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removed a great deal of the boring and extraneous material, but even so it runs well over two hours. Harry Baur as Valjean and as the peasant who is mistaken for Valjean, does a beautiful and sensitive bit of acting. You might argue that Charles Laughton's conception of Jarvet, the police-inspector menace of the story, is sounder than the interpretation given it by the French actor. I won't argue that point.

PETER ELLIS.

MUSIC

NOVEMBER will be an expensive month for record buyers, for there is almost a superfluity of valuable discs headed by the Schweitzer album of Bach organ preludes and fugues, the Budapest Quartet version of the Bartok string quartet in A minor, the Brahms waltzes and intermezzi played by Bachaus, and such minor items as Koussevitzky's new "Unfinished" of Schubert, the Brahms C-major trio by Hess, D'Aranyi, and Cassado, and a delightful Tansman *Suite Divertissement*.

Undoubtedly the most impressive of the releases is the American pressing of the Schweitzer Bach (Columbia album 270). In honor of the occasion Columbia has upped the price of the records and included a lucid exposition of the themes by Harvey Grace, the British critic—something which should serve as a model for other companies. The recording of the organ is exemplary, the playing only slightly pedantic, and the music overwhelming: the fantasia and fugue in G minor, prelude and fugue in F minor, toccata and fugue in D minor, the preludes and fugues in C and G major, and the "Little" fugue in G minor. Albert Schweitzer is perhaps the greatest living authority on Bach, which makes the purchase of this volume a necessity to anyone who still believes that the Stokowski arrangements have any relation to the original.

Tucked away in this month's lists is a bit of fluff: Tansman's *Suite Divertissement* for piano, violin, viola, 'cello, played by a Belgian group headed by the pianist Marcel Maas. The music itself is inconsequential, but the treatment could hardly be excelled. The less pretentious dance movements are naturally the most successful, and the players have just the right vitality. Tansman, incidentally, is one of the few composers who have been able to adapt themselves to the task of writing incidental music for the movies. Certainly this is more amusing than most of what has come out of Hollywood (Columbia album X-66).

The Brahms C-major trio is certainly not great music, but the playing of Myra Hess, Yelley D'Aranyi, and Gaspar Cassado makes it at least warm and ingratiating. There are not many virtues in Miss D'Aranyi's scratchy violin playing, but she is a good ensemble artist, able to conceal her tonal deficiencies before the microphone. Miss Hess, though slightly affected in the first movement, displays her usual round Matthey tone, and

Cassado is an extremely competent 'cellist (Columbia album 266).

I have not yet had a chance to study the new recordings of Verdi's great opera, *Falstaff*, made by the orchestra, chorus, and principals of Milan's La Scala. Temporarily, it is sufficient to say that the work is adequately recorded and occasionally well sung. There is, however, considerable surface noise on the disks (Columbia operatic album 16). The new Meyrowitz version of Berlioz's *Symphonie Fantastique* is not appreciably better than the old one of Weingartner. Recorded a few years ago by Pathé, this album won a French "grand prize," but France's recording standards are lamentably low (Columbia album 267).

The Budapest Quartet's interpretation of the Bartok A-minor quartet is in every way a masterpiece (Columbia, M-320). There is probably no chamber music organization that combines the qualities of integrity, rhythmic vitality, and tonal opulence to such a degree as does this foursome. The music is considerably less taxing to the untrained ear than much of Bartok's later work, and there are many moments of great power and beauty.

Instead of giving us the magnificent and practically unrecorded fifth symphony of Schubert (B-flat major), Koussevitzky sees fit to inflict still another version of the B-minor "Unfinished." The recording, echo and all, is superb, and the Boston Symphony has never been in better form on records. The excerpt from the ballet music of *Rosamunde* which makes up the last side is unexpectedly sluggish and heavy (Victor M-321).

Another excellent album from Victor is the collection of piano waltzes (opus 39) and intermezzi of Brahms, played by Wilhelm Bachaus. Perhaps the waltzes are a bit ponderous, but most of the playing is close to technical perfection, and the recording very good.

Decidedly not recommended are the two records of the Bach second Brandenburg concerto, sloppily played by a poor French orchestra under Cortot. The F trumpet is out of tune and forced, the conducting idiosyncrasies of M. Cortot hard to bear, and the records inferior both to the fine Columbia disks, supervised by Adolph Busch, and the adequate Brunswick-Polydors, conducted by Alois Melichar (Victor 11930-1). Thoroughly unexciting is Albert Spalding's interpretation of the hackneyed Tartini "Devil's Trill" sonata (Victor 14139).

HENRY JOHNSON.



The Radio

(Times given are Eastern Standard, but all programs listed are on coast-to-coast hookups. Readers are asked to report at once any anti-working-class bias expressed by these artists or their sponsors.)

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REGULAR FEATURES

Philharmonic-Symphony Orchestra, John Barbirolli
conducting. Sundays at 3 p.m., Columbia.

Beethoven Sonata Series. Alexander Semmler, pian-
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Seattle Symphony Orchestra, with Cameron conduct-
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Columbia Symphony Orchestra, Barlow conducting.
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Fred Astaire and Johnny Green's Orchestra. Tues-
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Rudy Vallée's Varieties. Thursdays at 8 p.m., N.B.C.
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Eddie Cantor and others. Sundays at 8:30 p.m.,
Columbia. Rebroadcast to West Coast, 11 p.m.

Burns and Allen. Wednesdays at 8:30 p.m., Colum-
bia.

Willie and Eugene Howard. Wednesdays at 8:30
p.m., N.B.C. blue.

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Raymond Gram Swing, commenting on international
affairs. Fridays at 9 p.m., Mutual.

The March of Time. Thursdays, 10:30 p.m., Co-
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The Screen

WORTH SEEING

Nightingale, the Soviet Union's first film in color.
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The Devil Is a Sissy. Some clever kids up to high
jinks.

The Gay Desperado. Mamoulian directs some en-
joyable if synthetic gayety.

Valiant Is the Word for Carrie. Gladys George in
a more-or-less credible and well-acted story of
a prostitute.

Millions of Us, a fine labor short. Watch for it in
your locality.

Nine Days a Queen. Nova Pilbeam and Cedric
Hardwicke in a film about Lady Jane Grey.

Dodsworth. A pretty fair film version of the Sinclair
Lewis novel.

The Theater

THUMBS UP

It Can't Happen Here. Sinclair Lewis's anti-fascist
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Gilbert & Sullivan (Martin Beck, N. Y.). The
Rupert D'Oyly Carte company in superlative
production of the Savoy operettas. *The Yeomen
of the Guard*, which will continue through Sat-
urday, Nov. 7, will be followed by a week's
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Ten Million Ghosts (St. James, N. Y.). A vigorous
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