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THE SWISS INDUSTRIES FAIR.**A retrospect of 1934 and an outlook for 1935.**

If an industrial fair is to be a practical economic organ it must adapt itself in a living fashion to the changes and chances of circumstance. Hence a characteristic note of the last Swiss Industries Fair was the incorporation of various *new organic features*, particularly the big building extensions, which enabled the groups of the Fair to be newly distributed and more closely concentrated.

The *big increase* in the number of exhibitors from 1157 in 1933 to 1223 in 1934 was mainly due to the technical branches of industry. A characteristic economic feature of the times was the appearance of a large number of *new articles* manufactured in connection with the change-over in Swiss industries. In addition, the exhibition space was considerably enlarged: the total occupied and rented area (including that of the wall space) was 15,777 sq. metres as against 13,563 in the previous year.

The increased *supply* was met by a correspondingly increased *demand*: 107,164 buyer's cards were issued (86,582 in 1933), and 34,451 ordinary entrance tickets were sold (30,535). These figures refer to the home country. Beyond the 50 km. zone around Basle 1494 foreign business people applied for admission (1161 in the previous year). No less than 118 extra trains were run to the Fair. Motor cars were greatly in evidence: tens of thousands of persons came to the Fair by car.

The *national economic result* of the Fair is principally determined by the fundamental attitude of the economic forces. The report of the Fair gives, in addition to a general survey of the international and the Swiss economic situation, a summary of the results of the questionnaire submitted to the exhibitors, — information that is always of great value. The questionnaire was answered by 863 (71 per cent.) of the exhibitors.

The first important question: *whether participation was in any way successful* was answered affirmatively by 93 per cent. Direct business was transacted by 64 per cent., and 78 per cent. mentioned new relations likely to lead to business. 97 per cent. of the answers showed that participation in the Fair is valuable from the point of view of publicity. The second important question: *whether participation in the Fair brought in new custom* was answered affirmatively by 74 per cent. of the exhibitors who replied to the questionnaire.

It is obvious that business was principally done on the home market, but there were 48 exhibitors who transacted export business. To these must be added about 600 written enquiries from foreign firms to the Fair management regarding Swiss products.

The report comes to the conclusion that, considered as a whole, the trade results were highly satisfactory. Our industrialists had no very great expectations. All the more gratifying, therefore, that the results were better than the budget.

as I have said, very few liberties have been taken with the story and this is more than can be said for many other films which have been adapted from books or plays.

The film starts with the scene in which de Villefort's father is waiting for the news of Napoleon's escape from Elba.

The letter containing the news has been given to Edmond Dantès by his Captain who is dying. Through the treachery of Danglars, the ship's supercargo, Dantès is arrested, while at a dance with his fiancée, Mercédès, and is imprisoned in the Château d'If.

The scenes in the prison between the Abbé Faria and Dantès are extremely well done, and some of them have been taken at the Château itself. Undoubtedly the story of Edmond Dantès has taken hold of the popular imagination because visitors are still shown the dungeons occupied by Faria and Dantès, and the passage which they are supposed to have burrowed between the two cells.

I have even heard people argue that Monte Christo must have existed because one is shown these dungeons. Dantès escapes by taking the place of Faria after his death, and is thrown into the sea, sewn up in a sack. This scene is most dramatic and is really well done.

In the film the death of the Abbé is caused by a piece of rock falling on him in the tunnel which they had been making in order to escape, whereas in the original story it was due to an attack of angina.

Dantès makes his way to the Island and following the instructions of the Abbé finds the hidden cave and the famous treasure. This scene in the cave is the poorest part of the film and gives one the impression of 'property' jewels in a 'property' cave.

We are then taken to Paris where we are introduced to the Count of Monte-Christo, complete with education and money and we assist at the different phases of his revenge on those who have done him so much wrong. Danglars now Baron Danglars, a famous banker, Fernand, who has

In its concluding remarks the report refers particularly to the *indirect moral outcome* of both the public and the commercial success of the Fair. The example set by the exhibitors and visitors evoked renewed confidence throughout the country. The Fair as an idea has penetrated more deeply into Swiss economic life. In the consciousness of its great task in combating economic distress and in creating opportunities for work the Swiss Industries Fair appeals, before starting the *preparations for the 1935 Fair*, to the understanding and collaboration of all and sundry. This is work for our creative and struggling people.

