

## The John Ford Collection

The John Ford collection of manuscripts at the Lilly Library offers a view of Ford's entire motion picture career, from the silent era to his last movie in 1966. The material in this collection was acquired from Ford's children and grandson after his death. It was used extensively, but not exhaustively, by Ford's grandson Dan Ford in writing his biography *Pappy: The Life of John Ford* and includes much of the research material accumulated by Dan Ford for his book. The collection covers the years from 1906 to 1976 and contains approximately seven thousand items, of which twenty-five hundred are correspondence.

John Ford was born Sean Aloysius Feeney in Portland, Maine, in 1895. He changed his name after joining his older brother Francis, who had taken the name of Ford, in Hollywood in 1913. He began his career as a prop man, stunt man, and actor, moving to directing in 1917 with a two-reeler entitled *The Tornado*. He spent the rest of his life directing films, through the transition from silents to sound, making over 130 in all and winning six Academy Awards.

From 1917 until 1930 Ford directed at least 66 films, a great many of which were westerns starring the cowboy actor Harry Carey. Early in his career Ford was most often associated with Universal Studio but by the early twenties he was under contract to the Fox Film Corporation (later the Twentieth Century-Fox Film Corporation) until after World War II. It was at Fox that he had his first major success, with *The Iron Horse* in 1924. This dramatization of the construction of the American transcontinental railroad starred George O'Brien. The film was shot on location in Nevada and was one of the biggest pictures made at Fox at the time. Ford's next success was with *Four Sons* in 1928. This story of a Bavarian mother who loses three of her four sons in World War I was chosen by Ford himself. One of the assistant prop men on that picture was a student from the University of Southern California, Marion Morrison, later to be known as John Wayne.

By 1930 Ford was an experienced and successful director, but he was chiefly known, as he still is, as a director of westerns. From 1930 until 1945 Ford directed fewer movies, about 35 including the World War II documentaries, but among these were some of his classics: *The Informer*, *Stagecoach*, *The Grapes of Wrath*, and *How Green*

*Was My Valley*. *Stagecoach* was the only western that Ford directed during this time.

After the filming of *How Green Was My Valley* in 1941, Ford went on active duty with the Naval Field Photographic Unit. Assigned to the Office of Strategic Services, Ford spent the war years doing documentary work in the Pacific, North Atlantic, Europe, and India. One of his documentaries, *The Battle of Midway* (1942), was filmed during the actual battle and earned Ford an Oscar. In 1945 Ford took a leave of absence from the Navy to film *They Were Expendable*, a story set against America's defeat in the Philippines. Ford used his salary from *They Were Expendable* to establish the Field Photo Home, a club for the veterans of the Field Photographic Unit.

After the war Ford was obligated to make one more picture for Twentieth Century-Fox. Then he and producer Merian C. Cooper formed their own company, Argosy Productions. From 1946 until his death Ford directed a total of 30 films. Seven of these 30 films were produced by Argosy, including Ford's famous "Cavalry trilogy." The Cavalry trilogy deserves a special note. It is probably for these films, singly or collectively, that most Americans best remember Ford. They were all based on short stories by James Warner Bellah published in *The Saturday Evening Post* and they all starred John Wayne. The three are *Fort Apache* (1948), based on "Massacre"; *She Wore a Yellow Ribbon* (1949), based on "War Party"; and *Rio Grande* (1950), based on "Mission with No Record." Ford's last movie was *7 Women* released in 1966.

The Ford collection of manuscripts in the Lilly Library contains a large number and variety of production materials for many of Ford's films, especially for those after 1930. These production materials are supplemented by the correspondence in the collection. There are about twenty-five hundred letters, telegrams, and memos covering the years 1906 to 1976. Although much of the correspondence concerns personal matters and Ford's naval interests, a substantial amount from writers, motion picture studio officials, and business associates contains relevant material about the making of various films. Since Darryl F. Zanuck took such an active role as producer, his correspondence is particularly rich in information. Other sources are letters from the writers James Warner Bellah, James Kevin McGuinness, and Dudley Nichols; from studio offi-

cials Joseph Breen, Winfield Sheehan, Sol Wurtzel, and Herbert Yates; and from his associates Jack Bolton, Merian Cooper, and Michael Morris, Baron Killanin.

