The Ford, J. mss., 1906-1976, consist of the correspondence, papers, and memorabilia of motion picture director John Ford, 1895-1973. Ford was christened Sean Aloysius Feeney but changed his name after joining his older brother Francis, who had taken the name Ford, in Hollywood in 1913. John Ford began his motion picture career as an actor, stunt man, and prop man. In 1917 he became a director on the film *The Tornado* and directed over 130 films during his lifetime. Ford married Mary McBryde Smith in 1920 and they had two children: Patrick Roper born in 1921 and Barbara Nugent born in 1922.

Ford's first great success, *The Iron Horse* in 1924, came after directing about fifty other films, chiefly Westerns. From 1927 to 1939 Ford directed more than thirty films, only one of which was a Western. He won his first Academy Award during this period for *The Informer* (1935), a film about the 1922 Irish rebellion. His next Academy Awards were for *The Grapes of Wrath* (1940) and *How Green Was My Valley* (1941). Two documentaries that he directed during World War II, *The Battle of Midway* and *December 7th*, also received Oscars. His last Academy Award was for another of his Irish films *The Quiet Man* (1952).

An enthusiastic member of the Naval Reserve, Ford formed the Naval Field Photographic Reserve in early 1940. This unit was assigned to the Office of Strategic Services and Ford was ordered to report to Washington on September 11, 1941, just after completing *How Green Was My Valley*. He spent the war years doing documentary work in the Pacific, North Africa, Europe and India.

In February 1945 Ford took a leave of absence from the Navy to film *They Were Expendable*. He used his salary received from that picture to create the Field Photo Home, a club for the veterans of the Field Photographic Unit. He ended his naval duties on September 28, 1945.

The following March Ford and producer Merian C. Cooper formed Argosy Productions. This company produced eight pictures, seven of which were directed by Ford. Among these were three of Ford's most famous and commercially successful films—the trilogy of Cavalry stories: *Fort Apache, She Wore a Yellow Ribbon*, and *Rio Grande*. Ford continued making films throughout the 1950s and early 1960s. His last film was *7 Women* in 1966. Two documentaries about Ford and his work were made in 1971: *The American West of John Ford* and Peter Bogdanovich's *Directed by John Ford*. The former was co-produced by Ford's grandson Daniel Sargent Ford. A few months before his death Ford received the American Film Institute's First Annual Life Achievement Award. He died on August 31, 1973.

There are ca. 2500 items in the correspondence files, 1906-1976, which are arranged chronologically. Most of the material dates from the late 1930s through the 1960s. The correspondence is chiefly to or from Ford and concerns both his personal and his professional lives.

The scripts and production materials, 1915-1971, include items from the early silent movies, television programs, virtually all of Ford's films since 1940, and the documentary *The American West of John Ford*. Typical of the materials found in these files are scripts and script changes, cast and staff lists, production reports, shooting schedules, background materials, budgets, statements of accounting, publicity, etc.

The legal materials, 1917-1974, are divided into two categories. First are the general materials, filed chronologically, which include studio contracts, materials about the formation and operation of production companies, and non-film matters. Second are files relating to individual films, arranged chronologically by production date rather than by the date of the item.

The miscellaneous section contains materials concerning the Academy of Motion Picture Arts & Sciences; addresses; the Bel Air Association; the Field Photo Home; financial materials, both corporate and personal; membership cards and awards; Navy materials; passport information;
clippings and articles; sheet music; transcripts and summaries of interviews conducted by Dan Ford in preparation for his biography of John Ford, *Pappy: The Life of John Ford* (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1979); writings by other people; the Young Men's Temperance and Social Purity Association and Emerald Bay Yacht Club correspondence, 1936-1957; and an index to the collection prepared by Dan Ford and the notebook pages from which manuscripts were removed. The latter frequently contain notes by Dan Ford.

There are about 3,500 photographs and movie stills in the collection. Over forty-five of Ford's films are represented by photographs, including several silents. There are also stills from other people's movies; photographs of family members and friends; Ford's 1932 trip to Asia; military photographs; photos from World War II; portraits of John Ford and of other people; pictures of boats, the Field Photo Home and of Ward Bond's funeral at the Home; and other miscellaneous photographs.

