

# American Beauty

Underdogs, families in trouble, and men at war inspired John Ford to create movies of grandeur, grace, and, yes, beauty. Here he is capturing the inherent decency of people in films from his unparalleled body of work.



**THE GOOD GUYS:** (top) *Cheyenne Autumn* (1964) was Ford's last Western and the last film he shot in Monument Valley. He said it was an elegy for Native Americans and a chance to "show their point of view for a change." (opposite) Ford, with a visiting Tyrone Power (center) and Henry Fonda, won his second best director Oscar for *The Grapes of Wrath* (1940). "I bucked to do that picture and put everything I had into it."



PHOTOS: AMPAS



**LOOKING GOOD:** Richard Widmark (right) starred with James Stewart in *Two Rode Together* (1961). For a five-minute two-shot of the actors on a river bank, the crew had to wade waist-deep into the water and stay there all day until the shot was completed.



**IN THE TRENCHES:** The silent *The Iron Horse* (1924), about the building of the first transcontinental railroad, was the first major success for Ford (right). Two entire towns were constructed, and 5,000 extras, 1,300 buffalo, 2,000 horses, and 10,000 cattle were used.



**ROYALTY:** *Mary of Scotland* (1936), a rare romantic costume drama for Ford, about Mary Stuart's troubled reign, was the only film Katharine Hepburn made with him. She said his major gift as a director was to make action on the screen look like it just happened.



**MEN AT WORK:** Ford shooting a scene in a coal mine with Roddy McDowall in *How Green Was My Valley* (1941). He built an 80-acre replica of a Welsh mining town at the Fox Ranch in Malibu. DP Arthur C. Miller (right) said there was not a single dolly or boom shot in the entire film.



**RANGE ROVER:** John Wayne played a union soldier who leads a raid behind enemy lines to blow up the Confederate railroad in *The Horse Soldiers* (1959). It was Wayne's 12th collaboration with Ford. The film was shot on locations in Louisiana and Mississippi.



**BY THE BOOK:** Ford and Ava Gardner study the script from *Mogambo* (1953). Gardner said of Ford: "The meanest man on earth. Thoroughly evil. Adored him!" Although most of it was shot in the studio, the film took wildlife shots in Africa.