During the process of writing John Ford's biography, Dan Ford interviewed a large number of Ford's friends, associates, and family members. Many of the tape recordings, transcripts of tapes, and summaries of interviews made by Dan Ford at that time are in the Ford collection and are especially valuable for research. More than 75 hours of tape recordings, including over 20 hours of discussions with Ford himself, not only provide extensive information about John Ford and his work but also constitute a notable oral history of Hollywood and filmmaking.

There are tapes of interviews with Mark Armistead, James Warner Bellah, Katherine Clifton Bryant, Harry Carey, Jr., Olive Carey, William Clothier, Joanne Dru, Philip Dunne, Allan Dwan, Henry Fonda, Barbara Ford, Mary Ford, Ben Goetz, Chuck Hayward, Katharine Hepburn, Frank Hotaling, Lefty Hough, Ben Johnson, Nunnally Johnson, Anna Lee, John Lee Mahin, Lee Marvin, George O'Brien, Robert Parrish, Wingate Smith, James Stewart, John Wayne, Albert C. Wedemeyer, and Terry Wilson. There are summaries of interviews with, but no tape recordings of, Elizabeth Allen, Bea Benjamin, Ken Curtis, Cecil de Prita, Josephine Feeney, Phil Ford, Winton C. Hoch, Ace Holmes, and Roddy McDowall.

Dan Ford spent approximately six hours interviewing Ford's long-time friend John Wayne. During these sessions Wayne discussed the progress of his career, his personal and professional relationship with Ford, many of the movies in which he starred, Ford's other friends and acquaintances, especially their mutual friend Ward Bond, and Ford's directorial techniques. His reminiscences are rich with anecdotes and personal opinions. Dan Ford included with the transcript of the interview a summary of his impressions of and reactions to Wayne.

Harry Carey, Jr., called Dobie by his friends, is the son of the cowboy star of the silent era. Dan Ford spent several hours with Carey who related stories of Ford's early years in Hollywood and the director's long friendship with Harry and Olive Carey. These stories are supplemented by the interviews with Olive Carey and Mary Ford, John Ford's wife. Dobie Carey also discussed Ford's directing and work techniques, especially in reference to the films



3 *Godfathers*, *Wagon Master*, *The Searchers*, *She Wore a Yellow Ribbon*, and *Mister Roberts*.

Katharine Hepburn visited John Ford during his final illness and Dan Ford was able to record some of her conversations with him. The topics covered in these tapes include Ford's boyhood in Maine, his working relationships with women, and the films *Mary of Scotland*, *The Last Hurrah*, *The Plough and the Stars*, *Mogambo*, and *Young Cassidy*. She also discussed with Ford his partnership with Merian C. Cooper and her relationship with Spencer Tracy.

The interview with George O'Brien, who starred in *The Iron Horse*, resulted in an absorbing account of the early years in Hollywood. He related anecdotes of his work as a stunt man, his first meeting with Ford and the making of *The Iron Horse* and other movies in which he appeared. Similarly, the interview with Allan Dwan, the director of more than four hundred motion pictures, added to the picture of Hollywood during the silent era. Dwan discussed his and Ford's work at Universal Studio and the careers of Ford's brother Francis and of Harry Carey.

Dan Ford interviewed several of the actors and actresses who had worked with Ford: Elizabeth Allen, who starred in *Donovan's Reef*; Ken Curtis, best known perhaps for his role as Festus in the television series *Gunsmoke* and who was also Ford's son-in-law for a time; Joanne Dru; Henry Fonda; Anna Lee, best remembered for *How Green Was My Valley*; Roddy McDowall; Lee Marvin; and James Stewart. All described Ford's method of directing and their experiences during the filming of the various movies in which they appeared.