Tape recordings in the collection are of interviews conducted by Dan Ford with John Ford, as well as family, friends, and associates of John Ford.


*ca. 7,000 items*

Additions to the collection, include:

Condolences and printed materials relating to John Ford, stills from Fort Apache and two video tapes of home movies. Academy Award statuettes for *The Grapes of Wrath* (1940) and *How Green Was My Valley* (1941), D.W. Griffith Award (1954). Two citations and hundreds of stereo transparencies* of or related to John Ford, *ca. 1940-1989* and two video tapes: "John Ford's America" and "Omnibus: John Ford."


*May not be used in present format.*
The Lilly Library holds other collections related to John Ford. The largest of these is the Killanin mss. containing 358 items. These are photocopies of materials relating mostly to Ford's *The Rising of the Moon* which was produced by Four Provinces Productions. The Film mss. contains stills and publicity poses for *Stagecoach* and posters for *The Long Gray Line, The Rising of the Moon, Sergeant Rutledge, Two Rode Together, Cheyenne Autumn* and *7 Women*. There is a separate collection pertaining to *Four Men and a Prayer*. In addition, the Lilly Library houses books pertaining to the life and work of John Ford.
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<td>Index to Film Titles</td>
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I. CORRESPONDENCE (Box 1, folder 1 - Box 3, folder 36)


(See also: Oversize 1)


II. SCRIPTS AND PRODUCTION MATERIALS  (Box 3, folder 37 - Box 8, folder 14)

Box 3
folder 37:  **Sunset Land**, 1915 [not directed by Ford]
Continuity and subtitles; synopsis, list of locations

folder 38:  **The Brain Specialist**, 1916 [not produced?]
Synopsis
The Doctor's Advice, 1916 [not produced?]
Synopsis
**Inspiration**, 1916 [not produced?]
Synopsis

folder 39:  #2442, 1917 [directed by Francis Ford]
Sets; notes concerning sets

folder 40:  **Cheyenne's Pal**, 1917
Continuity and subtitles

folder 41:  **Bucking Broadway**, 1917
Continuity and subtitles; list of locations

folders 42-43:  **Wild Women**, 1918
Continuity and subtitles (2); list of locations

folder 44:  **The Scarlet Drop**, 1918
Continuity and subtitles; list of locations
**The Untamed**, 1918
Printed story and synopsis

folder 45:  The Rustlers, 1919
Continuity and subtitles; list of locations

II. SCRIPTS AND PRODUCTION MATERIALS, cont.

Box 3
folder 46:   A Gun Fightin' Gentleman, 1919
            Story
folder 47:   Marked Men, 1919
            Continuity and subtitles; list of locations
            The Sheriff of Wasco, 1919
            Memo, with synopsis
folder 48:   Just Pals, 1920
            Subtitles
            The Man of God, 1921?
            Synopsis
folder 49:   The Face on the Barroom Floor, 1923
            Synopsis
folder 50:   The Iron Horse, 1924
            Location newsletters
folder 51:   3 Bad Men, 1926
            Titles; publicity
folder 52:   Four Sons, 1928
            Miscellaneous comments by W.R. Sheehan; title suggestions; notes in
            Ford's hand
folder 53:   Strong Boy, 1929
            Scenario
folder 54:   Up the River, 1930
            Script, pp. 48-60 only; continuity; cast list
            Men Without Women, 1930
            Notes in JF's hand
folder 55:   Seas Beneath, 1931
            Script
folder 56:   The Brat, 1931
            Script
folder 57:   The Lost Patrol, 1934
            Suggestions for cast; summary of earnings
            Judge Priest, 1934
            Screenplays (2)

Box 4
folders 1-2:  The Informer, 1935
            Script; partial script; summary of earnings; accounting of earnings
folder 3:    Prisoner of Shark Island, 1936
Cast list

