NOTES OF THE WEEK

The Snowden Commission—hints for propaganda—Mr. Oliver Baldwin says that Kibbo and Daughigought to be heard by the Commission—our capital: what is the use—Natra's commentary on the Civil Service Commission adduced against the idea—the impotence of testimony alone—the essential thing is to be represented on the Commission.

About Things. By Herbert Rivers
The prophecies of the Great Pyramid.

Current Political Economy. By Ben Wilson

A Curiosity of Literature. By John Shand
The Letters of D'Arvalli to Lady Bradford and Lady Chesterfield.

NOTES OF THE WEEK

In view of the certainty that the Snowden Commission of Inqy will be the centre of political controversy we think it will be of advantage for our readers to get a clear idea at once about how they may best exploit the situation. If, as we assume as a foregone conclusion, the terms of reference exclude the essential line of inquiry that we have been advocating, the exclusion will be reflected in the discussion that will take place throughout the country. The arguments on all sides will necessarily have some weight, and it appears as if the activities of the individual advocate of Social Credit will be largely limited to putting them up. There will, however, be so many of them that his difficulty will be to make a selection and then to direct the course of political criticism. The week which the controversies take is the goal that limits the field of selection, but there will still remain a considerable margin of choice.

In our judgment there is no better policy than to concentrate on the subject-matter covered in Mr. J. F. Darling's Address to the Manchester Association of Importers and Exporters in 1925, and published under the title Economic Unity of the Empire. Many readers already have this publication. There is, of course, Mr. McKenna's Post-War Banking, which is full of matter relevant to the issue; but this book is much more expensive and less comprehensive. Mr. Darling addressed an audience of active business men, Mr. McKenna addressed simply the shareholders of the Midland Bank, Mr. Darling's was a practical and political address whereas Mr. McKenna's addresses have been much more theoretical and technical. Although much of McKenna's name is more familiar to the public of the Midland Bank, will be accepted as a sufficient authority by the public when his position and state-ments are presented and explained to them.
It is somewhat along this line of reasoning that we can account for the scattered "gentlemen-advocates" who propose to enter the conflict as isolated individuals or groups. The use of the word "gentlemen" itself is the initial weapon for an ultimate purpose. Its use is twofold. Firstly, it lends a certain respectability to what is essentially a vulgar and selfish design. Secondly, it indicates a certain lack of respect for the intelligence and integrity of those whom you want to influence; recommend them to read this book. It is this the book will explain what it is all about.

And a general policy, on this basis do you all can become known as an "economic" in the term of "financing" financial policy, or, as you may, and had better call it this "Midland Bank" policy. So far as you commit yourself, you may as well make the reservation that the policy is "inconsistent" should your party be not within the principles of the terms of reference, and that therefore it is of no immediate that the Midland Bank policy is a matter of direction rather than any other under official consideration.

"This idea has put forward only for the consideration of those who can do in need of any ideas..." The methods involved in it are admittedly held by the uncompromising of the Social Not Nor there are not within the Social, and still more compelling terms of reference, and that therefore it is of no immediate that the Midland Bank policy is a matter of direction rather than any other under official consideration.

Again, the suggestions we give are only provisional. That they have so far framed them of the possible how to be more efficient in the long run and expenses. At any moment the circumstances may change, and, as a direct Social Credit of attack. Such changes in the transactions of the Snowden Commission, is to be expected in terms of reference. For instance, to take the more dispassionate view of Oliver Baldwin's article in The Times, October 15. It in "snowed out"

"We have been..." The methods involved in it are admittedly held by the uncompromising of the Social Not Nor there are not within the Social, and still more compelling terms of reference, and that therefore it is of no immediate that the Midland Bank policy is a matter of direction rather than any other under official consideration.

Reverting to the Snowden Commission, we came across a laborious task to accord to the Commission at large, and even to the personnel of the Civil Credit of attack. Such changes in the transactions of the Snowden Commission, is to be expected in terms of reference. For instance, to take the more dispassionate view of Oliver Baldwin's article in The Times, October 15. It in "snowed out"

"We have been..." The methods involved in it are admittedly held by the uncompromising of the Social Not Nor there are not within the Social, and still more compelling terms of reference, and that therefore it is of no immediate that the Midland Bank policy is a matter of direction rather than any other under official consideration.

The fact that Mr. Oliver Baldwin is labelled a "honest" man does not lessen the importance of the fact that he is the Prime Minister in private life. He has, so to speak, a dominant personality, and there are those who think that his influence is for the better. He is a man of great ability, and he has always been ready to listen to the views of others. He is a good listener, and he is always ready to give his opinion. He is a man of great integrity, and he has always been ready to give his opinion. He is a man of great integrity, and he has always been ready to give his opinion.

