

worried by Japan rather than by Germany. He looks about for allies in the East rather than in the West. He sees as possible allies, Soviet Russia and the United States. So, both at the beginning and end of his book, he speculates about a possible line-up in a world war which has started on the Outer Mongolian-Manchukuoan border and comes to this conclusion: Japan, Germany, and Italy may face France, Great Britain, Soviet Russia, and the United States. This type of speculation indicates the lack of complete unity among the British ruling class. One faction, though probably by far the less influential, views Germany as an enemy rather than as an ally.

Mr. Tiltman's constructive efforts are hard to take seriously. He suggests that a new Pacific conference be called to keep the *status quo* there. The conference must not "sit in judgment upon Japan." Instead, "let the Japanese army be asked to outline the true extent of its aims in China" and "let Japan be invited to expound her solution for the ills of that vast republic." As for the first demand upon Japan, that was satisfied back in 1927 when the then Japanese premier, Baron Giichi Tanaka, handed his famous memorial to the emperor. The second requirement is even now being fulfilled. There should be little doubt of Japan's "solution" after the bombardment of Nanking.

THEODORE DRAPER.

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Recently Recommended Books

When China Unites: An Interpretive History of the Chinese Revolution, by Harry Gannes. Knopf. \$2.50.

... *And Spain Sings. Fifty Loyalist Ballads*. Edited by M. J. Bernadete and Rolfe Humphries. Vanguard. \$1.

40,000 Against the Arctic, by H. P. Smolka. Morrow. \$3.50.

Men Who Lead Labor, by Bruce Minton and John Stuart. Modern Age Books. 35c. Book Union selection.

White Mule, by William Carlos Williams. New Directions. \$2.50.

Europe in Arms, by Liddell Hart. Random House. \$2.50.

American Stuff, An Anthology of Prose and Verse, by Members of the Federal Writers' Project, with Sixteen Prints by the Federal Arts Project. Viking. \$2.

Spy Overhead: The Story of Industrial Espionage, by Clinch Calkins. Harcourt, Brace. \$2.50.

One Life, One Kopeck, by Walter Duranty. Simon & Schuster. \$2.50.

The Guggenheims, by Harvey O'Connor. Covici-Friede. \$3.

The Life and Death of a Spanish Town, by Elliot Paul. Random. \$2.50.

Shadow on the Land, by Thomas Parran. Reynal & Hitchcock. \$2.50.

Ten Million Americans Have It, by S. William Becker, M.D. Lippincott. \$1.35.

Moscow, 1937: My Visit Described for My Friends, by Lion Feuchtwanger. Viking. \$2. Book Union choice.

The Profits of War, by Richard Lewinsohn. Dutton. \$3.

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Former Chinese Red Army Wins In First Battle

Huge Store of Munitions Taken As Chu-teh Leads Men to Victory at Great Wall

NANKING, Sept. 24 (UP).—Gen. Chu Teh's Eighth Route Army, the former Chinese Red Army, has won a major victory over a Japanese column in Northern Shansi Province, dispatches from North China said tonight.

It was the first big battle in which the veteran former Red Army, which was incorporated into the Central Government forces this month following the all-China front agreement between the Communists and the Nationalist Government, engaged with Japanese forces.

Mr. Jaffe's Article Covers:

1. Interviews with the Communist leaders, including Mao Tse-tung, recently appointed governor of the former Soviet region, and Chu Teh, famed Communist military leader.
2. Interviews with important Chinese government leaders, including Foreign Minister Wang Chung-hui and Mme. Sun Yat-sen.
3. Eye-witness investigation of conditions in the former Soviet region.

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CHINA'S COMMUNISTS TOLD ME

By Philip J. Jaffe

WITH FIVE PAGES OF PHOTOGRAPHS
TAKEN BY THE AUTHOR

THIS ARTICLE, documented by five pages of photographs, is the latest and most authentic source of information on what is happening in the regions under Communist leadership. Don't miss it if you want to know what is really happening behind the headlines in your daily newspaper.

Philip J. Jaffe, managing editor of the magazine *Amerasia*, visited the former Soviet regions (now called Special Administrative District) late in June. His party, which included T. A. Bisson of the Foreign Policy Association, and Owen Lattimore, editor of *Pacific Affairs*, was the last to come out of the former Soviet region. His four-month tour in the Far East included Manchuria, Korea, Japan, and North China.

Mr. Jaffe returned with over 600 photographs of all that he saw, a selection of which will be published with his article. In Yen-an, he obtained the first authentic map of the former Soviet region, a reproduction of which will accompany his article. He spent four full days with the Communist leaders and out of these conversations came the material for his article.

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THE ONE MAGAZINE YOU MUST READ REGULARLY

SIGHTS AND SOUNDS

James Cagney and Deanna Durbin in two good musical films—Phonograph records and Broadway comedies

FOR Cagney fans and for those who have never seen him as a Broadway hooper, his first musical film, *Something to Sing About* (Grand National) will be a distinct pleasure. While it is a very entertaining film, it is regrettable that lack of imagination and a great deal of shyness has prevented this from becoming a fine polemic against Hollywood methods.

Even as it is I prefer it to most of *A Star Is Born*. The lack of *decor* and Cagney's acting gives the early part of the film (the building of the star) a great deal of validity. Cagney plays the part of a well-known New York orchestra leader who is lured to Hollywood. We follow him through the various stages of his grooming as Robert Taylor's dangerous rival. Cagney doesn't take any of this too seriously and when he finds that his career is interfering with his love life, he leaves Hollywood for married life and the band.