On a two-hour tape, Henry Fonda discussed his friendship with Ford that began with the making of *Young Mr. Lincoln*. Fonda recounted incidents from the many movies he made with Ford. Anna Lee told of her association with Ford in the films *The Horse Soldiers*, *The Last Hurrah*, *Gideon of Scotland Yard*, and *7 Women*. She also spoke of how Ford assisted her when she was being blacklisted from acting both in motion pictures and television because of supposed Communist activities—a charge based on mistaken identity. Dan Ford summarized his talk with Roddy McDowall about his memories of the filming of *How Green Was My Valley*, the only film McDowall made with Ford.

Lee Marvin and James Stewart did not work with Ford until

the director's later years. Stewart's first film with Ford was the 1961 *Two Rode Together*. Both he and Marvin appeared in *The Man Who Shot Liberty Valance* the following year and Stewart had a cameo role in *Cheyenne Autumn*. Marvin also starred with John Wayne in *Donovan's Reef*. In their interviews, Marvin and Stewart tell of the making of these pictures and their impressions of Ford as a man and as a director.

Dan Ford interviewed other associates of his grandfather and members of the so-called "Ford Stock Company": stunt men Terry Wilson, Chuck Hayward, and Ben Johnson; directors of photography Winton Hoch and William Clothier; prop man Lefty Hough; film editor Robert Parrish; art director Fran Hotaling; assistant director Wingate Smith, who was also Ford's brother-in-law; and writers James Warner Bellah, Nunnally Johnson, John Lee Mahin, and Philip Dunne.

Wilson, Hayward, and Ben Johnson all began working for Ford as stunt men and in their interviews they described the techniques involved in doing stunts, Ford's attitude towards the stunt men, and incidents that occurred during the filming of different pictures. In 1950 Ford gave Johnson a leading role in *Wagon Master* which led to his being cast as a supporting actor in several other movies and eventually to his winning an Oscar for his role in *The Last Picture Show*. Included with the transcript of Johnson's interview is a draft of an article Dan Ford wrote after Johnson won the Oscar.

Hoch and Clothier worked on several of Ford's films, with Hoch winning Academy Awards for his photography of *She Wore a Yellow Ribbon* and *The Quiet Man*. The two related how it was to work with Ford and discussed Ford's use of color *vs.* black and white film. Clothier also provided information about his and Ford's activities with the Field Photographic Unit in World War II, Ford's friends Ward Bond and Victor McLaglen, and the death of the stunt man Fred Kennedy during *The Horse Soldiers*.

Robert Parrish began his Hollywood career as a child actor and appeared in films from the 1920s through the mid-1930s, including eight directed by Ford. He then worked as an assistant editor on *Mary of Scotland*, was sound editor on *Young Mr. Lincoln*, *Drums Along the Mohawk*, *The Grapes of Wrath*, *The Long Voyage Home*, and *Tobacco Road*, and was film editor for *The Battle of Midway* and *December 7th*. In the early 1950s he turned to directing. He told Dan

Ford of the relationship between Ford and producer Darryl F. Zanuck and described in detail the cutting and writing for *The Battle of Midway*.

More information on Hollywood's silent era was provided by Lefty Hough, who was able to provide more details on the making of *The Iron Horse*. He also discussed Will Rogers and some of the interrelationships of the Ford family, especially between Ford, his brother-in-law Wingate Smith, and his brothers Francis Ford and Edward O'Ferna. Frank Hotaling told of working on *The Sun Shines Bright*, *Rio Grande*, *The Horse Soldiers*, and *The Quiet Man*.

Two hours of taped interviews with Wingate Smith provided an account of Ford's work method, his poor health in later life, his relations with Zanuck, Ward Bond, Victor McLaglen, Will Rogers, and Edward O'Ferna. Smith also had anecdotes concerning many of Ford's films, including *Salute*, *Stagecoach*, *The Quiet Man*, *Mogambo*, and *7 Women*.