The impressions gained by a retrospect of the success of the last Fair justify strong hopes for the *19th Swiss Industries Fair*, which will be held from March 30th to April 9th next. The economic situation and the development of economic policy require increasing collaboration of our whole people on national soil. National economy is patently becoming more and more a mutual necessity for all classes of the population and for all trades and professions. It has been again and again proved that the Swiss Industries Fair is a first-class organic centre for collaboration of this kind.

The preparations for receiving offers are already in full swing. A short survey of the grouping of the next Fair is of general interest for prospective exhibitors.

The 21 regular groups are:

1. Chemistry and pharmaceutical products.
2. Articles for domestic use, kitchen utensils and equipment, brushes, glassware.
3. Dwelling house equipment, furniture, basketware, (Furniture Fair).
4. Musical instruments, music.
5. Sports articles and playthings.
6. Applied arts and ceramics.
7. Watches and clocks, jewellery and silverware (Watch Fair).
8. Office, business and shop equipment (Office Requisites Fair).
9. Paper and stationery, textbooks.
10. Publicity, graphic arts, printing.
11. Textiles, clothing and outifts.
12. Footwear and leather goods, including fittings.
13. Technical requisites (in metal, wood, glass, cork, leather, rubber, etc.).
14. Inventions and patents.
15. Precision mechanics, instruments and apparatus.
16. Electrical industry.
17. Gas apparatus, heating (except electric), sanitary plant.
18. Machinery and tools (Machine Tool Fair).
19. Transport media.
20. National products and building material (Building Fair).
21. Miscellaneous.

The following *special sections* will be set up in the Swiss Industries Fair in 1935:—

1. Watch Fair.
2. Furniture Fair.
3. Building Fair.
4. Office Requisites Fair.
5. Machine Tool Fair.
6. Packings Fair.
7. The "Tourism Publicity" Group.
8. Fashion Saloon.

Next spring our Fair city on the Rhine will once more prove by a display of Swiss work that Switzerland is capable of achieving *great things* in weathering the storm by the common effort of her economic forces.

married Mercédès and has a son Albert, and finally de Villefort who has become Procureur du Roi and who has a daughter Valentine.

Of necessity, the story has been much condensed. We are only shown the downfall of Danglars who becomes insane, after losing his fortune, and Fernand who shoots himself, after his dealings with the Lion of Janina have been exposed by her daughter, Haidée, and of de Villefort whose misdeeds are brought to light by Monte Christo in a scene which takes place in the Courts of Justice.

The film ends by the reunion of Monte Christo and Mercédès, who alone has recognised him as Edmond, and of Albert and Valentine.

This last scene and the trial scene are not up to the level of the rest of the film and bear the stamp of American manufacture.

In the trial scene, Dantès is trundled round the Court in a sort of moveable witness-box on wheels, a procedure, which I have still to learn, has ever existed in a court of Justice in France, and de Villefort, in reply to a question, is made to say that at the time of Dantès imprisonment in the Château d'If he was a magistrate and not a "coroner." So far as I am aware such an office has never existed in France and is purely of Anglo-Saxon origin.

It is also a pity that the final scene should pander to false sentimentality, by making a reunion of Dantès and Mercédès, when it would have been so simple to follow the story and keep to Dumas' own ending by which Albert and Valentine are reunited on the Island after the attempt to poison Valentine, which was prevented by her grandfather and the Count, watch the Counts Yacht with Monte Christo and Haidée on board gradually disappear in the distance.

It is only fair to say that there are surprisingly few Americanisms in the film but when compared with *Les Misérables*, one cannot help feeling that somehow the true atmosphere has been lost and that translation on the screen is never an entire success.

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