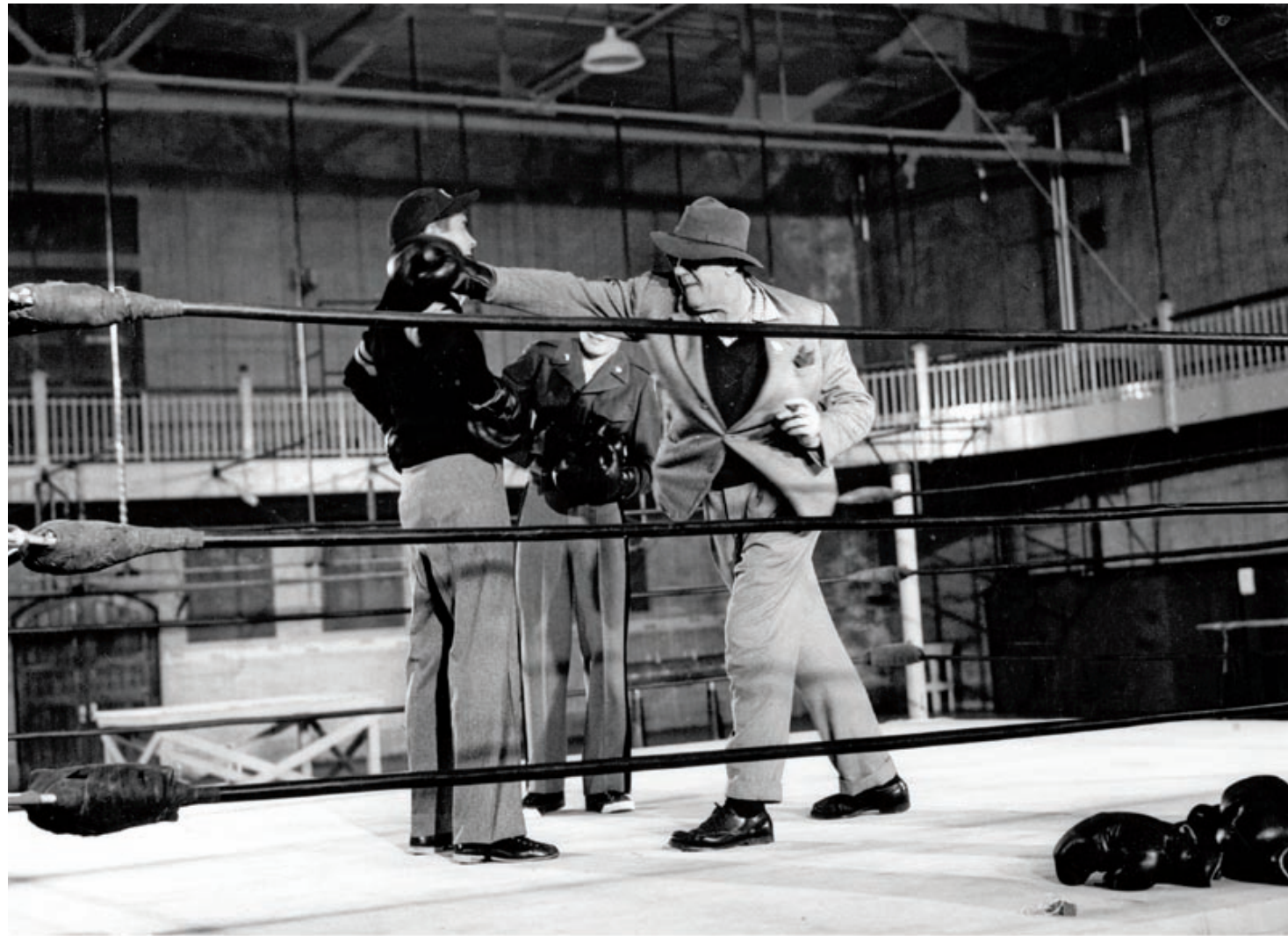
**CHINATOWN:** Anne Bancroft (right) starred in *7 Women* (1966), about a group of women besieged by bandits in Mongolia. Ford shot the first part with dull, washed-out colors and then unleashed a full range of color when the Mongols attack. It was his last film.



**TAKE THAT:** Ford stages a fight between James Stewart (left) and John Wayne in *The Man Who Shot Liberty Valance* (1962). In a cost-cutting measure, the film was shot in black and white on Paramount's backlot, a departure from Ford's color films of the period.

PHOTOS: (TOP) PHOTOFEST; (BOTTOM) EVERETT COLLECTION

PHOTOS: COURTESY, THE LILLY LIBRARY, INDIANA UNIVERSITY, BLOOMINGTON, INDIANA



**KNOCKOUT:** Ford shot *The Long Gray Line* (1955), with Tyrone Power (left), in CinemaScope, although he preferred a conventional-sized screen. "I like to see the people and if you shoot them in widescreen, you're left with a lot of real estate on either side."



**IRISH WHISKEY:** Ford filming Victor McLaglen from behind in *The Informer* (1935). He had been impressed by Murnau's *Sunrise* and brought a German Expressionist look to the picture. Shot in 17 days for \$243,000, it won four Oscars, including best director.

PHOTOS: (TOP) COLUMBIA/PHOTOFEST; (BOTTOM) AMPAS; (OPPOSITE) KOBAL COLLECTION

**COWBOYS AND INDIANS:** *Stagecoach* (1939) was Ford's first film with John Wayne and the first one he shot in Monument Valley. The director liked the remoteness of the location because it limited studio interference. The interior sets all had ceilings to create a claustrophobic feel compared to the wide open expanse of the Valley.

