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making a right angle turn at Basle in practically undefended.

Exposed Frontier.

It has often been said that Switzerland is a natural fortress and requires no man-made protective works. There are many who think that the whole Confederation is covered with the Alps. This is not the case. For the forty to fifty miles between Basle and Schaffhouse, where are to be found the famous Falls of the Rhine, the whole country is exposed to attack. There is a great plain leading to an accessible plateau through which an invading army could advance without great difficulty. The Alps do not begin to rise until Berne and the celebrated Oberland is approached. In point of fact the German general staff in 1914 seriously considered marching through the northern part of Switzerland and invading France through the gaps between the Vosges and the Jura. And doubtless they would have done so if it had not been for the knowledge that to the south there was the great mountain barrier which would have to be constantly guarded to prevent attacks by the Swiss on the lines of communication.

Ludendorff once said that if the Germans had decided to attack simultaneously by way of Belgium and Switzerland, the Alps would have immobilised half a million men with the Swiss peasants holding the inaccessible peaks and passes. But now the Federal Government is taking no chances. It is to make its exposed northern boundary impregnable to attack.

Northern Daily Telegraph.

TRUDI SCHOOP'S TRIUMPH.

Swiss Dancing Genius in London.

One up for Switzerland! At last our country, so rich in outstanding contributions to all other branches of high art, has also succeeded in producing a real genius in the field of Dancing. We speak without exaggeration, full of pride about this new achievement of a compatriote of ours'. Only the highest praise can do justice to Trudi Schoop's merits. Her performances at the Embassy Theatre, Swiss Cottage, which continue for another week, are a most delightful and amusing entertainment. Don't get put off by the patronizing notices you may have read in the "Times" and the "Daily Telegraph," whose critics don't always know a good thing when they see it, especially when it emanates from a provincial country full of hotel-keepers and cheese. The reception at the First Night, with hardly a Swiss there apart from our Minister and his family, was wildly enthusiastic, reminiscent of the stormy applause that used to greet Diaghileff's Russian ballet. Trudi Schoop and her brilliant company had to take the curtain at least a dozen times — surely no mean achievement for a first introduction to London! Some of the press notices, which we reproduce below, were accordingly flattering.

Trudi Schoop's work consists of a humorous interpretation of life's adventures in dancing and miming, a combination of artistic expression rarely seen, very exacting both in manifold talent and technical competence, but most effective. It is a combination of ballet art and pantomime, a delight to the eye and an irresistible laughter-maker. It is not an individual performance, but a complete show, embracing fifteen members of a marvellous team plus a small orchestra with two first-rate pianists. About half of the troupe are Swiss. The ideas and their execution are completely Miss Schoop's work, the very fine and fitting music is composed mainly by her brother Paul Schoop and the costumes are designed by another brother Max Schoop. And what is most amazing and gratifying — the whole thing has germinated and blossomed forth on Swiss soil at Zurich, where native genius of the theatrical world has certainly only lately found the encouragement it ought to have. The whole conception and inspiration of the show is Swiss to the marrow — very simple themes of everyday life, simply and robustly made fun of — and the result is a world entertainment of direct appeal to everybody, high or low. Arian or yellow-face — much like Charlie Chaplin's immortal work, of whose whimsically human humour Trudi Schoop has caught a great deal.

The performance comprises two series of scenes, one showing how various advertisements in the agony columns of the daily press came to be there, the other the life and adventure of mother's boy venturing into the world. In the latter character, suitably named "Fridolin" and attired in a comic little round-tailed jacket with low-crested peasant hat, Miss Schoop has created a pathetically funny Simple Simon that will live like Chaplin's own creation and that has already achieved the rare honour of being adopted by Walt Disney as a new character for future cartoons, so we hear. But not only Miss Schoop's personal performance is great; she has not chosen her collaborators as a setting for her own glory, but in order to make a perfect ensemble in which every member is important and has his chance. This self-denial for the higher good of the work

as a whole, we think, may be claimed as a particularly engaging Swiss quality. We congratulate Miss Schoop on her singular success and hope very much that, after this fine start, she will appear in the West-End at frequent intervals.

Dr.E.

The London critics on Miss Schoop:

O.S.H. in the "Morning Post":

... It is to be hoped the British theatre-goer will not let them leave this country for some considerable time. A more perfect performance of miming comedy has not been seen here. ...

... Miss Schoop danced and acted to perfection, and she was ably supported by the rest of her clever company.

This show must certainly find a home for a time in the West End. Miss Schoop has given us something new and very refreshing.

"Evening Standard":

It is a refreshing and unique form of entertainment that Mr. Ronald Adam has brought to the Embassy Theatre, and all lovers of humour in ballet should go to Swiss Cottage during the stay there of Trudi Schoop and her comic ballet.

Alternatively, Mr. Adam must take them to the West End. ...

Miss Trudi Schoop acts the part of Fridolin, who sets out to find adventure in the great world, and she makes of him a figure comparable with Till Eulenspiegel, Don Quixote and Charlie Chaplin.

She has immense gifts of expression: a gesture of the hands or a swift alteration of the face conveys an emotional story without the need for speech.

Here is a foreign actress who need not apologise for not speaking English very well: her art needs no language.

And her supporting ensemble is worthy of her. They are all actors and humorists as well as dancers. Her ballets are accompanied only by two pianos, but the execution is brilliant and adequate. This was surprisingly acknowledged last night.

M. F. in the "Daily Herald":

Trudi Schoop, the little Swiss woman whose hands are insured for £60,000, although she is actually a dancer, had a triumph last night on her first appearance in London with her comic ballet.

Her show is one big laugh from beginning to end, and she is the star turn.

Sometimes she is like Pavlova, sometimes she's like Charlie Chaplin as he used to be, and sometimes she is like Bergner in her whimsical moods.

The Comic Ballet just makes the most violent fun of everyday life and every-day happenings. It is a certain cure for the 1936 blues.

"The Times":

... The best effects are obtained by facial expression, and many of the dancers have a lively gift for caricature. The music, composed by Paul Schoop and Huldreich Fruh, is in the musical-comedy manner and is admirably played on two pianofortes by Messrs. Max Fichel and Lothar Perl. The entertainment was well received by the audience and, provided that too much is not expected of it, is worth seeing for its momentary flashes of comic genius.

PERSONAL.

We deeply regret to inform our readers of the passing away of Mrs. M. Steiner, née Staehelin, wife of Mr. E. Steiner, Manager of Volkart Brothers. We extend to Mr. Steiner and his family our deepest sympathy in their bereavement.

We are pleased to inform our readers, that Signor Roberto Eusebio, the younger son of Mr. A. E. Eusebio, of "Diviani Restaurant" fame, has been called to the Bar in the Canton Ticino, he received the congratulations of the examining body, after what the chairman referred to as the best test ever given before the Court of advocates at Lugano. — Heartiest congratulations.

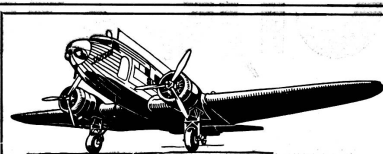
"Driftwood"
Kenley (Surrey).
31. März 1936.

Tief erschüttert machen wir Ihnen die Mitteilung vom plötzlichen Hinschied, infolge Schlaganfalls, unserer innigst geliebten

MARTHA STEINER geb. STAHELIN

Sie ist heute Nachmittag sanft entschlafen, im Alter von 50 Jahren, tief betrauert von

Ernst, Ruth und Elizabeth Steiner und Schwestern, Bruder und Anverwandten.



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