The Buffalo Film Seminars  
2/23/2000  
Angelika 8 Theater

**THE GRAPEVES 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


**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 II 1969 and Il mio nome è

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

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’l 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’ kno w. 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 comer 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.
The best book about Ford is Lindsay Anderson’s *About John Ford* (London: Plexus, 1999)

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

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

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