

Zeitschrift: The Swiss observer : the journal of the Federation of Swiss Societies in the UK

Herausgeber: Federation of Swiss Societies in the United Kingdom

Band: - (1973)

Heft: 1673

Rubrik: News from the colony

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55,000 kW, for heads varying between 1000 and 1500 ft. The Isogyre is a new type of pump-turbine developed by Charmilles a few years ago; inside a common spiral casing it comprises a pump wheel and a turbine wheel mounted back to back on the same axle. The main feature of this machine lies in the fact that whether it is operating as a turbine or as a pump the direction of rotation of the shaft remains the same (hence the name Isogyre), which greatly simplifies switching from one operation to the other. The group is always started by means of the turbine, thus doing away with the need for a starting motor and the expensive equipment indispensable when using a "reversible" pump-turbine. Each of the two wheels has been made the size best suited to it, which makes it possible to produce, without any need for compromise, a high capacity machine perfectly suited to operating as a turbine or a pump.

SWISS MACHINERY EXPORTS in 1972

In 1972, the biggest foreign market for the Swiss machinery and appliances industry was West Germany followed by France, the USA, Great Britain and Italy. With 79 and 21% respectively, the part played by the industrialised and the developing countries in Switzerland's exports of machinery and appliances has undergone a slight modification; European countries represented by far the biggest outlets: their share of the market, which beat all records in 1963 (71.4%) gradually fell to 65.7% in 1968 to rise again to 69% in 1972. First among exports comes the electrotechnical industry which, thanks to the diversity of its products, recorded an increase of 16% compared with 1971 to total 2,078 million francs. Next comes the textile machinery industry with 1,552 million francs (increase of 6.6%) followed by the machine tool industry with 955 million francs (decrease of 1.0%). The table of export figures also shows the extraordinary diversity of Switzerland's manufacturing programme which comprise not only complicated appliances in the field of electrotechnics and precision engineering, but also heavy plant such as, for example, that designed for the chemical industry, and the loading and unloading of ocean-going vessels.

BIG ORDERS FOR A SWISS FIRM

The Mexican Federal Electricity Commission has ordered a large number of 245 and 420 kW circuit-closers, cut outs and transformers from Sprehen & Schuh, at Aarau (Aargau, Switzerland). In addition, the "Public Power Corporation" (Greece) had placed an order with the same firm for over a hundred groups of 170 kW circuit-closers, while the Swedish state concern "Vattenfallswerk" has done the same for an electrical distribution plant. These orders total a value of some 15 million Swiss francs.

SWISS TECHNICAL COOPERATION IN TUNISIA

The Swiss Ambassador in Tunisia signed a technical cooperation agreement with the Tunisian government concerning the building of a hotel school at Nabeul. Switzerland has already helped create a similar school at Sousse which, between 1965 and 1971, when it was handed over to the Tunisian government, trained some 1,000 students in hotelkeeping. These

two projects form part of Tunisia's development policy, one of whose basic objectives is the expansion of the tourist sector, involving in its turn an increase in the demand for qualified hotel staff and consequently the need for suitable vocational training. At the end of its first year, the new school at Nabeul will be able to take some 250 students. It will provide two-year courses for kitchen staff, waiters and room service personnel.

NEWS from the COLONY

CONCERT IN AID OF THE SWISS CHURCHES IN LONDON

The London Group of the Nouvelle Société Helvétique sponsored a concert in aid of the Swiss Churches on Thursday, 18th October at the Swiss Embassy. It was arranged by the International Liszt Centre in London, and the concert was at the same time in honour of Franz Liszt's birthday on 22nd October.

The three artists Robert Bossert (violin), Ian Mitchell (clarinet) and Lennart Rabes (piano) gave an excellent performance in a very varied and demanding programme. o piano solo from Liszt's "Annélerinaglo" vvol. I. He wrote these during the five years of his stay in Switzerland from 1835 to 1840. The three pieces Lennart Rabes, a true Liszt expert, played most competently, showed the composer's administration of Switzerland and his great love of nature.

