One or two clichés rear their expected head; the minister's wife-to-be quoting Ruth as a sign of her dedication was perhaps not so much of an old chestnut then, but it would be shortly thereafter -- even Maria Montez fell back on the same quote to express her devotion to Jon Hall in "Cobra Woman". But basically director Kupper keeps undue emotionalism under control, and concentrates on the problems of the near poverty-level existence that being a minister often entailed at the dawn of the century and for quite a few years thereafter. Only in the rather Capra-esque climax does the film falter; it's a powerful scene and not necessarily a dishonest one, but it smacks of contrivance in order to find a "big" ending. There's no such scene in the book, which is a poignant, under-played farewell between father and son. The movie's final scene certainly works, and will disappoint only those who remember how touching the last page of the book was. ——— William K. Everson

PROGRAM ENDS APPROX. 10:55.
No discussion period this evening; hold questions etc. until our January 4th program.

FILM SERIES 73: Spring '93. Please note (a) occasionally erratic dates, due to other uses of the auditorium, and (b) changes in the first two programs. The information here supersedes that published in the Bulletin, which went to press a long time ago, before two films suddenly proved to be unavailable. There is no space here for more than a quick listing of titles and key data; more details can be found in the New School Bulletin due out on Dec. 23rd.

3. Feb. 26. Silent, with Stuart O'Connell at the piano; WITHOUT HONOR (1917, dir: E. Mason Hopper) with Margaret Wilson; BROWN OF HARVARD (1926, dir: Jack Conway) with William Haines, Jack Pickford, Mary Brian, Francis X. Bushman Jr.
6. Apr. 2. BROKEN MELody (1938, dir: Ken G. Hall) Australian, with Lloyd Hughes YOU WILL REMEMBER (1940, dir: Jack Raymond) with Robert Morley, Elyn Williams.
10. May 14. SHORTS AS A TRAINING GROUND FOR MAJOR DIRECTORS: Dramas, comedies, thrillers etc. in one and two reels by Jacques Tourneur, Fred Zimmerman, George Stevens, Gustav Machaty, Cy Endfield, Harold Buchan and others; complete listing to be issued over previous weeks.
11. May 21. SILENT WESTERNS WITH STUART ODERMAN AT THE PIANO (Triple bill, but regular length program): RIDERS OF THE WAVE (1932, dir: Robert N. Bradbury) with Jack Borch; THE NIGHT HORSEMEN (1921, dir: Lynn Reynolds) with Tom Mix; and NO MAN'S LAW (1927, dir: Fred Jackman) with Rex the Wild Horse, Oliver Hardy as a rapist/murderer, and James Finlayson as the heroine's father -- both ostensibly straight parts, though apparently neither player was so informed! An Incredible Hal Roach western, well photographed by George Stevens.