Next program, Dec.13th: NOTE: In order not to lose the transitional Jessie Mathews film, we have put the French program - LA CRISE EST FINIE and MACAO, L'ENFER DU JEU - back to our first January program. Bulletin covering Spring of '77 will be mailed this week, confirming this change. Our program for next Monday now consists of GANGWAY (1937) with Jessie Mathews, Barry McKay, Nat Pendleton, Noel Madison and Alastair Sim; preceded by YOUR UNCLE DUDLEY (1935), an extremely likeable comedy-drama (written by Howard Lindsay and Dore Schary) with Edward Everett Horton, Lois Wilson, Rosina Lawrence & Alan Dinehart. The Theodore Huff Memorial Film Society

Two STONES WITH ONE BIRD (FBO, 1925) Ep.4 of the "Fighting Blood" series;
Directed by Malcolm St. Clair; Camera, Lee Garmes; Scenario by Beatrice Van from the H.O. Witwer stories in Colliers Magazine; 2 reels
With George O'Hara, Clara Horton, Kit Guard, Albert Cocks, N.C. Ryan, Arthur Rankin, Phil Salvador, Bob Perry, Dick Sutherland, William Courtright and Ray Johnson.

The "Fighting Blood" series was imitative of, and inferior to, Universal's "Leather Pushers" series with Reginald Denny, but nevertheless a pleasant little comedy-action-drama group. Clark Gable played in a couple of episodes - not tonight's, unfortunately. While nothing special - nor by any means one of the best episodes - it's an entertaining time-killer, and an interesting example of the earlier work of a major director and major cinematographer.

THE GANGSTERS AND THE GIRL (New York Motion Picture Co., Kay-Bee, 1914)
Directed by Scott Sidney; produced by Thomas Ince; scenario by Thomas Ince and Richard Spencer; 2 reels
With Charles Ray, Elizabeth Burbridge, Arthur L. Jarett, Margaret Thompson, Bob Kortman, Thomas Ince.

Although fairly standardised in plotting - perhaps less so than than now - this is a very fast-moving little gangster film, with Los Angeles' slum areas and roof-tops doubling very effectively for New York. Ince appeared to have more than a casual interest in this one, since he also gives himself a nice little bit part as one of the detectives. For the statistically-minded, the film was started on May 27, 1914, finished by June 6th, and edited, titled and shipped to New York on June 19. Elizabeth Burbridge, the leading lady, later became rather more successful as a scenarist, churning out "B" western scripts for Republic and Monogram in the thirties and forties.

BARBARA FRIETCHIE (Regal Pictures-P.D.C., 1924) Produced by Thomas Ince;
directed by Lambert Hillyer; Adapted by Hillyer and Christine Johnson from the (1900) play by Clyde Fitch; Camera, Henry Sharp; original play suggested by the John Greenleaf Whittier poem. 8 reels
With Florence Vidor (Barbara Frietchie); Edmund Lowe (Capt. Trumbull); Emmett King (Col. Frietchie); Joe Bennett (Jack Negly); Charles Delaney (Arthur Frietchie); Lewis Fitzroy (Col. Negly); Gertrude Short (Sue Royce); Mattie Peters (Mammy Lu); Jim Blackwell (Colored Man); Slim Hamilton (Fred Gelwex); Ernie Adams (his drunken cohort); George Billings (Abraham Lincoln);

We last played this film some 15 years ago, and before that in the early 50's. Our original notes, giving more background information and quoting the extremely favorable press notices, were much longer than these can be today, so a copy of them will be pinned up for your perusal. Suffice to say here that the film comes mid-way between "The Birth of a Nation" and "Gone With the Wind", and has echoes and foreshadowings of both. A beautiful print and superbly photographed, it's a handsome job, economical, but making the most of all its resources - including stock footage from earlier Ince films, and the building of the basic Southern town set around Ince's own studio - easily recognisable since it later became the EQ of, and trademark for, David Selznick Productions. Historically a bit suspect - Miss Frietchie was a nutty little old lady - it's a most enjoyable film, with Hillyer on-giner ground in the several good action scenes than in the rather protracted episodes that were the highlights of the play.

Wm. K. Everson