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

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The Essential 'Journal of Popular Film and Television' Collection

Planks of Reason

Ethical Aestheticism in the Early Works of Henry James

Reader's Guide to Literature in English

'Father of Us All'

John Alton

The Enigma of Arthur Griffith

Early Film Criticism of Francois Truffaut

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*John Ford In Focus*  
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## **MARCO MONTGOMERY**

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*The Essential 'Journal of Popular Film and Television' Collection* Berghahn Books  
Known for restoring vitality and superior craftsmanship to the crime thriller, American filmmaker Michael Mann has long been regarded as a talented triple 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 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 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 appeal to fans of the revolutionary filmmaker and to philosophical scholars interested in the themes and conflicts that drive his movies.

**Planks of Reason** BRILL

The original edition of *Planks of Reason* was the first academic critical anthology on horror. In retrospect, it appeared as a kind of homage to the "golden age" of the American horror film, as this genre played an increasing role in film culture and American life. The original material represented the history of the genre through the early 1980s and is a crucial

part of the book's value, then and now. The first edition helped legitimize academic writing on the horror genre by addressing breakthrough works of such directors as John Carpenter, Tobe Hooper, George Romero, David Cronenberg, and Wes Craven. This revised edition retains the spirit of the original, but also offers new takes on rediscovered classics and recent developments in the genre. In addition to reprinting 17 essays, including Robin Wood's "An Introduction to the American Horror Film," this revised edition features a new essay on the yuppie horror film by editor Barry Keith Grant, as well as an updated analysis of *The Texas Chainsaw Massacre* by co-editor Christopher Sharrett. Other new essays focus on William Castle's *The Tingler* and

Roger Corman's *Pit and the Pendulum*, and the recent wave of Japanese horror films. Contains more than 60 photos.

**Ethical Aestheticism in the Early Works of Henry James** Bloomsbury Publishing

With his signature bullwhip and fedora, the rousing sounds of his orchestral anthem, and his eventful explorations into the arcana of world religions, Indiana Jones--archeologist, adventurer, and ophidiophobe--has become one of the most recognizable heroes of the big screen. Since his debut in the 1981 film *Raiders of the Lost Ark*, Indiana Jones has gone on to anchor several sequels, and a fifth film is currently in development. At the same time, the character has spilled out into multiple multimedia manifestations and has

become a familiar icon within the collective cultural imagination. Despite the longevity and popularity of the Indiana Jones franchise, however, it has rarely been the focus of sustained criticism. In *Excavating Indiana Jones*, a collection of international scholars analyzes Indiana Jones tales from a variety of perspectives, examining the films' representation of history, cultural politics, and identity, and also tracing the adaptation of the franchise into comic books, video games, and theme park attractions.

*Reader's Guide to Literature in English*  
Greenwood Publishing Group

Devoted to his craft--sometimes to the detriment of his reputation--cinematographer John Alton (1901-1996) was sought after by such directors as

Vincente Minnelli, Richard Brooks and Anthony Mann but was disdained by others of comparable talent. An auteur in the truest sense, Alton established a landmark body of work described by Variety film critic Todd McCarthy as "The essence, and ultimate example, of film noir ... logically created by a cinematographer, not a director." This collection of new essays by filmmakers and film scholars explores the central role Alton's distinctive style of "painting with light" played in formulating the aesthetics of noir, as well as his contributions to other genres.

'Father of Us All' Univ. Press of Mississippi

Reader's Guide Literature in English provides expert guidance to, and critical analysis of, the vast number of books

available within the subject of English literature, from Anglo-Saxon times to the current American, British and Commonwealth scene. It is designed to help students, teachers and librarians choose the most appropriate books for research and study.