Mary of Scotland, 1936

Script

II. SCRIPTS AND PRODUCTION MATERIALS, cont.

Box 4

folder 4: The Plough and the Stars, 1936
           Script

folder 5: Wee Willie Winkie, 1937
           Script

folder 6: The Hurricane, 1937
           Script

folder 7: Four Men and a Prayer, 1938
           Script

folder 8: Submarine Patrol, 1938
           Script; cast and staff lists

folders 9-10: Stagecoach, 1939
             Script; cast and staff lists; budget estimates; statements of accounting

folders 11-13: Young Mr. Lincoln, 1939
               Scripts (3)

folder 14: Drums Along the Mohawk, 1939
           Script; cast and staff lists

folder 15: The Grapes of Wrath, 1940
           Staff and cast lists

folders 16-17: The Long Voyage Home, 1940
               Script changes; foreword and epilogue; set list; crew list; musical score

folder 18: Tobacco Road, 1941
           Script; script changes

folder 19: How Green Was My Valley, 1941
           Script

folder 20: The Battle of Midway, 1942
           Dialogue; continuity

folder 21: Code of the Navy, ca. 1942 (presented by the U.S. Naval Radio and Signal School)
           Cast list; continuity

folder 22: They Were Expendable, 1945
           Notes and PT maneuvers
           See also: Oversize 2

folder 23: My Darling Clementine, 1946
           Story conference

folder 24: The Fugitive, 1947
           Shooting schedule; cutting changes; credits; earnings; statement of production costs

folders 25-26: The Family, 1947 [unrealized project]
II. SCRIPTS AND PRODUCTION MATERIALS, cont.

Box 5
folders 1-5: The Family, cont.
folder 6: Revenge, 1947 [unrealized project]
   Treatment
folder 7-9: Fort Apache, 1948
   Script (lacks 2 pp.); printed story "Massacre"; notes; music lyrics; script
   changes; shooting schedule; wardrobe plot; staff and crew lists; continuity;
   budget; earnings
folders 10-14: 3 Godfathers, 1948
   Scripts (4); notes; crew list; travel schedule; budget notes; publicity
folder 15: Mighty Joe Young, 1949 (directed by Ernest B. Schoedsack; co-produced
   by John Ford and Merian C. Cooper)
   Staff sheet; summary of earnings
folders 16-20: She Wore a Yellow Ribbon, 1949
   Scripts (3); printed stories (2); script notes; background materials; staff
   and cast list; music notes; credits; budget; film earnings
folder 21: Pinky, 1949 (directed by Elia Kazan)
   Script; staff list
folder 22: When Willie Comes Marching Home, 1950
   Shooting schedule; list of retakes and added scenes
folders 23-25: Wagon master, 1950
   Treatment; lyrics and music notes; shooting schedule; staff and cast lists;
   daily production reports; publicity; budget estimates; earnings
folders 26-28: Rio Grande, 1950
   Scripts; story; cast and crew lists; daily production report; background
   notes; shooting schedule; accounting statement; film earnings
folders 29-31: This is Korea, 1951
   Scripts (4); cutting continuity; cameraman's dope sheets; notes; publicity;
   sales report
   Script for play; filmscript story conference; cast list; itinerary for play;
   daily production report; JF notes; memo re: music; publicity for play
folders 34-35: The Quiet Man, 1952
   Script notes; dialogue; narration; background material; lyrics and music
   notes; continuity (for the fight scene); credits; staff list; travel and
   shooting schedules; casting notes; accounting statements

Box 6
folder 1: The Demi-Gods, 1952 [unrealized project]
   Screenplay suggestions
folders 2-4: The Sun Shines Bright, 1953
Treatment; script; story notes; shooting schedule; script changes; cast list; budget estimate