The casting, too, is unfortunate. No one in the cast can keep pace with Cagney's dynamic personality. It is he who shoulders the entire burden for whatever satiric and entertaining qualities the film has. That is what makes the film worth seeing.

Another musical film that will have a very wide appeal is Universal's *100 Men and a Girl*, which stars that delightful and excellent little singer Deanna Durbin and succeeds in being wholesome and enjoyable entertainment.

It is a musical film in which popular classical music (part of Tchaikovsky's Fifth Symphony, the *Hungarian Rhapsody*, *La Traviata*, *Zampa*, and even Mozart's *Alleluja*) features over popular ballads, and in which Leopold Stokowski is featured as a famous conductor rather than the diabolical monster of last year's *Big Broadcast*. The story is a fairy tale that can't be considered objectionable. Deanna Durbin is cast as the daughter of an unemployed trombone player (Adolphe Menjou) who gathers together, on the flimsy promise of a hair-brained Park Avenue matron, a hundred unemployed musicians into an orchestra. The plot merely tells about this youngster's efforts to obtain Stokowski as the conductor for this orchestra of unemployed musicians. The only excuse for Miss Durbin's successive failures to see and obtain Stokowski (she gets him in the end, of course) is to allow the film a certain number of Stokowski interludes in which the various compositions are played.

A second visit to the *Life of Emile Zola* confirms one's impressions of the excellence of the film. This second viewing brought out more clearly the difficulties under which the writers and the director had to work. Except for one very modest, and almost invisible, suggestion, there is no mention of anti-Semitism. This seems preposterous in a film about the Dreyfuss affair. However, the fact

that the film emerges as good as it does, is not only due to Paul Muni's (and the rest of the cast, for that matter) acting but to the cleverness of the screen play by Heinz Herald, Geza Herczeg, and Neuman Reilly Raine, and the excellence of the direction by William Dieterle.

Mr. Dieterle, by the way, is just back from a trip to the Soviet Union. In an interview with William Boehnel of the New York *World-Telegram*, Mr. Dieterle said that the finest films being made today are coming from the Soviet studios. "I saw several films, which have not yet been released, which will surpass anything the Russians have yet produced. Nowhere in the world are there such brilliant actors." What he says about creative work in Hollywood is also illuminating: "There was a time when the director was in supreme command of the production of a film. But today supervisors take over the picture and when it is released, it is very often totally different from what it was like when the director finished it."

Mr. Boehnel also reported that Dieterle's "greatest ambition is to do a film based on the life of Karl Marx, but he admits that at best it is only a day dream."

PETER ELLIS.

PHONOGRAPH RECORDINGS

MAHLER. Columbia (Set 300) brings the long demanded complete *Das Lied von der Erde*, recorded at an actual performance in Vienna, May 24, 1936, by Charles Kullman and Kerstin Thorborg with the Vienna Philharmonic conducted by the great Mahlerian disciple, Bruno Walter. Occasional coughing and concert hall noises mingle with the score on the first few record sides, but later these disappear entirely as though the audience consisted entirely of the devout worshippers who rank this work with (if not above) Beethoven's *Ninth Symphony* and Bach's *St. Matthew Passion*. The composer himself was certainly aiming at the artistic stratosphere

when he inflated the haunting lyrics of Li Tai-po and other Chinese poets into this gargantuan "symphony" for tenor, contralto, and full orchestra. Ernest Newman believes that in its *Abschied* finale "sorrow for the death of the civilization of the nineteenth century finds its most exquisite, its final expression"; the more skeptical rank it as the most tragic of Mahler's failures. But good or bad, the work is admittedly colossal and badly needed on disks as the most illuminating revelation of one of the most tortured, ambitious, and fantastic of musicians.

Mozart. The incalculably vast and fertile field of Mozartiana is being tilled with fervor by all the recording companies. Victor (Set 350) is the first to record the unfamiliar string quintet in D, K593, played by the Pro Arte Quartet with Alfred Hobday as the second viola. Another first recording is Columbia's (Set X-79) piano sonata in B-flat, K570, a less profound work but one whose warm lyricism is beautifully captured in Walter Gieseking's delicate and transparent performance. Musicraft's Set 4, the string quartet in D-minor, K421, while not a phonographic "first" is just as good, for the Perole Quartet provides a welcome replacement of the old and cut Lener and Flonzaley versions of this work.

Handel. Columbia and Musicraft provide a fascinating comparison between the two methods of approach to Handel's sonatas for violin and basso continuo. The former (17098/9D) gives the D-major sonata, Op. 1, No. 13, in a modern version for violin and piano—Szigetti and Magaloff, while the Musicraft version (1030/1) of the F-major sonata, Op. 1, No. 12, is played in the old tradition with the figured bass part "realized" on the harpsichord reinforced by a 'cello. Szigetti does some marvelous fiddling, but the less highly colored performance by Stefan Frenkel (with Dr. Ernst Victor Wolff and Sterling Hunkins) has—besides its authenticity—a fascination of its own.

Shakespeare. Turning to the somewhat neglected realm of diction recording, it is a joy to hear at last a real phonographic drama—a far cry from the stilted and affected recitations that have formed the bulk of this repertory in the past. Columbia has done a magnificent waxing of four scenes from *King Richard II* with—of course—Maurice Evans and his company (Set 303). One secret of the success with which the rousing Evans performance has been captured on disks is the use of a new principle, the "mechanical monitor," by which the recording engineer can widen at will the space between the needle grooves, and by using plenty of width for the more vigorous passages can avoid the old *bête noir* of the needle breaking through too thin groove walls.

Recommendations: Bach's Violin Concerto No. 1 with Menuhin (Victor), Beethoven's Second Symphony conducted by



Woodcut by Helen West Heller