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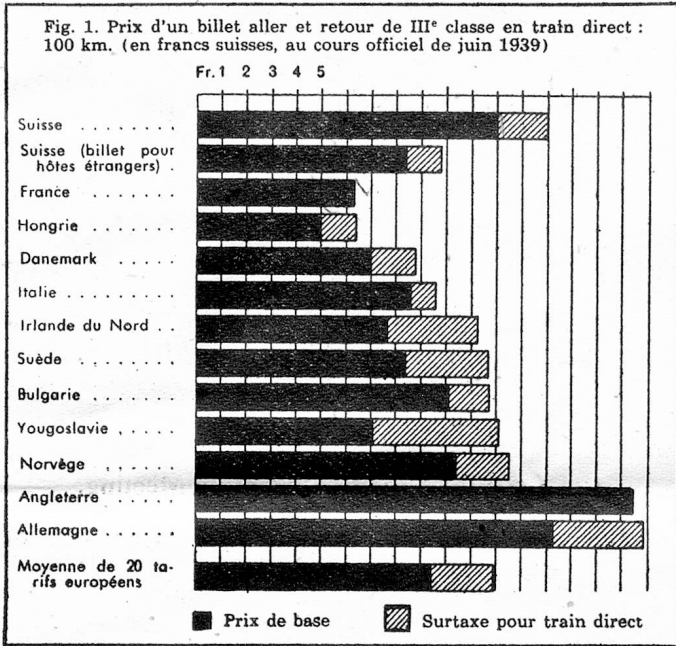
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**SWISS RAILWAY TARIFFS.**

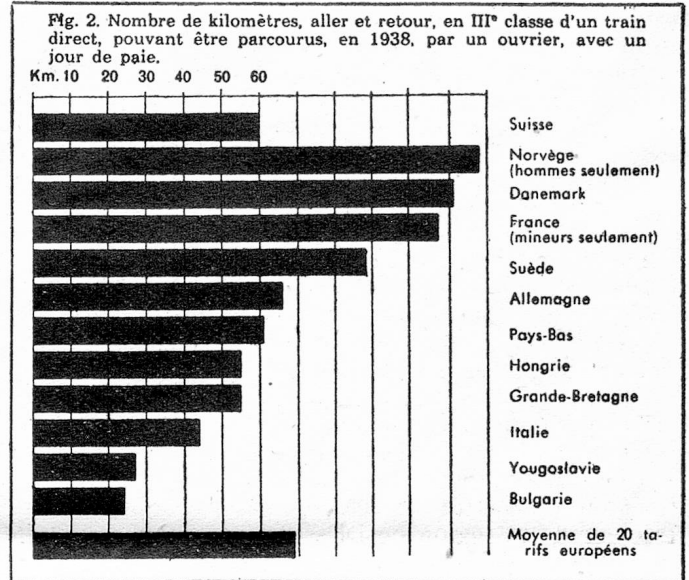
With the grateful suspension of the British censorship a number of interesting and instructive publications have been released for delivery to our office. In the November, 1944, bulletin of the C.F.F. we have come across a fascinating study that gives, with the help of charts, the cost and distance covered by an assumed railway ticket in Switzerland as compared with other countries.

Though the tables reprinted herewith are based on pre-war figures their comparative value is little affected by the intervening years; tariff changes, especially where the Swiss and English systems are concerned, have been about the same.



From the first table it will be gathered that a return fare over 100 km. is about 20 per cent. cheaper in Switzerland than in England. The former system

belongs to the State and the particular accountability may render a comparison with other countries unreliable. The annual accounts usually exhibit a deficit which may to some extent arise from the special reduction of 30 per cent. which is granted to foreign tourists. In Great Britain the railways are administered by four public companies who manage to distribute an annual dividend of 2 per cent., at present limited and guaranteed under a covenant with the Government. The service and comfort available is about the same in both countries, though perhaps better adjusted in Switzerland where topography is also an important factor.



The second table which illustrates the distance a workman can travel with one day's earnings is, of course, rather speculative. However, the 1938 figures should not spoil the picture altogether; it will probably take years before the battle between the foreign exchanges and the costs (or standard) of living has been finally decided.

**MARIE LOUISE AT THE ACADEMY CINEMA.**

It is an astonishing fact that the public appearance of the film MARIE LOUISE has developed into a major event for the Swiss film industry. What is the reason? Very simply this:— the British press, the film critics and the public regard MARIE LOUISE as a new discovery in film making, as something they have never seen before and which touches them with very unusual power. And even so despite the inadequate translation of the dialogue into English subtitles.

The recipe of this film must tantalise the conventional film-maker; here it is:— Take a bunch of quite ordinary, everyday characters of average Swiss people, let them talk and behave as they do every hour of every day, as everybody does in Switzerland, wherever they may be living and working. There is no plot, no impersonification, no lines to learn for the characters and no star responsible for the success of the show. Then take a great artist like Mr. Wechsler to record intelligently and faithfully the activity of this bunch of simple citizens — and what have we:— A great picture, so

full of sincerity, so full of human compassion, so full of touching tenderness for suffering childhood, so free from showmanship, yet so intensely logical and compelling that it appears to be — just a new technique, whereas in effect it is just the faithful recording of an actual occurrence.

For these reasons the public appearance of MARIE LOUISE actually becomes a major event for the Swiss film industry, and it is not surprising that the management of the Academy Cinema now predict a long and perhaps record run for it.

I wish to say a word in praise of the Swiss ladies in national costume who are taking the collection for the DON SUISSE at the Cinema, a round dozen of them. They are magnificently successful, and the collection will continue beyond the opening week. It is certain that many of us will want to see the picture more than once which will give us a second chance to assist in this noble work of charity. All honour to these ladies, who are giving such long hours to the cause.

A. F. S.