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Few models are as well known around the world as the Ford Focus. This compact model was introduced in 2000, replacing the previous Ford Escort. Available in hatchback and sedan body styles, the front-wheel drive Ford Focus seats five. 2012 to Present: Ford Focus The third-generation Ford Focus was introduced in 2012.

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This collection of essays offers a comprehensive examination of his life and career, revealing the frequent intersections between Ford's personal life and artistic vision. Part one provides an overview of Ford's importance in the early development of cinema.

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"This collection of essays offers a comprehensive examination of his life and career. Part one provides an overview of Ford's importance in the early development of cinema. Part two focuses on Ford's personal life. Part three explores theories that explain

"There have been many biographies and film studies of John Ford and his motion pictures. There has never been a single volume devoted to the stock company of actors and actresses who worked for him, some continually, many intermittently, from his silent westerns of the 'teens to his final films of the 1960s. This book spotlights 112 members of Ford's fluid repertory company and includes a mini-chapter on each member of the troupe."--Back cover.

This comprehensive study of the Western covers its history from the early silent era to recent spins on the genre in films such as *No Country for Old Men*, *There Will Be Blood*, *True Grit*, and *Cowboys & Aliens*. While providing fresh perspectives on landmarks such as *Stagecoach*, *Red River*, *The Searchers*, *The Man Who Shot Liberty Valance*, and *The Wild Bunch*, the authors also pay tribute to many under-appreciated Westerns. *Ride, Boldly Ride* explores major phases of the Western's development, including silent era oaters, A-production classics of the 1930s and early 1940s, and the more psychologically complex portrayals of the Westerner that emerged after World War II. The authors also examine various forms of genre-revival and genre-revisionism that have recurred over the past half-century, culminating especially in the masterworks of Clint Eastwood. They consider themes such as the inner life of the Western hero, the importance of the natural landscape, the roles played by women, the tension between myth and history, the depiction of the Native American, and the juxtaposing of comedy and tragedy. Written in clear, engaging prose, this is the only survey that encompasses the entire history of this long-lived and much-loved genre.

On October 22, 1950, the Screen Directors Guild (SDG) gathered for a meeting at the opulent Beverly Hills Hotel. Among the group's leaders were some of the most powerful men in Hollywood -- John Ford, Cecil B. DeMille, Joseph L. Mankiewicz, John Huston, Frank Capra, William Wyler, and Rouben Mamoulian -- and the issue on the table was nothing less than a vote to dismiss Mankiewicz as the guild's president after he opposed an anticommunist loyalty oath that could have expanded the blacklist. The dramatic events of that evening have become mythic, and the legend has overshadowed the more complex realities of this crucial moment in Hollywood history. In *Hollywood Divided*, Kevin Brianton explores the myths associated with the famous meeting and the real events that they often obscure. He analyzes the lead-up to that fateful summit, examining the pressure exerted by the House Un-American Activities Committee. Brianton reveals the internal politics of the SDG, its initial hostile response to the HUAC investigations, the conservative reprisal, and the influence of the oath on the guild and the film industry as a whole. *Hollywood Divided* also assesses the impact of the historical coverage of the meeting on the reputation of the three key players in the drama. Brianton's study is a provocative and revealing revisionist history of the SDG's 1950 meeting and its lasting repercussions on the film industry as well as the careers of those who participated. *Hollywood Divided* illuminates how both the press's and the public's penchant for the "exciting story" have perpetuated fabrications and inaccurate representations of a turning point for the film industry.

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 Western in the Global South* investigates the Western film genre's impact, migrations, and reconfigurations in the Global South. Contributors explore how cosmopolitan directors have engaged with, appropriated, and subverted the tropes and conventions of Hollywood and Italian Westerns, and how Global South Westerns and Post-Westerns in particular address the inequities brought about by postcolonial patriarchy, globalization and neoliberalism. The book offers a wide range of historical engagements with the genre, from African, Caribbean, South and Southeast Asian, Central and South American, and transnational directors. The contributors employ interdisciplinary cultural studies approaches to cinema, integrating aesthetic considerations with historical, political, and gender studies readings of the international appropriations and U.S. re-appropriations of the Western genre.

The winner of four Academy Awards for directing, John Ford is considered by many to be America's greatest native-born director. Ford helmed some of the most memorable films in American cinema, including *The Grapes of Wrath*, *How Green Was My Valley*, and *The Quiet Man*, as well as such iconic westerns as *Stagecoach*, *My Darling Clementine*, *She Wore a Yellow Ribbon*, *The Searchers*, and *The Man Who Shot Liberty Valance*. In *The John Ford Encyclopedia*, Sue Matheson provides readers with detailed information about the acclaimed director's films from the silent era to the 1960s. In more than 400 entries, this volume covers not only the films Ford directed and produced but also the studios for which he worked; his preferred shooting sites; his World War II documentaries; and the men and women with whom he collaborated, including actors, screenwriters, technicians, and stuntmen. Eleven newly discovered members of the John Ford Stock Company are also included. Encompassing the entire range of the director's career—from his start in early cinema to his frequent work with national treasure John Wayne—this is a comprehensive overview of one of the most highly regarded filmmakers in history. *The John Ford Encyclopedia* will be of interest to professors, students, and the many fans of the director's work.

Responsible for some of the greatest films of the 20th century—*The Grapes of Wrath*, *How Green Was My Valley*, and *The Quiet Man* among others—John Ford was best known for motion pictures that defined the American West and the face of wartime military. A Hollywood celebrity, Ford lived his life against the background that Twentieth Century-Fox fashioned for him. As he did, the facts of his life merged with—and became inseparable from—his multifaceted legend, fostered by Hollywood's studio culture and his own imagination. In *The Westerns and War Films of John Ford* Sue Matheson offers an engaging look at one of America's greatest directors and the two genres of films that solidified his reputation. Drawing on previously unreleased material, this volume explores the man, the filmmaker, the veteran, and the legend—and the ways in which all of those roles shaped Ford's view of America, national character, and his creative output. Among the films discussed here in depth are Ford's early productions, such as *The Iron Horse* and *Drums along the Mohawk*, his military films, such as *Submarine Patrol*, *The Battle of Midway*, and *They Were Expendable*, and his Westerns, including *Fort Apache*, *She Wore a Yellow Ribbon*, *The Searchers*, and *Cheyenne Autumn*. Ford imbued many of his creations with a point of view that represented his ideals, and the films discussed here illustrate their director's distinct vision of American life on the frontier and in service of the country. That vision—Ford's idealization of the American Character—would, in turn, shape the worldview of several generations. *The Westerns and War Films of John Ford* will appeal to critics and scholars, but also to any fan of this iconic filmmaker's work.

*The South Seas* is an innovative work of cultural history, tracing the ways in which the idea of “the South Seas” has been understood and transmitted through Western culture since the eighteenth century.

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.

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