II. SCRIPTS AND PRODUCTION MATERIALS, cont.

Box 6
folders 5-7: Mogambo, 1953
Partial script; shooting schedules; wardrobe plots; cast and crew lists; pre-filming survey; inoculations information
folders 8-10: The Valiant Virginians, 1954 [unrealized project]
Story notes; story continuity; story line; continuity outlines (2); script
folders 11-12: The Long Gray Line, 1955
Script changes; background material; breakdown; schedule; casting interviews list; statement of accounting
folders 13-14: Mister Roberts, 1955
Script; script changes; treatment; script notes; daily production reports
folders 15-17: Jane Wyman Presents the Fireside Theatre. The Bamboo Cross, 1955
[television program]
Scripts (4)
folder 18: The Screen Directors' Playhouse. Rookie of the Year, 1955 [television program]
Cast list; production budget
folders 19-22: The Searchers, 1956
Scripts (2); synopsis; background material; story and production notes; cast list; credits; shooting schedule; daily production reports; statements of accounting
folders 23-24: The Wings of Eagles, 1957
Script; schedule; assistant director's reports; preview report; publicity
folders 25-26: The Rising of the Moon, 1957
Script (for The Rising of the Moon segment only); film treatment (for The Rising of the Moon segment only); suggested treatment of continuity; schedule; publicity; statements of accounting
folders 27-30: The Last Hurrah, 1958
Script; incomplete script (pp. 125-225 only); synopsis; script notes; cast list; budget; shooting schedule; assistant director's daily reports; statements of accounting; invoices; accounting reports.
See also: Bound volume 1
folder 31: Gideon of Scotland Yard, 1959
Cast and crew list; cost of production; statements of accounting
folders 32-33: Korea, 1959
Scripts (2 - "action outlines"); background material; press release
folders 34-35: The Horse Soldiers, 1959
Script; dialogue notes; background materials; crew lists; cast and credits; shooting schedule; budget; news releases; statements of accounting
Box 7
folder 1: **Cheyenne Massacre/Last Frontier**, 1959 [not produced?]
Screenplay by Ted Sherdeman; memo from Sherdeman to Sylvan Simon

II. SCRIPTS AND PRODUCTION MATERIALS, cont.

Box7
folder 2: **Taiwan - The Island Fortress**, 1959 [unrealized project]
Script; script breakdown
folder 3: **Wagon Train. The Colter Craven Story**, 1960 [television program]
Script; script breakdown
folders 4-5: **Sergeant Rutledge**, 1960
Scripts (2); staff and cast list; daily production reports
folder 6: **The Alamo**, 1960 [directed by John Wayne]
Script
folders 7-8: **[The Creighton Story]**, ca. 1960 [unrealized project?]
Scripts (2)
folders 9-11: **Two Rode Together**, 1961
Scripts (2); revisions; synopsis; treatment (incomplete); call to travel to location; budget; statement of accounting audits
Scripts (2); dialogue continuity; staff and crew list; estimated cost; shooting schedule; projection budget; cast list; billing; preview report; foreign prospects reports; statements of accounting
Scripts (2); adaptation
Scripts - segments 1-3, segment 3, segment 4, segment 5 (2); cast and staff lists; schedule
folder 20: **The Pigeon That Took Rome**, 1962 [directed by Melville Shavelson]
Story
folders 21-23: **Donovan's Reef**, 1963
Script; script fragments; background material; shooting schedule; projection costs; statement of accounting; audits; publicity campaign
See also: Bound volume 2
folders 24-26: **Cheyenne Autumn**, 1964
Script; incomplete script; script and production notes; location information; shooting schedule; budget changes; daily production reports; statements of accounts; audits

Box 8
folder 1: **Young Cassidy**, 1965
Main titles; script notes; shooting schedule
folders 2-5:  **7 Women**, 1966  
Scripts (2); script changes; story; daily progress reports; cast list;  
staff list; schedule; music work order; production budget; petty cash  
records; synopsis; preview report; statement of accounts  
*See also:* Oversize 3

II. SCRIPTS AND PRODUCTION MATERIALS, cont.

Box 8  
folder 6:  **Vietnam! Vietnam!** 1968  
Treatment  
folder 7:  **The Hellfighters**, 1969 [directed by Andrew V. McLaglen]  
Script  
folders 8-9:  **Chesty**, 1970 [television program]  
Scripts (2); shooting schedule  
folder 10:  **The American West of John Ford**, 1971 [directed by Denis Sanders;  
co-produced by Dan Ford]  
Schedule; budget; expense receipts  
folder 11:  **Alias Whispering White**, n.d.  
Story  
**April Morning**, n.d.  
Notes  
**Operation Seventy-Three**, n.d.  
Story  
Outline of project  
folder 13:  **Slowsure**, n.d.  
Treatment  
folder 14:  **Wits and the Woman. The Demon Dragon**, n.d.  
Scenario

III. LEGAL MATERIALS (Box 8, folders 15 - 34)  
These are divided into: 1) General legal materials, which include studio contracts,  
materials about the formation and operation of production companies, and non-film  
matters, arranged chronologically, 2) Individual films, arranged chronologically by  
production date, not by item date.