Ford enjoyed a special affinity with several screenwriters, often working with them very closely. James Warner Bellah, author of the short stories on which the Cavalry trilogy was based, talked with Dan Ford about the making of these three films and about the producer Merian Cooper and the writers "Spig" Wead and Laurence Stallings. Nunnally Johnson discussed Ford and Zanuck and the writing of *The Grapes of Wrath*, while John Lee Mahin spoke of *The Horse Soldiers* and *Mogambo*. Philip Dunne's interview touched on the topics of being a screenwriter, Hollywood politics, Darryl Zanuck, the writers Gene Markey and Dudley Nichols, and the writing of *How Green Was My Valley*.

The following is a chronological list of the Ford films represented in the collection with a brief indication of the type of production materials available for each. A complete guide to the collection may be obtained from the Manuscripts Department.

### **Cheyenne's Pal (1917)**

Starring Harry Carey.

Continuity and titles.

### **Bucking Broadway (1917)**

Starring Harry Carey.

Continuity, titles, list of locations.

**Wild Women (1918)**

Starring Harry Carey.

Continuity, titles, list of locations.

**The Scarlet Drop (1918)**

Starring Harry Carey.

Continuity, titles, list of locations.

**Three Mounted Men (1918)**

Starring Harry Carey.

Photograph.

**The Rustlers (1919)**

Continuity, titles, list of locations.

**The Outcasts of Poker Flat (1919)**

Five photographs.

**A Gun Fightin' Gentleman (1919)**

Story line.

**Marked Men (1919)**

Starring Harry Carey and J. Farrell MacDonald; later re-made by Ford as *3 Godfathers*.

Two photographs, continuity, titles, list of locations.

**The Prince of Avenue A (1920)**

Starring "Gentleman Jim" Corbett.

One photograph.

**Just Pals (1920)**

Titles.

**The Face on the Barroom Floor (1923)**

Based on the poem by Hugh Antoine D'Arcy.

Synopsis.



**North of Hudson Bay (1923)**

Starring Tom Mix.

Forty-five photographs.

**The Iron Horse (1924)**

Series of newsletters titled "Fox Folks Junior."

**Three Bad Men (1926)**

Starring George O'Brien and J. Farrell MacDonald.

Titles and publicity.

**Four Sons (1928)**

Title suggestions, miscellaneous comments by Fox official W. R. Sheehan, notes in Ford's hand, and six photographs.

**Strong Boy (1929)**

Starring Victor McLaglen.

Scenario.

**Up the River (1930)**

Starring Spencer Tracy and Humphrey Bogart.

Partial script, continuity, and cast list.

**Men without Women (1930)**

Scenario written by Dudley Nichols.

Notes in Ford's hand.

**Seas Beneath (1931)**

Scenario written by Dudley Nichols.

Script and three photographs.

**The Brat (1931)**

Starring Sally O'Neil.

Script and two photographs.



**Doctor Bull (1933)**

Starring Will Rogers.

One photograph.

**The Lost Patrol (1934)**

Starring Victor McLaglen and Boris Karloff.

Cast suggestions and summary of earnings.

**Judge Priest (1934)**

Starring Will Rogers.

Two screenplays.

**The Informer (1935)**

Starring Victor McLaglen; scenario written by Dudley Nichols; Ford won an Academy Award for this film.

Two scripts, one incomplete, seven photographs, summary of earnings, and accounting of earnings.

**Prisoner of Shark Island (1936)**

Cast list.

**Mary of Scotland (1936)**

Starring Katharine Hepburn.

Script.

**The Plough and the Stars (1936)**

Script and seven photographs.

**Wee Willie Winkie (1937)**

Starring Shirley Temple and Victor McLaglen.

Script.

**The Hurricane (1937)**

Starring Dorothy Lamour.

Script, eight photographs, and legal materials.

**Four Men and a Prayer (1938)**

Starring Loretta Young and David Niven.

Script and one photograph.

**Submarine Patrol (1938)**

Script and cast and staff lists.

**Stagecoach (1939)**

Starring John Wayne; Ford won the Best Director Award from the New York Film Critics for this film.