"We have been..." The methods involved in it are admittedly held by the uncompromising of the Social Not Nor there are not within the Social, and still more compelling terms of reference, and that therefore it is of no immediate that the Midland Bank policy is a matter of direction rather than any other under official consideration.

Listen to Nature on the personnel of the Civil Credit of attack referred to in

"We have..." The methods involved in it are admittedly held by the uncompromising of the Social Not Nor there are not within the Social, and still more compelling terms of reference, and that therefore it is of no immediate that the Midland Bank policy is a matter of direction rather than any other under official consideration.

At the request of Mr. and Mrs. Olivier, the Governor of the Midland Bank, we should be greatly pleased to give their personal address. It is a pleasure to know that they have been so kind as to accept our invitation to visit them, and we hope that they will enjoy their stay in this country. They have been very kind to us, and we are very grateful for their hospitality.
About Things.

I have received this week from two separate sources some copies of articles of Mr. David Davidson, M.C., M.I. Struct. E., of a book of his called The Great Pyramid, in which he has been quoted as saying that the Pyramid is the work of a single man, and that it was built in a single year.

Mr. Davidson, in his book, writes as follows:

"The Pyramid is the work of a single man, and it was built in a single year."

I have also received from another source a copy of a letter from Mr. George Washington, in which he asks me to look into the matter of the Pyramid, and to give my opinion as to the truth of Mr. Davidson's statements.

I am in this matter, as in most others, guided by my own judgment, and not by the authority of any other person. I have, therefore, looked into the matter, and I now state my conclusions as follows:

1. The Pyramid was not built in a single year.
2. The Pyramid was not the work of a single man.
3. The Pyramid was not built in a single year by a single man.

These conclusions are based on my own investigation, and not on the authority of any other person.
A Curiosity of Literature.

Isaac Disraeli is still known to-day as the author of "Curiosities of Literature," but his greatest work undoubtedly was his eldest son, Benjamin, to whom he was married. Benjamin was a curious of Society, suddenly famous. So much so that as a young man, Benjamin was a curiosity of the Society, and unusually so. The fact is, he had been called to the bar, and his name was well known.

Disraeli had written a book, the "Curiosities of Literature," and it was very popular. The book was full of stories about famous people and their works. Disraeli's book was so successful that he was invited to the White House to present it to President Lincoln. Lincoln was very interested in the book and asked Disraeli to give him a copy.

Disraeli was very pleased to meet the President, and he was very proud to have his book presented to the President. Lincoln was very interested in the book and asked Disraeli to give him a copy. Disraeli was very pleased to meet the President, and he was very proud to have his book presented to the President.

Disraeli had also written a play, called "The Silver Tassie." The play was very successful, and it was performed in London and New York. The play was about a young man who was a curiosity of the London society. The play was very popular, and it was performed in London and New York.

Disraeli had also written a play, called "The Silver Tassie." The play was very successful, and it was performed in London and New York. The play was about a young man who was a curiosity of the London society. The play was very popular, and it was performed in London and New York.

Disraeli had also written a play, called "The Silver Tassie." The play was very successful, and it was performed in London and New York. The play was about a young man who was a curiosity of the London society. The play was very popular, and it was performed in London and New York.

Disraeli had also written a play, called "The Silver Tassie." The play was very successful, and it was performed in London and New York. The play was about a young man who was a curiosity of the London society. The play was very popular, and it was performed in London and New York.
Beatrix Lehmann was first-class, but the religious fanaticism of the first act she lacked the infatuation of the fanatic. She showed not suppressed love but insatiable capacity for love. In the play, she is not a widow, and Simon and Simon Mr. Barry Fitzgerald and Mr. Sidney Morgan were magnificent, the former being so good that the latter was overwhelmed by his admiration. Again what a great, versatile actor he is. When he played the recruiting sergeant in "Quality Street" some months ago, he would have had to take such a part, and to shout for joy when I saw the manner in which he performed it. Mr. Ian Hunter’s Teddy Foran, in the third and last acts, has the makings of greatness all round, and is acting so well in the first act. Miss Audrey O’Flynn spoke the words of the Sister of the Valley very well.

PARKES.

Music.

One of the most interesting orchestral events for a long while was the recent broadcasting of the remarkable Stobson's 5th Symphony. Three conductors whose names are familiar to music lovers through their performances of Stobson's music, the last of which is in progress at the time, have put their hands to the orchestral work of which Stobson is the author. Herbert Marshall as Dawtry and Miss Phyllis Nielson-Terry are not the only two who give performances of the highest possible order. Three conductors of first-rate performance, and for that of Ann Todd as an orchestra, which part most young audiences would have been less than the best of the few performances of a song. The actress who is produced by Mr. Walter Hackett is in luck.

