EDITORIAL COMMENT.

After welcoming you to this, our first show of the season, we feel that we owe a word of explanation for the substitution of two Italian shorts for Epstein's Le Tempestaire. Whilst we intend to make every effort to avoid changing screening dates, we feel that in this instance we are justified. These two shorts are awaiting shipment back to Italy and had we failed to show them this evening we would have lost the opportunity of showing them at all. The Epstein film will, of course, be shown in the near future - it is at the moment on at The Curzon.

We would like to direct your attention to the exhibition of stills from Italian films. We should state now that it is designed neither as a comprehensive survey of contemporary Italian cinema, nor a potted history of its development. Nevertheless we hope you will find it entertaining and be glad to renew acquaintance with old favourites and learn something of new films which, unfortunately, may never reach the screen in this country.

With regard to next months films - we are only showing one section of "Atomic Physics". The complete version will be shown in the West End shortly and we could show it ourselves if members express the wish to see it.

This Club is also anticipating holding a 16 mm. evening at this Cinema, and showing Cocteau's surrealist classic Blood of a Poet with some excellent coloured short films only available on 16 mm.

Finally we wish you all, members and guests alike, a pleasant evening, and if you enjoy it will you help us justify our name by making our membership total 300? Personal recommendation counts for so much more than any advertising we may do.

W.K. EVERSON
Secretary.
PROGRAMME

TOBACCO ROAD - (U.S.A. 1941. Twentieth Century Fox).
Director: John Ford. Screenplay Nunnally Johnson.
(Full credits and cast are displayed at the door).

TOBACCO ROAD inevitably invites comparison with Ford's
GRAPE'S OF WRATH. The differences between the two films
are those also of the books on which they were based.
Steinbeck's story was a bitter protest against a great
social wrong, which Ford treated primarily as a document-
ary. Caldwell's plot however concerned the "poor whites"
of Georgia, reduced to poverty due to misfortune and
their own ignorance rather than by injustice. It was a
story pervaded by sex and immorality, and Ford, faced
with obvious censorship problems, rather than bring about
a weak compromise, chose to leave the sex aspect largely
to inference. He injected a surprisingly effective note
of frequently uproarious comedy, which was completely
absent in the original, and which he handled with a skill
which carefully avoided ridiculing the moonshiners around
whom the story revolves, or their simple dignity. In
spite of this comedy element, however, the film remains
primarily a study - and an intensely moving one - of the
tragedy of poverty and human depravity. Charles Grape-
win's performance stands as one of the finest the screen
has ever given us, and the film as a whole, though ad-
mittedly second best to the Steinbeck, ranks among
Ford's best works. Although TOBACCO ROAD was a great
commercial success in America (even at the moment playing
on a reissue programme with GRAPE'S OF WRATH) it has been
a total failure in this country. First arriving in
1941, it ran into exhibitor apathy and censorship
hostility, and although officially "released" here for
the first time in 1947 it has only gathered isolated
bookings at specialised halls.

W.K.E.

Shorts:

MOUSE IN MANHATTAN ....M.G.M. colour Cartoon (U.S.A. 1948)
BIANCHE PASCOLIE ....... (Italy 1948).
CARACCIO ...............
Next month's films:

17

November

Dr. Jack (Harold Lloyd)

A Yank Comes Back

Atomic Physics: Goemons:

Membership cards and guest tickets from:

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