John Ford's Stagecoach

Stagecoach is one of the classics of Hollywood cinema. Made in 1939, it revitalized the Western genre, served as a milestone of John Ford's career, and made John Wayne a star. This volume offers a rich overview of the film in essays by six leading film critics. Approaching Stagecoach from a variety of critical perspectives, they place the film within the contexts of authorship, genre, American history, and culture. Also examined are the film's commentary on race, class, gender, and democracy, as well as the film's artistry.

Barry Keith Grant is a professor of film and director of the Graduate Program in Popular Culture at Brock University. His books include The Film Studies Dictionary, Voyages of Discovery: The Cinema of Frederick Wiseman, and Film Genre Reader.
Each CAMBRIDGE FILM HANDBOOK is intended to focus on a single film from a variety of theoretical, critical, and contextual perspectives. This “prism” approach is designed to give students and general readers valuable background and insight into the cinematic, artistic, cultural, and sociopolitical importance of individual films by including essays by leading film scholars and critics. Furthermore, these handbooks by their very nature are meant to help the reader better grasp the nature of the critical and theoretical discourse on cinema as an art form, as a visual medium, and as a cultural product. Filmographies and select bibliographies are added to help the reader go further in his or her own exploration of the film under consideration.

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John Ford’s
Stagecoach

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J. P. Telotte’s “‘A Little Bit Savage’: *Stagecoach* and Racial Representation” is based on material previously published as “A Fate Worse Than Death: Racism, Transgression and Westerns” in *Journal of Popular Film and Television* 26: 3 (Fall 1998): 120–7. Used with permission of *Journal of Popular Film* and Heldref Publications.

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JOHN FORD’s STAGECOACH Bazin’s auteurist bias here is reasonable enough. In terms of Ford’s own career and the general workings of the industry in the late 1930s, Stagecoach was altogether exceptional in its stature as a. Stagecoach and Hollywood’s a-western romance 23. Ford orchestrated virtually every phase of its development and production, and his creative control proved crucial to the film’s distinctive quality and revitalization of the Western genre. Stagecoach is a 1939 American Western film directed by John Ford and starring Claire Trevor and John Wayne in his breakthrough role. The screenplay by Dudley Nichols is an adaptation of “The Stage to Lordsburg”, a 1937 short story by Ernest Haycox. The film follows a group of strangers riding on a stagecoach through dangerous Apache territory. Stagecoach was the first of many Westerns that Ford shot using Monument Valley, in the American Southwest on the Arizona-Utah border, as a location, many of Succinct opening credit sequence from John Ford’s seminal Stagecoach, 1939, starring John Wayne, Claire Trevor and Thomas Mitchell, produced by Walter Wanger, script by Dudley Nichols. Stagecoach (1939) added a new photo to the album Stills. 27 July 2009 Â·. Villain Luke Plummer (Tom Tyler) is the star of this tense un-verbal sequence as news of the Ringo Kid’s (John Wayne) arrival spreads through Lordsburg, in John Ford’s Stagecoach, 1939. Stagecoach (1939). 23 July 2009 Â·.