Box 8  
folders 15-18: General, 1917-1974  
folder 19:  The Hurricane; My Darling Clementine; 3 Godfathers; Wagon Master; Rio  
Grande, 1937-1950  
folder 20:  The Quiet Man, 1952  
folder 21:  The Sun Shines Bright; The Long Gray Line; Mister Roberts, 1953-1955  
folder 22:  The Searchers; The Rising of the Moon, 1956-1957
folders 23-24: The Last Hurrah, 1958
folders 25-26: Gideon of Scotland Yard, 1959
folder 28: Sergeant Rutledge, 1960
folders 29-30: Two Rode Together, 1961

III. LEGAL MATERIALS, cont.

Box 8
folder 31: The Man Who Shot Liberty Valance; How the West Was Won; Donovan's Reef, 1962-1963
folders 32-33: Cheyenne Autumn, 1964
folder 34: Young Cassidy; 7 Women; Chesty, 1965-1970

IV. MISCELLANEOUS (Boxes 9 - 15)

Box 9
folder 1: Academy of Motion Picture Arts and Sciences voting procedures, 1967-1968
folder 2: Addresses
folder 3: Bel Air Association
folders 4-32: Field Photo Home materials
Includes correspondence, minutes of meetings, financial statements and audits, addresses, newsletters, insurance policies, tax materials, etc.
folders 33-46: Financial materials
Includes tax forms, expense receipts and records, audits, etc., both corporate and personal
See also: Bound volumes 5-15

Box 10
folders 26-27: Membership cards and awards
See also: Oversize 5
folder 28: Motion Picture Academy Controllers Christmas Party, 1964
folders 29-30: Navy materials
Includes personnel materials, orders, equipment lists, etc.
folder 31: Office equipment
folder 32: Passport information
folders 33-39: Printed--Clippings
See also: Oversize 6

Box 11
folders 1-3: Printed--Clippings, cont.
folders 4-11: Printed--Articles
folder 12: Sheet music
folder 13:   Studio materials
   Rate book, telephone numbers
   See also: Oversize 8

folders 14-37:   Tape transcripts and summaries of interviews conducted by Dan Ford.
   Includes Elizabeth Allen, Mark Armistead, James Warner Bellah, Bea
   Benjamin, Katherine Clifton Bryant; Harry Carey, Jr., Olive Carey,

IV. MISCELLANEOUS, cont.

Box 10
folders 14-37, cont.:   William Clothier, Ken Curtis, Cecil de Prita, Joanne Dru, Philip Dunne,
   Allan Dwan, Josephine Feeney, Henry Fonda, John Ford, Mary Ford, Phil
   Ford, and Ben Goetz

Box 12
folders 1-19:   Tape transcripts, cont.
   Includes Chuck Hayward, Katharine Hepburn, Winton Hoch, Frank
   Hotaling, Ace Holmes, Lefty Hough, Ben Johnson, Nunnally Johnson,
   Anna Lee, John Lee Mahin, Roddy McDowall, Lee Marvin, George
   O'Brien, Robert Parrish, Wingate Smith, James Stewart, John Wayne,
   Albert Wedemeyer, Terry Wilson

folder 20:   Writings--by other people
   Simms, Jay. Either End of the Gun
   Welch, Patrick. The Gombeen Man; A play by Patrick Welch

folder 21:   YMPTASPA and Emerald Bay Yacht Club correspondence, 1936-1957

folders 22-32:   Index and notebook pages
   Index of collection prepared by Dan Ford; notebook pages from which
   manuscripts were removed

Boxes 13 - 15:   Index and notebook pages, cont.

V. PHOTOGRAPHS (Boxes 16 - 27)
   Boxes 16 - 24 contain photographs and stills from John Ford films and television
   programs, arranged by production date, followed by the number of stills.
   Boxes 25 - 27 contain stills from non-Ford films and personal photographs.

