions  
about the  
human  
predicament,  
giving this  
unique volume  
its moral

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Filmmakers Life  
And Work  
resonance and  
demonstrating  
why television  
noir deserves  
our attention.

The  
introduction  
traces the  
development of  
TV noir and  
provides an  
overview and

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evaluation of  
the book's  
thirteen

essays, each  
of which  
discusses an  
exemplary TV  
noir series.  
Realism,  
relativism,  
and integrity  
are discussed

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And Work  
Dragnet, Naked  
City, The  
Fugitive, and  
Secret Agent.  
Existentialist  
themes of  
authenticity,  
nihilism, and  
the search for  
life's meaning  
are addressed



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Miami Vice,  
And Work

The Sopranos,  
Carnivale, and  
24. The  
methods of  
crime scene  
investigation  
in The X-Files  
and CSI are  
examined,  
followed by an

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exploration of  
autonomy,  
selfhood, and  
interpretation  
in The  
Prisoner, Twin  
Peaks, The X-  
Files, and  
Millennium.

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focus on the  
philosophical

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dimensions of  
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crime,  
And Work  
espionage, and  
science  
fiction  
series, The  
Philosophy of  
TV Noir draws  
out the full  
implications  
of film noir  
and

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establishes TV  
Filmmakers Life  
noir as an art  
And Work  
form in its  
own right.