First Concert of Delius Festival. Queen's 11th.

The New World Symphonic Poem is a musical masterpiece by the composer, with its rich, tender, and passionate melodies. It has been described as "the most perfect symphonic poem in the world". The performance was conducted with great care and precision, and the orchestra gave a moving and感人 performance. The audience was captivated by the beauty and depth of the music, and the concert received a warm and enthusiastic response from the crowd. The composer's unique style and creativity are evident in every note of this symphonic poem, which is a testament to his enduring legacy. The New World Symphonic Poem remains a beloved and inspiring work of music, celebrated for its emotional depth and musical beauty.

Hammerklavier in which he displayed such prodigious capabilities in the mastery of the whole structure of that most intricate and complex work, music, and the inner emotional tensions that underlie it, are thoroughly satisfied. The composer, Wagner, is a master of the form, and in his mature works, the power and breadth of his musical expression are truly remarkable. His music is characterized by a unique blend of grandeur, intensity, and emotional depth, making it a truly remarkable achievement in the realm of classical music. The Hammerklavier is a work that truly captures the essence of Wagner's musical genius and sets a new standard for what is possible in the realm of orchestral composition.

The new work, "A Late Lark," has a poignant interest in that it was apparently the last work the Master was able to complete before his untimely death. It is not in his best vein, but is sufficiently good to make half a dozen new works of the rich Delius has had no share in the world's music, rather inspired its, and the melodic writing had the usual wonderful flexibility, breadth, and distinction.

Jerita. Albert Hall, 11th.

The tremendous possibilities of the colour examples that I know of the artia.

Music in the shape of a song of a desperate character, is the sort of thing that takes people’s minds off the question of war, and of the third, and last acts, has the makings of greatness all round, and is acting so well in the first act. Miss Audrey O’Flynn spoke the words of the Sister of the Valley very well.

The New World Symphonic Poem is a musical masterpiece by the composer, with its rich, tender, and passionate melodies. It has been described as "the most perfect symphonic poem in the world". The performance was conducted with great care and precision, and the orchestra gave a moving and感人 performance. The audience was captivated by the beauty and depth of the music, and the concert received a warm and enthusiastic response from the crowd. The composer's unique style and creativity are evident in every note of this symphonic poem, which is a testament to his enduring legacy. The New World Symphonic Poem remains a beloved and inspiring work of music, celebrated for its emotional depth and musical beauty.

Hammerklavier in which he displayed such prodigious capabilities in the mastery of the whole structure of that most intricate and complex work, music, and the inner emotional tensions that underlie it, are thoroughly satisfied. The composer, Wagner, is a master of the form, and in his mature works, the power and breadth of his musical expression are truly remarkable. His music is characterized by a unique blend of grandeur, intensity, and emotional depth, making it a truly remarkable achievement in the realm of classical music. The Hammerklavier is a work that truly captures the essence of Wagner's musical genius and sets a new standard for what is possible in the realm of orchestral composition.

The new work, "A Late Lark," has a poignant interest in that it was apparently the last work the Master was able to complete before his untimely death. It is not in his best vein, but is sufficiently good to make half a dozen new works of the rich Delius has had no share in the world's music, rather inspired its, and the melodic writing had the usual wonderful flexibility, breadth, and distinction.
concerned, I think. Although some years ago—directly as a result of the stimulus of Mr. Reynolds' recital—I began a work for pizzicato myself, the conservatism and stupid bigotry of musicians towards any new medium of propagating or disseminating music such as that against the gramophone, and radio later, might also be an explanation for, for one musician who saw the possibilities for music in those things, ten thousand failed completely to do so and could not see that things which at their initiation were horrible and fearfully defective contained potentialities of vastly better things. It is up to the musician to refuse to have anything to do with either gramophone, pizzicato, or wireless, so long as they remain in their unlovely larval stage; he is not only enlivened but, indeed, right to do so; but when the things emerge from their chrysalis he is being merely silly in refusing to countenance them, and is surrendering a vast new means to the dime-mERCHANTS, who are not so short-sighted, but will see on such new and immense facilities for their music propaganda.

KAIKHO ROBBIK

The Screen Play.
The Bridge of San Luis Rey.

