

City Swiss Club

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cheaper than a small one. We shouldn't aim at something cheap but at a place worthy of our homeland.

The *Chairman* suggests first to ventilate the plan in order to get precise ideas what the people want, then to refer the matter back to the Council who would entrust the working out of the scheme to a smaller body, and finally, with a detailed plan in hand, to appeal for support. *Mr. Berti* asks if membership be envisaged or if the home will be free to anybody. *Mr. Andrea* fears that a membership fee may close the door to the more modest elements in the Colony. *Mr. Renou* thinks a membership essential for control and licencing purposes. *Father Lanfranchi* would like to see the fee as low as possible. *Mr. Aubaret* is convinced that the Legation would firmly back the plan; he seconds the motion requesting the Council to go ahead. *Mr. Suter*, Hon. Vice-President, is delighted to hear that we will have the support of the Legation. The backing of the Swiss societies is equally necessary. A membership fee of a guinea wouldn't be a high one and the house would be practically open to all as a member could always introduce friends.

Mr. Störi thinks that the "Swiss Club" in Charlotte Street would be glad to support our plans financially and otherwise.

After nearly two hours discussion the meeting unanimously urged the Council to go ahead as expeditiously as possible.

Following the debate, *Mr. Tall* gave a fascinating lantern-slide lecture about his climbing expedition in the Bergell mountains last year. The audience was deeply impressed not only by the beauties of the multi-colour pictures taken with an "Alpina" but also by the physical prowess of the lecturer himself.

E.S.

CITY SWISS CLUB.

Thé Dansant.

About 160 members and friends attended the Thé Dansant arranged by the City Swiss Club, on Saturday, March 29th, 1947, at the Dorchester Hotel, Park Lane, W.1.

The Swiss Minister and Madame Ruegger, who intended to be present, had unfortunately to cancel their visit at the last moment owing to the illness of the Minister.

It seems as if the bad habit of starting late, so prevalent in pre-war years, is once again to make its re-appearance. As advertised and circularised, this function was supposed to start at 3 p.m. At this time, apart from the excellent Dorchester Band, which was ready for action, about twenty people put in an appearance. It was well past 3.30 p.m. before the party began going.

An excellent tea was served and the dance band enticed young and old on the floor by their vivacious playing.

It was a very jolly afternoon which was greatly enjoyed by all who were present, and if it passed all too quickly, the blame is to be passed on to those who arrived late, and thus deprived themselves and others from a full time entertainment.

ACADEMY CINEMA

Presents PONTCARRAL COLONEL D'EMPIRE (A)

During the German occupation, as leader of the film resistance movement, Pierre Blanchard wanted to make a film that would sustain his countrymen's courage. He went back in the history of his country to an almost equally dark period — the years after Napoleon's defeat, when France lay prostrate in the hand of a weak and unworthy ruler. He chose the tale of Colonel Pontcarral who, when Napoleon fell, refused to lower his flag.

So cleverly was the story told that, even though the script was closely scrutinised by the Gestapo, the Germans did not realise the film's contemporary significance. The moral that escaped the Germans did not, however, go un-noticed by French audiences: each showing of the film not only provided laughs at the expense of the German occupiers, but also helped to keep alive in the hearts of the spectators the hope that France would, as before, rise from her present humiliation and regain her true greatness and glory.

"Pontcarral Colonel d'Empire" is directed by Jean Delannoy, who also directed the Cocteau picture, "L'Eternel Retour," and who is considered one of the best of the new young French directors whom the war has brought to the fore.

"Pontcarral Colonel d'Empire" will commence its run at the Academy Cinema on Tuesday, April 1st. In the same programme will be "The Way We Live," directed by Jill Craigie — the documentary that was saved from relegation to the obscurity of the vaults by the championship of the Press.

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