IS MY FACE RED? (Bravo Radio, 1932) Directed by William Seiter; Associate Producer, Harry Joe Brown; Screenplay by Casey Robinson and Bartlett Conmee from a story by Ben Hartman and Allen Rivkin; Camera, Leo Tover; Music, Max Steiner; 7 reels
With Ricardo Cortez, Helen Twelvetrees, Jill Esmond, Robert Armstrong, Aline Judge, Zasu Pitts, Sidney Toler, Clarence Muse, Fletcher Norton.

The gentle and tasteful William Seiter seems an odd choice to direct this rough and brittle semi-satire, one of many of the period exposing, condemning or spoofing Walter Winchell. Quite a good film, it would unquestionably seem much better if we weren't somewhat ever-familiar with the subject via "Blessed Event" and "Okay America," two better and similar films from the same year. Nevertheless, it's both amusing and dramatic and even suspenseful since, in that pre-Code era before maximum "moral compensation," one never knew whether the hero was going to triumph or get himself killed off. "Is My Face Red?" could go either way, especially as Cortez is the least unsympathetic of the various Winchell composites, and we won't spoil the fun by tipping it off here. As always, the more unsympathetic the character, the more delectable the ladies that flock to him. Anyone who is pursuing the Misses Twelvetrees and Esmond is to be envied indeed!

ADVENTURE IN MANHATTAN (Columbia, 1936) Directed by Edward Ludwig; screenplay by Sidney Buchman from a story by Joseph Kranzgold; Camera, Henry Freulich; 7 reels.

Arthur and McCrea as stars, and Owen and Mitchell as featured players, are surprisingly important players (even for 1936) to find in a comparatively unambitious programmer like this — but such star rosters, plus briskness and brevity, are not infrequent bonus offerings of films like this from the mid-30's. With a touch of the "The Seven Keys to Baldpate" in its scripting, and some minor influences from Fritz Lang, this is a well-kneed comedy thriller that doesn't go overboard either in laughs or thrills, but supplies just enough of each, with some real surprises and off-beat characterizations to take up any slack. It's a smooth and enjoyable little film, and one that somehow stays in the mind and is not easily forgotten. (Its last NY theatrical showing was on 42nd Street in early 1951, and its TV exposure is not that frequent, but it's surprising just how many filmgoers do remember it, and fondly). The Canadian film magazine "Flashback" about two years ago tried to launch director Edward Ludwig as a new cult-situation figure. There were no takers for the theory, or the rationale expressed in the article, but he is quite an interesting director, and this is one of his better films.

W.K. Everson

We are listing below the Summer shows for the Society at this location. We will have an official mailing some time within the coming week, listing also the September programs (not yet finalized) and also the Fall schedule for the New School, which will be the "HORROR"/"LEATHER-MAIN-ENGLISH/"HIGH PRESSUR" (LeRoy - M. Powell, Evelyn Brent) THE DEVIL'S LOTTERY (Elisea Landi, Victor McGlamery)," HULA (Clara Bow, Oliva Brocc) BEAST OF THE CITY (Huston, Harlow) SOLDIER'S PLAYTHING (Curtis - Ben Lyon, Harry Langdon, Noah Beery, Fred Kohler), OLD ENGLISH (Arline) Me WU (Cheney), two Carol Reeds - A GIRL MUST LIVE AND THE GIRL IN THE NEWS, THE RAT (Hao Kersh, Novello) THE INFORMER (Hanson, de Putti) and one Huff repeat - SONATA OF SATIRE WITH THE MAGICIAN, MOCFIA with Bow, ONE MORE SPRING, THE MAN WHO DARED (Frosten Foster, Zita Johann) — and Clarence Brown's CIVIL WAR.

Upcoming Huff programs, here, Mondays, 7:00 p.m.
June 17: THEIR BAD MOMENT (Warner Baxter, Dorothy Mackaille, 1931) and ANOTHER DADDY (Warner Baxter, Marlon Durro, Frankie Darro, 1932).
June 24: THE WHITE TIGER (1923) an early Tod Browning melodrama with Priscilla Dean, Wallace Beery, Raymond Griffith, Matt Moore; plus an hour of hand-colored Staveitch fantasy Erich material; SOG OF THE NIGHTMARE and THE GIRL WHO WANTED TO BE A PRINCESS, both 1922.
July 8: (definitive) E.A. Dupont's ATLANTIC (1929) with John Stuart, Madeleine Carroll, Monty Banks; plus two British documentaries, IT BEGAN IN BRIGHTON (pre-1920 movies, interviews) and the BFC-TV 1926 survey of its tv accomplishments to date; July 22, a "Saturday Afternoon" bill, early and late thirties: THE SEA GOD (1929) with Richard Arlen and Fay Wray, and OLD BOYES OF THE RIVER (1939), first US showing of the very funny (and very risqué) spoof of the Edgar Wallace stories, with Will Hay, Graham Moffat, Moore Marriott.