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Willy Schreiber, the guest of Mr. Adolf Schmid, sang and played on his zither a number of Tyrolian and Swiss songs, which were much appreciated.

Then the company broke up and left the Glendower Hotel loaded both "inside and outside" with many good things, and with sweet memories of having spent an enjoyable evening in jolly good company.

ST.

A JOYOUS CHRISTMAS PARTY.

Apart from the many social arrangements amongst the Swiss Societies in London round about Christmas — such as Banquets, Dances, Cocktail Parties, "Gemütliche Abende", Concerts, Lectures and Meetings — there are quite a number of parties of a more private nature, only indirectly connected with the Colony.

Invariably the Editor receives a courteous invitation to put in an appearance, which in spite of his many and often strenuous engagements at this time of the year he tries to honour.

About a fortnight ago I received a request from our compatriot, Mr. A. Renou, Managing Director of Messrs. Buser and Co. Ltd., of 12 Grafton Street, W.1, to attend the "Swyzerli" Christmas Party. ("Swyzerli" is the home of Swiss couture).

If one receives an invitation from Mr. Renou (of "Fête Suisse" fame) to a party one knows beforehand that everything will be organised with minuteness and efficiency, and with pleasurable anticipation I wended my way on the 3rd of this month to "Ye Olde Dr. Butler's Head" tavern, at Manson's Avenue, Coleman Street, E.C.2.

And what a party it was! This old and reputed tavern in the heart of the City bore a Charles Dickens character; a large Christmas Tree and seasonable decorations (even the mistletoe was not missing) created an intimate and joyous atmosphere.

A large table, adequately called "The Groaning Board", was loaded with such fine delicacies as Scotch Salmon, Baron of Lamb and Beef, Game Pies, Boar's Head, Chicken, Roast Turkey, Grouse, Christmas Pudding, Mince Pies, etc. — a sight to make one's mouth water. There were innumerable bottles of Johannisberg "Brûlé Fer", Dôle du Mont and Champagne.

After a Claret *apéritif*, Mr. Renou welcomed the many guests, consisting principally of Buyers from London's biggest stores. Then followed a dress show by a bevy of attractive young ladies wearing the latest "Swyzerli" creations, which were described in detail. No less than forty-two dresses, jumpers, blazers, skirts, etc., in fine woollen, silk, cotton and knitwear materials, were shown, many of which were much applauded.

As to "Haute Couture", the "Swyzerli" can surely adequately compete with the latest Paris fashions, and one can but warmly congratulate our Swiss designers on their smart creations.

Shortly before 11 o'clock this most enjoyable "Swyzerli" Christmas Party came to a close, and Mr. Renou is fully entitled to put another "feather in his cap" — if there is any room left!

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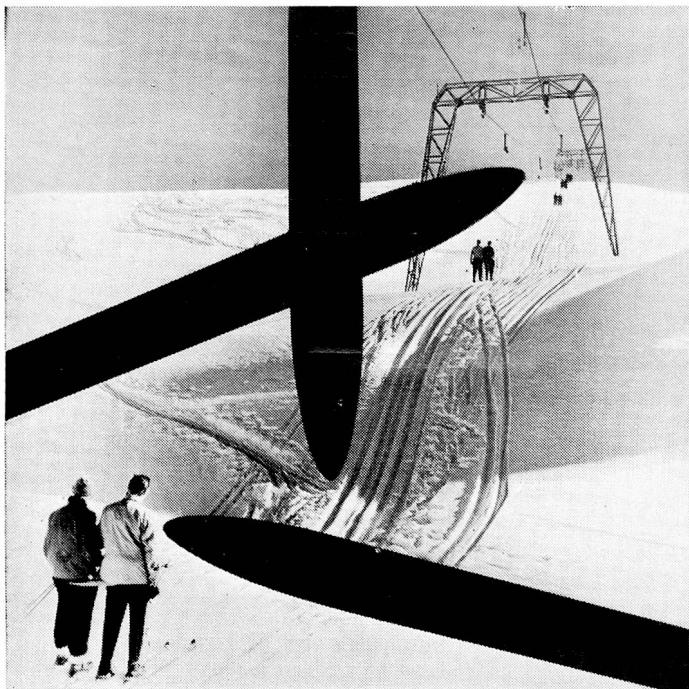
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Switzerland

THE MARIONETTES OF BRADI BARTH.

On Tuesday, 25th November, the "L'Equipe de Notre-Dame de la Belle Verrière", a young company from Ghent, under the auspices of the Tavistock Repertory Company, gave a marionette mystery play, at the Tower Theatre, Canonbury Place, N.1, entitled "The Joys and Sorrows of Our Lady", devised and directed by Bradi Barth, a Swiss sculptress and painter. The daughter of a hospital surgeon, she was born in St. Gall, where she spent her childhood and

schooldays. From an early age she became attracted by marionettes, and began as a child by making simple figures for Grimm's Fairy Tales. A love for the early Flemish masters led her to settle in Belgium after the last war, where she completed her studies at the Academy of Ghent, winning the gold medal. At this time, she became conscious of a vocation and devoted her talent to the service of Our Lady, forming the present marionette company, which she herself trained, and for which she created all the puppets and scenery.

"The Joys and Sorrows of Our Lady" is a dramatic version of the Life of Christ, and His Mother, based on the Gospels. Its first performance was at Ghent in 1954, and the company has since toured Sweden, Denmark and Switzerland with great success.

The performance at the Tower Theatre was the first appearance of the company in this country and created a deep impression amongst the large audience.

The marionettes have been carved from polished wood, each oval face full of character, yet almost featureless, because the paint that can make the face of a puppet so grotesque has been purposely left off. These marionettes, richly and yet quietly clothed, produced a strong nostalgic feeling, reminding one of Flemish and Italian primitive art. The lighting was throughout most effective, especially in the death scene on Calvary.

This puppet play consists of a prologue and sixteen scenes, some of which were of outstanding beauty. The voices and music provided by the Tavistock Repertory Company were discreet and deeply impressive, holding the audience spellbound from beginning to end.

The Tavistock Repertory Company is to be congratulated on having given an English audience the opportunity of seeing this excellent play so artistically designed by Bradi Barth — an outstanding artiste — and her company. It was an evening of sheer delight.

ST.

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