Box 16
folder 1:   Silents - Unidentified (34)
folder 2:   Three Mounted Men, 1918 (1)
folder 3:   Outcasts of Poker Flat, 1919 (5)
folder 4:   Marked Men, 1919 (2)
folder 5:   Prince of Avenue A, 1920 (1)
folder 6:   North of Hudson Bay, 1923 (44)
folder 7:   Four Sons, 1928 (6)
folder 8:   Seas Beneath, 1931 (3)
folder 9: The Brat, 1931 (2)
folder 10: Dr. Bull, 1932 (1)
folder 11: The Informer, 1935 (7)
folder 12: The Plough and the Stars, 1936 (8)
folder 13: The Hurricane, 1937 (8)
folder 14: Four Men and a Prayer, 1938 (1)

V. PHOTOGRAPHS, cont.

Box 16
folder 15: The Grapes of Wrath, 1940 (3)
folder 16: The Long Voyage Home, 1940 (8)
folder 17: Tobacco Road, 1941 (12)
folder 18: How Green Was My Valley, 1941 (30)
folder 19: My Darling Clementine, 1946 (12)

Box 17: The Fugitive, 1947 (131)

Box 18: Fort Apache, 1948 (160)

Box 18a
folders 1-2: 3 Godfathers, 1948 (31)
folder 3: She Wore a Yellow Ribbon, 1949 (15)
folders 4-6: Wagon Master, 1950 (55)

Box 19
folders 1-2: Rio Grande, 1950 (58)
folder 3: What Price Glory [film], 1952 (12)
folder 4: What Price Glory [stage], 1952 (12)
folders 5-7: The Quiet Man, 1952 (75)
folders 8-9: The Sun Shines Bright, 1953 (75)

Box 20
folder 1: Mogambo, 1953 (26)
folder 2-14: The Long Gray Line, 1955 (386)

Box 21
folder 1: Jane Wyman Presents the Fireside Theatre.
The Bamboo Cross, 1955 (1)
folders 2-5: Mister Roberts, 1955 (188)
folders 6-7: The Searchers, 1956 (37)

Box 22
folders 1-3: The Wings of Eagles, 1957 (89)
folders 4-5: The Rising of the Moon, 1957 (117)
folder 6: The Last Hurrah, 1958 (21)
folders 7-9: Gideon of Scotland Yard, 1959 (151)

Box 23
folder 1: Korea, 1959 (22)
folders 2-4: The Horse Soldiers, 1959 (101)
folders 5-9: Two Rode Together, 1961 (264)

V. PHOTOGRAPHS, cont.

Box 24
folder 1: The Man Who Shot Liberty Valance, 1962 (75)
folder 2: Donovan's Reef, 1963 (31)
folder 3: Cheyenne Autumn, 1964 (45)
folder 4: 7 Women, 1966 (34)
folders 5-7: Stills for unidentified movies (76)

Box 25
folder 1: Other peoples' movie stills
folders 2-10: Personal: Family and friends
See also: Oversize 9

Box 26
folder 1: Asian trip
folder 2: Military photos
folder 3: WWII
folders 4-5: Portraits--John Ford
See also: Oversize 10
folder 6: Portraits--Other people
See also: Oversize 11

Box 27
folder 1: Boats
See also: Oversize 12
folder 2: Field Photo Home
See also: Oversize 13
folder 3: Field Photo Home: Ward Bond funeral
folders 4-6: Miscellaneous
See also: Oversize 14, Bound volume 17

VI. OVERSIZE

1. Correspondence
   Mr. & Mrs. Edward Small to John and Mary Ford. n.d. (card)

2. Scripts and production materials
They Were Expendable--Story board, 11 items

3. Scripts and production materials
   7 Women--Accounts

VI. OVERSIZE, cont.

4. Miscellaneous
   Field Photo Home--Zoning map

5. Miscellaneous
   Membership cards and awards--American Legion citation

6. Miscellaneous
   Printed--Clippings

7. Miscellaneous
   Printed--Articles

8. Miscellaneous
   Studio materials--Telephone numbers

9. Photographs
   Family and friends

10. Photographs
    Portraits--John Ford

11. Photographs
    Portraits--Other people

12. Photographs
    Boats

13. Photographs
    Field Photo Home

14. Photographs
    Miscellaneous

VII. TAPES
    Audio tapes of interviews conducted by Dan Ford. Names of interviewees and some of the topics discussed are listed after the tape numbers.
Tapes 1-2: Mark Armistead