Script, cast and staff lists, budget estimates, and statements of accounting.

**Young Mr. Lincoln (1939)**

Starring Henry Fonda.

Three drafts of scripts.

**Drums Along the Mohawk (1939)**

Starring Henry Fonda and Claudette Colbert.

Script and cast and staff lists.

**The Grapes of Wrath (1940)**

Starring Henry Fonda and Jane Darwell; Ford and Darwell received Academy Awards for this film.

Staff and cast lists and three photographs.

**The Long Voyage Home (1940)**

Scenario written by Dudley Nichols from four one-act plays by Eugene O'Neill.

Script changes, foreword and epilogue, set list, crew list, musical score, and eight photographs.

**Tobacco Road (1941)**

Script, script changes, and 10 photographs.

**How Green Was My Valley (1941)**

Based on the novel by Richard Llewellyn; Ford won his third Academy Award for this film.

Script and 30 photographs.

**The Battle of Midway (1942)**

Ford won his fourth Oscar for this documentary.

Continuity and dialogue.

**They Were Expendable (1945)**

Starring Robert Montgomery and John Wayne.

Notes, PT boat maneuvers, and partial storyboard.

**My Darling Clementine (1946)**

Starring Henry Fonda.

Story conference, legal materials, and 12 photographs.

**The Fugitive (1947)**

Starring Henry Fonda and Dolores Del Rio; the first Argosy production.

Shooting schedule, cutting changes, credits, earnings, statement of production costs, and 132 photographs.

**Fort Apache (1948)**

Starring Henry Fonda, John Wayne, and Shirley Temple.

Script and script changes, printed story, notes, music lyrics, shooting schedule, wardrobe plot, staff and crew lists, continuity, budget, earnings, and 48 photographs.

**3 Godfathers (1948)**

Re-make of 1919 *Marked Men*; starring John Wayne, Pedro Armendariz, and Harry Carey, Jr.

Four scripts, notes, crew list, travel schedule, budget notes, publicity, legal materials, and 31 photographs.

**She Wore a Yellow Ribbon (1949)**

Starring John Wayne.



Printed story, three scripts, one tied with a yellow ribbon, script notes, background materials, staff and cast lists, music notes, credits, budget, film earnings, and nine photographs.

**When Willie Comes Marching Home (1950)**

Shooting schedule and list of re-takes and added scenes.

**Wagon Master (1950)**

Starring Ben Johnson and Ward Bond; Bond's television series *Wagon Train* was a result of this movie.

Story treatment, lyrics and music notes, shooting schedule, staff and cast lists, daily production reports, publicity, budget estimates, earnings, legal materials, and 55 photographs.

**Rio Grande (1950)**

Starring John Wayne and Maureen O'Hara.

Scripts, story, cast and crew lists, daily production report, background notes, shooting schedule, accounting statement and film earnings, and 59 photographs.

**This Is Korea! (1951)**

Documentary for the U.S. Navy.

Four scripts, cutting continuity, cameraman's dope sheets, notes, publicity, and sales report.

**What Price Glory? (1952)**

Starring James Cagney and Dan Dailey.

Story conference, cast list, daily production report, notes, memo concerning music, and 12 photographs.

**The Quiet Man (1952)**

Starring John Wayne and Maureen O'Hara; Ford won his last Academy Award for this film.

Script notes, legal files, dialogue, narration, background material, lyrics and music notes, continuity for the fight scene between Wayne and Victor McLaglen, credits, staff list, travel and shooting schedules, casting notes, accounting statements, and 75 photographs.

**The Sun Shines Bright (1953)**

Re-make of the 1934 *Judge Priest*.

Script, treatment, story notes, shooting schedule, script changes, cast list, budget estimate, legal documents, and 75 photographs.

**Mogambo (1953)**

Re-make of Victor Fleming's 1932 *Red Dust*; starring Clark Gable, Ava Gardner, and Grace Kelly.

