

Cagney's next vehicle is to be a film written and directed by Rowland Brown with the wonderful title, *Angels with Dirty Faces*. I don't know what the story is about, but the Cagney-Brown combination is exciting. Brown, about whom very little is known, is as far as I'm concerned one of the finest directors working in Hollywood. His first film, *Quick Millions*, is the finest gangster film that has been made. He made next, for Darryl Zanuck, an extraordinary study of bail-bondsmen called *Blood Money*. Despite Zanuck's mutilation, the fresh and dynamic qualities of the film came through. Since then he hasn't been on good terms with the Hollywood producers, having walked out of several productions. Of course, I may be wrong, but if the Cagney-Brown partnership holds together, we can expect many exciting things.

PETER ELLIS.

## Phonograph Records: A Christmas Crop

THE land-office business in records at this season last year may not be matched in 1937, but it won't be the fault of the manufacturers: never have they turned out so many releases nor, on the whole, such interesting and significant material. In addition to the regular December issues and a Victor special list of repressed European H.M.V. recordings, now on sale, the January releases have been speeded up to appear around December 15. There are so many items in all that I shall cover the highlights only in a condensed list of recommendations (plus a few black sheep to avoid).

**Bach.** The best bets are the A-major piano concerto by Edwin Fischer (Victor set 368), thirteen chorale-preludes by Dr. Schweitzer (Columbia Bach Organ Society, Vol. II), and three flute sonatas by Barrère (Victor Set 406). The best-seller will be a new album of Stokowski transcriptions (Victor set 401), but those who prefer Bach straight to Bach in Hollywood grease-paint are given due warning. And avoid the Motet "Sing Ye to the Lord" (Victor 1845 and 14613) like poison. The best gifts albums are still the older issues of the complete Brandenburg concertos and *The Art of Fugue* (Columbia sets 249-50 and 206).

**Beethoven.** Good: first piano concerto by Gieseke (Columbia set 308); great: Opus 131, string quartet by the Busch foursome (Victor set 369). I don't care much for Schnabel's version of the "Hammerclavier" Sonata (Victor set 403). For the symphonies (no new releases) you can't go wrong with the Weingartner Columbia series, although Toscanini's high-voltage version of the seventh (Victor) is hard to resist.

**Bloch.** Gamut achieves a scoop with the first recording of the savage violin sonata played by Harold and Marion Kahn Berkley (set 3).

**Brahms.** Beecham's "Tragic" overture (Columbia set X85), but not the Kreisler violin concerto (Victor set 402) unless you're a more avid Kreislerian than I am. Bruno

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**Cambini.** The name is unfamiliar, but this  
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can find on disks.

**Moussorgsky.** Gamut again with nine great  
songs, including the "Sunless" cycle, Moshe  
Rudinow of Temple Emanu-El (set 4). In-  
cidentally, Decca is repressing (on dollar  
records) the Society Album of Vladimir  
Rosing's remarkable if over-dramatic interpre-  
tations of fourteen other songs.

**Mozart.** It's hard to go wrong here and  
hard to know when to stop. First choices,  
however, are the piano concerto, K. 450, by  
Elly Ney in Victor set 365 (which I much  
prefer to Schnabel's version of the K. 439  
concerto on Victor set 389); Kathleen Long's  
debut on Musicraft disks in the *Variations on  
a Theme by Gluck*, plus an odd minuet and  
gigue for good measure (105½); the K. 428  
string quartet by the Pro Arte group (Victor  
set 375); and of course the new and just  
about perfect version of *Eine kleine Nachtmusik*  
by Bruno Walter (Victor set 364). Decca is  
repressing the first volume of the Violin  
Sonata Society played by Krauss and  
Goldberg—a revelation in Mozartian perform-  
ances.

**Schubert.** The posthumous B-flat piano  
sonata played by Ernst Victor Wolff (Co-  
lumbia set 311).

**Shostakovich.** Two pieces for string octet  
conducted by Goberman, another unusual  
Timely Record Co. release (1300).

**Sibelius.** The Society Vol. 2 has just been  
added to the Victor repressings of the Sibelius  
series (set 394) and the inclusion of the superb  
seventh symphony by Koussevitsky makes it a  
"must" for every Sibelian, despite the awkward  
side-breaks and Kajanus's somewhat prosaic  
reading of the delightful—and unfamiliar—  
third symphony.

ROY GREGG.

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UP and around Radio City in New York  
the Dance International is creating a bit  
of dance history. More than fifteen thousand  
people at this writing, have taken that ride up  
the escalator dominated by Bouchard's picture  
of a suspended-in-the-air Tamiris to get tan-  
gled up in the most hectic exhibitions of paint-  
ings, sculpture, photographs, costumes, sets,  
etc., on the dance that your reviewer has ever  
seen. And these same thousands have sat in  
for its moving pictures, listened to its lectures;  
and I don't know how many have had the  
\$2.50 to sit in the Rainbow Room, sixty-five  
stories up in the air, to see the folk dancing  
and the demonstrations of dance techniques  
that have taken place three times a week for  
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