

THE GRAPES OF WRATH

(20th Century Fox, 1940, 128 minutes)

DIRECTOR **John Ford**
SCRIPT **Nunnally Johnson**
based on **John Steinbeck's** novel
PRODUCER **Nunnally Johnson**
& **Darryl F. Zanuck**

MUSIC **Alfred Newman**
CINEMATOGRAPHY **Gregg Toland**
EDITOR **Robert L. Simpson**
ACCORDION **Danny Borzage**

Henry Fonda Tom Joad
Jane Darwell Ma Joad
John Carradine Reverend Jim Casey
Charley Grapewin Grampa Joad
Dorris Bowdon Rosasharn Joad Rivers
Russell Simpson Old Tom 'Pa' Joad
O.Z. Whitehead Al
John Qualen Muley Graves

Eddie Quillan Connie Rivers
Zeffie Tilbury Gramma
Frank Sully Noah
Frank Darien Uncle John
Darryl Hickman Winfield Joad
Shirley Mills Ruth Joad
Roger Imhof Thomas
Ward Bond Policeman

JOHN FORD (born John Martin Feeney, 1894-1973) directed 146 films, 54 of them westerns. He won four Academy Awards for Best Director (*), two for best documentary (#), five new York Film Critics Best Director awards (+), the Directors' Guild of America Life Achievement Award (1954), and the first American Film Institute Life Achievement Award (1973). Some of his films are: *The Informer**+ 1935, *The Prisoner of Shark Island* 1936, *Stagecoach* 1939+, *Drums Along the Mohawk* 1939, *The Long Voyage Home* +1940, *The Grapes of Wrath** + 1940, *Tobacco Road* 1941, *How Green Was My Valley*+ 1941,* *The Battle of Midway* # 1942 (which he also photographed), *December 7th* # 1943, *They Were Expendable* 1945, *My Darling Clementine* 1946, *Fort Apache* 1948, *She Wore a Yellow Ribbon* 1949, *Rio Grande* 1950, *What Price Glory* 1952, *The Quiet Man** 1952, *Mogambo* 1953, *Mister Roberts* 1955, *The Searchers* 1956, *The Rising of the Moon* 1957, *The Last Hurrah* 1958, *Sergeant Rutledge* 1960, *The Man Who Shot Liberty Valance* 1962, *Donovan's Reef* 1963, and *Cheyenne Autumn* 1964.

HENRY FONDA (1905-1982) received an Academy Award best actor nomination in 1941 for his portrayal of Tom Joad in *Grapes of Wrath*, but it would be 40 years before he got an Oscar. In 1981 the Academy gave him an Honorary Academy Award, the prize the Academy sometimes gives when it worries that a major actor is going to die without ever having gotten up on that stage. The citation read: "The consummate actor, in recognition of his brilliant accomplishments and enduring contribution to the art of motion pictures." They needn't have worried: he received the award for best actor the following year for his work in *On Golden Pond*. Some of his other films are *Jesse James* 1939, *Young Mr. Lincoln* 1939, *The Ox-Bow Incident* 1943, *My Darling Clementine* 1946, *Fort Apache* 1948, *Mister Roberts* 1955, *War and Peace* 1956, *12 Angry Men* 1957, *Warlock* 1959, *the Longest day* 1962, *Advise and Consent* 1962, *Fail-Safe* 1964, and *Cera una volta il West* 1969 and *Il mio nome è nessuno* 1973.

NUNNALLY JOHNSON (1897-1977) wrote more than 60 screenplays, among them *The Prisoner of Shark Island* 1936 (which he also produced), *Jesse James* 1939, *Tobacco Road* 1941, *Keys of the Kingdom* 1944, *The Gunfighter* 1950 (also produced), *The Man in the Gray Flannel Suit* 1956 (also directed), *Three Faces*

of *Eve* 1957 (also produced and directed), *The World of Henry Orient* 1967, and *The Dirty Dozen* 1967.

GREGG TOLAND (1904-1948) was one of Ford's favorite cinematographers. He was nominated for six Academy Awards: *Les Misérables* 1935, *Dead End* 1937, *Intermezzo* 1939, *Wuthering Heights* 1939 (he got the Oscar that time), *The Long Voyage Home* 1940, *The Grapes of Wrath* (1940), and *Citizen Kane* 1941. He was also cinematographer on Ford's Academy Award-winning *December 7th* 1943 and Howard Hughes's foray into Western low fashion, *The Outlaw* 1943.

The pounding of the rain decreased to a soothing swish on the roof. The gaunt man moved his lips. Ma knelt beside him and put her ear close. His lips moved again.

"Sure," Ma said. "You jus' be easy. He'll be awright. You jus' wait'll I get them wet clo'es off'n my girl."

Ma went back to the girl. "Now slip 'em off," she said. She held the comfort up to screen her from view. And when she was naked, Ma folded the comfort about her.

The boy was at her side again explaining, "I didn' know. He said he et, or he wasn' hungry. Las' night I went an' bust a winda an' stoled some bread. Made 'im chew 'er down. But he puked it all up, and then he was weaker. Got to have soup or milk. You folks got money to git milk?"

Ma said, "Hush. Don' worry. We'll figger somepin out."

Suddenly the boy cried, "He's dyin', I tell you! He's starvin' to death, I tell you."

"Hush," said Ma. She looked at Pa and Uncle John standing helplessly gazing at the sick man. She looked at Rose of Sharon huddled in the comfort. Ma's eyes passed Rose of Sharon's eyes, and then came back to them. And the two women looked deep into each other. The girl's breath came short and gasping.

She said "Yes."

Ma smiled. "I knowed you would. I knowed!" She looked down at her hands, tight-locked in her lap.

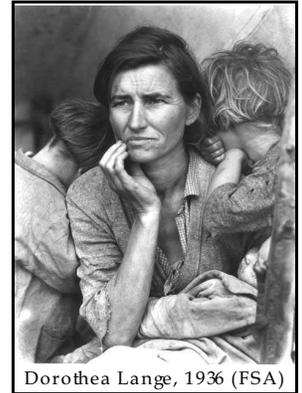
Rose of Sharon whispered, "Will-will you all-go out?" The rain whisked lightly on the roof.

Ma leaned forward and with her palm she brushed the tousled hair back from her daughter's forehead, and she kissed her on the forehead. Ma got up quickly. "Come on, you fellas," she called. "You come out in the tool shed."

Ruthie opened her mouth to speak. "Hush," Ma said. "Hush and git." She herded them through the door, drew the boy with her; and she closed the squeaking door.

For a minute Rose of Sharon sat still in the whispering barn. Then she hoisted her tired body up and drew the comfort about her. She moved slowly to the corner and stood looking down at the wasted face, into the wide, frightened eyes. Then slowly she lay down beside him. He shook his head slowly from side to side. Rose of Sharon loosened one side of the blanket and bared her breast. "You got to," she said. She squirmed closer and pulled his head close. "There!" she said. "There." Her hand moved behind his head and supported it. Her fingers moved gently in his hair. She looked up and across the barn, and her lips came together and smiled mysteriously.

John Steinbeck, *The Grapes of Wrath*



Dorothea Lange, 1936 (FSA)

The best book about Ford is Lindsay Anderson's *About John Ford* (London: Plexus, 1999)

A great *Grapes of Wrath* web site: www.ac.wvu.edu/~stephan/Steinbeck/grapes.html

A transcript of the film members.xoom.com/_XMCM/scriptszone/scripts/the_grapes_of_wrath.htm

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