Partial script, shooting schedule, 26 photographs, wardrobe plots, cast and crew lists, pre-filming survey, and information concerning inoculations.

**The Long Gray Line (1955)**

The story of Martin Maher and his life at West Point; starring Tyrone Power and Maureen O'Hara.

Script changes, background material, breakdown schedule, casting interviews list, statement of accounts, legal documents, and over 390 photographs.

**Mister Roberts (1955)**

Starring Henry Fonda, James Cagney, and Jack Lemmon; the long-standing friendship between Ford and Fonda ended at this time due to disagreements about how the film should be made.

Script and script changes, script notes, treatment, daily production reports, and 188 photographs.

**The Searchers (1956)**

Starring John Wayne and Jeffrey Hunter.

Two scripts, synopsis, background materials, story, production reports, legal documents, statements of accounting, and 37 photographs.

**The Wings of Eagles (1957)**

Based on the life of Ford's friend Frank "Spig" Wead; starring John Wayne and Maureen O'Hara.

Script, schedule, assistant director's reports, preview report, publicity, and 89 photographs.

**The Rising of the Moon (1957)**

Anthology consisting of a story and two plays about Ireland.

Script and film treatment for "The Rising of the Moon" segment only, suggested treatment of continuity, schedule, publicity, statements of accounting, legal materials, and 117 photographs.

**The Last Hurrah (1958)**

Starring Spencer Tracy.

Script and incomplete script, synopsis, script notes, cast list, budget, shooting schedule, assistant director's daily reports, statements of accounts, general ledger of accounts, invoices, two folders of legal materials, and 21 photographs.

**Gideon of Scotland Yard (1959)**

Based on John Creasey's *Gideon's Day*.

Cast and crew list, cost of production, statements of accounting, legal documents, and 152 photographs.

**Korea (1959)**

Documentary for the U.S. Department of Defense.

Two "action outlines," background materials, press release, and 22 photographs.

**The Horse Soldiers (1959)**

Starring John Wayne and William Holden; based on an actual Civil War incident.

Script, dialogue notes, background materials, crew lists, cast and credits, shooting schedule, budget, news releases, statements of accounting, legal materials, and over 100 photographs.

**Sergeant Rutledge (1960)**

Starring Woody Strode, Jeffrey Hunter, and Constance Towers.

Two scripts, staff and cast list, daily production reports, and legal materials.

**Two Rode Together (1961)**

Starring James Stewart and Richard Widmark.



Two scripts, revisions, synopsis, incomplete treatment, call to travel to location, budget, statement of accounting, audits, two folders of legal materials, and 265 photographs.

### **The Man Who Shot Liberty Valance (1962)**

Starring John Wayne, James Stewart, and Lee Marvin.

Two scripts, dialogue continuity, staff and crew list, estimated cost, shooting schedule, production budget, cast list, billing, preview report, foreign prospects reports, statements of accounting, legal documents, and 74 photographs.

### **How the West Was Won (1962)**

Directed by Ford, George Marshall, and Henry Hathaway.

Several partial scripts, cast and staff lists, schedule, and legal materials.

### **Donovan's Reef (1963)**

Starring John Wayne and Lee Marvin.

Script, script fragments, 20 photographs, background material, shooting schedule, production costs, statement of accounting, audits, publicity campaign materials, legal documents, and ledger of accounts.

### **Cheyenne Autumn (1964)**

Script and incomplete script, script and production notes, location information, shooting schedule, budget changes, daily production reports, statements of accounts, audits, two folders of legal materials, and 45 photographs.

### **Young Cassidy (1965)**

Ford became ill after only a few days of filming; Jack Cardiff took over the direction.

Main titles, script notes, shooting schedule, and some legal materials.

## **7 Women (1966)**

Starring Anne Bancroft who replaced Patricia Neal; Ford's last movie.

Two scripts, script changes, story, daily progress reports, cast list, schedule, staff list, music, production budget, petty cash records, synopsis, preview report, statement of accounts, legal materials, and 33 photographs.

R.C.G.