Tapes 3-4: James Warner Bellah (side 1 only of Tape 4)

Tapes 5-6: Katherine (Potter) Clifton Bryant

VII. TAPES, cont.

Tapes 7-11: Harry Carey (side 1 only of Tape 11)

Tapes 11-12: Olive (Golden) Carey (side 2 only of Tape 11)

Tape 13: William Clothier (side 1 only)

Tape 14: Joanne Dru

Tape 15: Philip Dunne

Tape 16: Allan Dwan

Tapes 17-18: Henry Fonda

Tapes 19: Barbara Nugent Ford
   side 1: Gossip, social
   side 2: Mr. Roberts

Tape 20: Barbara Nugent Ford (side 1 only)

Tape 20: John Ford
   side 2: Hurricane, Tobacco Road, Wee Willie Winkee

Tape 21: John Ford
   side 1: Portland, Early years
   side 2: Early years

Tape 22: John Ford
   side 1: How Green Was My Valley, Merian C. Cooper
   side 2: Stagecoach, Wanger

Tape 23: John Ford
   side 1: Stagecoach, She Wore a Yellow Ribbon
   side 2: Rio Bravo, The Searchers, Last Hurrah, Maureen O'Hara

Tape 24: John Ford
side 1: Harry Cohn, Mayer, Navy, Grotsky
side 2: Navy, Europe, Midway

Tape 25 John Ford
side 1: Westerns, She Wore a Yellow Ribbon
side 2: Westerns, Ft. Apache, She Wore a Yellow Ribbon

VII. TAPES, cont.

Tape 26 John Ford
side 1: Monument Valley, Men without Women, Nichols, Lost Patrol
side 2: Nichols, O'Neill, The Long Voyage Home

Tape 27 John Ford
side 1: Early years, John Wayne, Lincoln, 3 Bad Men, Quiet Man
side 2: Quiet Man, Yates, How Green Was My Valley, Grapes of Wrath, Young Mr. Lincoln, Zanuck

Tape 28 John Ford
side 1: Frank Nugent, Stagecoach, Ft. Apache
side 2: Ft. Apache

Tapes 29-30: John Ford
Iron Horse

Tape 31 John Ford
side 1: Directing, Goldwyn, acting
side 2: Acting

Tape 32 John Ford
side 1: Midway, Burma, Stillwell
side 2: They Were Expendable, My Darling Clementine

Tape 33 John Ford
side 1: Early years, Portland, Planned Parenthood, The Informer, directing debut
side 2: Q & A Early years

Tape 34 John Ford
side 1: Ward Bond, The Informer
side 2: The Informer, The Rising of the Moon, The Grapes of Wrath

Tape 35 John Ford (side 2 is blank)
Iron Horse

Tape 36 John Ford (side 2 is blank)
They Were Expendable

Tape 37  John Ford
side 1:  Ward Bond
side 2:  Ward Bond, Cheyenne Autumn

VII. TAPES, cont.

Tape 38  John Ford (side 2 is blank)
          Alamo, Horse Soldiers, Korea

Tape 39  John Ford
side 1:  John Wayne
side 2:  John Wayne, acting

Tape 40  side 1:  John Ford
          Mogambo, Gable, directors, They Were Expendable, Valentino
side 2:  Katharine Hepburn

Tape 41  Mary Ford
side 1:  side 1:  Tom Mix
side 2:  side 2:

Tape 42  Mary Ford
side 1:  Araner
side 2:  Araner, war years

Tape 43  Mary Ford
          War years

Tapes 44-45:  Mary Ford (side 2 of Tape 44 is blank)

Tape 46  Ben Goetz (side 1 only)

Tape 46  Philip Dunne (side 2 only)

Tapes 47-48:  Chuck Hayward (side 2 of Tape 48 is blank)

Tapes 49-51:  Katharine Hepburn

Tapes 52-53:  Frank Hotaling (side 2 of Tape 53 is blank)

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