**John Alton** MIT Press

A mere 150 years ago Scottish Gaelic was the third most widely spoken language in Canada, and Irish was spoken by hundreds of thousands of people in the United States. A new awareness of the large North American Gaelic diaspora, long overlooked by historians, folklorists, and literary scholars, has emerged in recent decades. North American Gaels, representing the first tandem exploration of these related migrant

ethnic groups, examines the myriad ways Gaelic-speaking immigrants from marginalized societies have negotiated cultural spaces for themselves in their new homeland. In the macaronic verses of a Newfoundland fisherman, the pointed addresses of an Ontario essayist, the compositions of a Montana miner, and lively exchanges in newspapers from Cape Breton to Boston to New York, these groups proclaim their presence in vibrant traditional modes fluently adapted to suit North American climes. Through careful investigations of this diasporic Gaelic narrative and its context, from the mid-eighteenth century to the twenty-first, the book treats such overarching themes as the sociolinguistics of minority languages, connection with one's former home, and

the tension between the desire for modernity and the enduring influence of tradition. Staking a claim for Gaelic studies on this continent, *North American Gaels* shines new light on the ways Irish and Scottish Gaels have left an enduring mark through speech, story, and song.

*The Enigma of Arthur Griffith* Rowman & Littlefield Publishers

Popular culture often champions freedom as the 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 may look like 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 with their 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 *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 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 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 seeks to destroy the nuclear family, religious faith, local government, and other traditional bulwarks against the absolute state. [Early Film Criticism of Francois Truffaut](#) Univ. Press of Mississippi  
Despite claims about the end of history and the death of cinema, visual media continue to contribute to our understanding of history and history-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-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 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.

*Lest We Forget: The John Ford Stock Company* Indiana University Press  
In this book, ten experts in philosophy of film explore the importance of 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.

**A Sartrean Perspective** John Ford in Focus Essays on the Filmmaker's Life and Work

*Murky Overhead* is the story of an Irish immigrant family, the Folans, scratching out a living in the coastal city of Portland, Maine - but reflecting the larger struggles of immigrants everywhere. Step into their lives for one day. See what makes them laugh. Feel what makes them cry.

**A Bio-bibliography** Scarecrow Press  
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 world today. Film, by reflecting 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 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 Truman Show*, with film-makers 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 read films within an existentialist perspective.

**This Life, This World: New Essays on Marilynne Robinson's *Housekeeping*, *Gilead*, and *Home***

University Press of Kentucky

In American Westerns, the main characters are most often gunfighters, lawmen, ranchers and dancehall girls. Civil professionals such as doctors, engineers and journalists have 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, often as members of the 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 on the Santiago Toole novels by Richard Wheeler, *Strange Lady in Town* with Greer Garson and *La sombra del Caudillo* by Martín Luis Guzmán.

**The Shadow of John Ruskin** University of Texas Press

Almost a century 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.

Excavating Indiana Jones Routledge

This definitive interdisciplinary collection by leading scholars probes the theoretical and historical contexts of films made 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.

Journalism, Social Media and the Democratization of Opinion McFarland

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

[The Evolution of the American Western](#)

Lexington Books

Anne Bancroft (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 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 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 filmography/videography and information about DVD availability are included.

[Western American Literature](#) McGill-

### Queen's Press - MQUP

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

### The South and Film Merrion Press

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, radio and television to explore questions of national identity and purpose. Westerns: The Essential Collection comprises the Journal of Popular Film and Television's rich and longstanding legacy of scholarship on Westerns with a new

special issue devoted exclusively to the genre. This collection examines and analyzes the evolution and significance of the screen Western from its earliest beginnings to its current global reach and relevance in the 21st century.

*Westerns: The Essential Collection* addresses the rise, fall and durability of the genre, and examines its preoccupation with multicultural matters in its organizational structure.

Containing eighteen essays published between 1972 and 2011, this seminal work is divided into six sections covering Silent Westerns, Classic Westerns, Race and Westerns, Gender and Westerns, Revisionist Westerns and Westerns in Global Context. A wide range of international contributors offer original critical perspectives on the intricate

relationship between American culture and Western films and television series. *Westerns: The Essential Collection* 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 Western has been reinvigorated and reinvented many times. This groundbreaking anthology illustrates how Western films and television series have been used to define the present and discover the future by looking backwards at America's imagined past.

*Essays on the Cinematographer's Art and Craft* Cambridge Scholars Publishing Before turning to filmmaking, Francois Truffaut was a film critic writing for *Cahiers du Cinema* during the 1950s.

The Early film Criticism of 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 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 Vadim.

#### Film Criticism and Digital Cultures

McFarland

Between the 1890s and the 1930s, movie going became an established feature of everyday life across America. Movies constituted an enormous visual data 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 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 elucidate the distinctive art-film nexus at successive historic moments.

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