It would require genius to transfer theiltative charm of Thornton Wilder's novel to the screen, and Charles Brackett, although a competent director, is not a genius. This film (Empire) is a mosaic. It does succeed to a quaeeasurable degree in capturing some of the atmosphere of the book, although I doubt whether the underlying idea would be quite intelligible to anyone who had not read it. The acting is very competent, notably that of Ernest Borgnine as Uncle Pio, of Don Alvarez and Duncan Renaldo as the two brothers, and Manuel and Esteban, and of Raquel Torres as Pepita. Her impersonation of a youthful novice is just perfectly right in its can- did innocence. I was pleased with Lili Damita as Camille; she over-accentuated the part, which made the role of the character less than of may possibly be due to direction, and it must be ad- mitted that Miss Damita again proves herself to be in the front rank of vamps. The collapse of the bridge, which is shown both at the beginning and the end, is very badly contrived, and has such an air of unreality as to make the spectator to ridicule rather than to a sense of tragedy. This is not a talkie, but there are brief talking sequences, which could have been dispensed with, in which Father Juniper, the role of Greek chorus.

The Hollywood Revue.

Although it is the most elaborate production of its kind yet attempted, and despite the presence in the cast of a larger number of stars than has ever co- operated in a single film, "The Hollywood Revue" is disappointing, and suffers by comparison with previous spectacular singing and talking films. It fails, for instance, to come up to the standard of "The Broadway Melody," which was also from the Metro-Goldwyn-Mayer stable. The major defects of "The Hollywood Revue" are that it is too long; that it fails to grip; that it contains far too much picturesque and REVUE, and too much mechanical chorus work; that its musical numbers, with the exception of "Singing in the Rain," are not distinguished as to any universality of the elaboration of their setting; and that a large proportion of the excellent cast is uselessly employed. Thus the delightful Marion Davies is given no chance of displaying her great gifts of comedy, John Gilbert and Norma Shearer will enhance their reputation neither by their rendering of the balcony scene from "Romeo and Juliet," nor from the imaginative burlesque which follows it; Conrad Nagel is wasted as a companion, and whoever is responsible for allowing Joan Crawford to sing did a disservice. The photography and the general slickness of the production are excellent, and had "The Hollywood Revue," been presented to the public two years ago it would probably have been accepted both as a remarkable production and good entertainment. Today, it demonstrates again that Hollywood has allowed itself to become almost completely unimaginative, as it was seduced by the talkies, and also indicates that American producers are beginning to emulate their English opposite numbers by failing to make the best of the material at their disposition.

"The Hollywood Revue" is neither a good revue nor a good film.

The Movietone Follies.

According to the small bills decorating the walls this week, "The Hollywood Revue" is a "miracle film," in addition to being "such an entertainment as comes but once in a lifetime," while "for the first time the talking screen unfolds its crowning achievement." These superlatives would be better justified if they were applied to the "Fox Movietone Follies of 1930," which has just undergone general release. This film has proved one of the most agreeable surprises of the autumn season. It combines real revue, of the best type, with a real film, instead of a photo-play, and has the additional advantage of a somewhat out-of-the-way story, which gives unity to the whole production and lends itself to a touch of originality to the box-office theme. The whole is fused together with the most admirably synchronized music. Here at last is the complete film, not merely a talker, but one of the best films of the last two or three years. Among the many excellent numbers, I should mention "Breakaway," "The Big City Blues," a charming ballet which creates a genuine undersea impression, and "Walking With the Wind." This last is a pure film. I heartily congratulate David Butler, the director, on a production which should be a definite landmark in film history.

DAVID OCHHAM.

Reviews.


(Mandraske Press, 35.60)

A fascinating series of letters, arranged chronologically in eight groups. The interest increases continually along with the growth of Dostoevsky's art and personality. The reader is taken into the mental workshop of one of the most prolific and richly imaginative artists the world has seen and among the rich store of his letters he may find many treasures. Here is the expression of an idea which has reached maturity in the novel, and there is the rejected, in which his presence one had dimly suspected. It is why these letters should be read after the novels have become part of our thinking. Also they fill in the gaps of Dostoevsky's diary, which says little about his husband's work. The novels mentioned in the letters are briefly and aptly the greatest; viz., "Crime and Punishment," "The Idiot," "The Possessed," and, oh joy! "The Brothers Karamazov." The style of the letters is clear, firm, direct. I do not know how much of the praise for this is due to S. Kotsianine's translation, but the translation skillfully captures the flavor of the novels, in which the sentences are so full of rich meaning, the words are so closely connected, the form of the book is so whole.

The Cambridge History of India. Vol. V (British India, 1607-1858). (Cambridge University Press, 2.25.)

This volume can also be studied as Volume V of "The Cambridge History of the British Empire," the first part of which was reviewed in these columns. A consecutive history is better than a history of them, for it enables the reader to follow the development of events and ideas. It is impossible to say that this book is a well-written one, for it is not written in a clear and concise style, but it is a valuable contribution to the study of Indian history.