The sonata by Beethoven, op. 23 in a minor, for violin and piano, dedicated to Count Moritz Fries, is one of the rarely-heard compositions – a great pity, for in it, as the critics said in 1802, "*Beethoven's original, fiery and bold spirit was beginning ever more to be clearer and strictly and more pleasingly expressed.*"

Weber's "Grand Duo Concertant", op. 48 in E flat major, for clarinet and piano, was a delightful composition which gave one the feeling that the two artists thoroughly enjoyed the dialogue.

The second part of the concert opened with Liszt's "Grand Duo Concertant" for violin and piano on the romance "Le Marin" by the French violinist and composer Phillippe Lafont. It contains Swiss tunes.

Next came a short but pleasing sonatina for clarinet and piano by the Swiss composer Arthur Honegger. He wrote the three movements mainly in Zurich in the early twenties.

The concert ended with Bartok who also had strong connections with Switzerland. His "Contrasts" for violin, clarinet and piano was dedicated to the jazz clarinet player Benny Goodman and the violinist Joseph Szigety.

The audience showed great appreciation of the concert they were

privileged to enjoy. The president of the Nouvelle Société Helvétique, Mrs. Mariann Meier, who had introduced each item, thanked them for their support, also on behalf of the Swiss Churches. Above all, she expressed gratitude to the three artists for giving their time, effort and their art to the audience without any fee.

Thus, a most enjoyable evening in very pleasant surroundings – the Ambassador kindly put some of the Embassy's fine reception rooms at the organisers' disposal – came to an end.

R.N.

E as in EMIL An Evening of Fun and Laughter

Anyone resident in Switzerland does not need telling who EMIL is. In fact, Emil Steinberger is a household word. When it was known that he would give a performance at the French Theatre in Kensington on 9th October 1983, it was a "must" for any youngster temporarily in London. It was a pity that the belated appearance of the *Swiss Observer* did not allow for wider publicity. But even so, the theatre was full.

EMIL gave the whole performance single-handed and with a minimum of aids. The programme consisted of 15 numbers, each one portraying typical Swiss citizens in a variety of circumstances, such as the cloakroom attendant getting all the coats mixed up; an anxious father ordering the Christening lunch months before the baby is born; the fellow getting all muddled ordering a family ticket which he does not really want; a frenzied woman at a sale; a proud father soliloquizing about his much too indulged-in son; various members taking part on a foundation anniversary; the photographer who gets into incredible difficulties with his tripod and camera; the racing cyclist who does not realise that he has no hope; the staunch Jass player and the gourmand who – oh so typical – tells his neighbour of even more delectable dishes and more commendable eating places, displaying atrocious table manners all the time. Finally, there were Emil's incredible improvisations.

EMIL, it is said, is no actor. When

he portrays the self-satisfied, though rather ominous-looking leader of a ramble, he does not "play" him, but he *is* just such a man. He has great gifts of mimicry and never tries to impose on the audience. The more they respond, the more he can give. It is most refreshing to find a really funny comic who neither skates on thin ice, nor brings in politics or controversial topics.

His greatest advantage is that he imitates the ordinary Swiss *Buenzli*, in whom we recognise ourselves occasionally, but smugly far sooner our neighbour! He never imposes on the audience and always treats them as his friends.

The popularity of this young man from Lucerne has been growing ever since he opened his first one-man cabaret in 1964. Having had the privilege of meeting him off-stage, I can vouch for his most endearing personality, no airs and graces of the successful artist, but still, as he was for 9 years behind a post office counter, *one of us*.

M.M.

A DEPARTURE MUCH REGRETTED

In July this year, the Director of the Pestalozzi Village at Trogen (Appenzell), Dr. H. C. Arthur Bill, took leave after more than 26 years in this responsible position. During that time, over 1,000 children have been admitted to this unique institution where children from many nations find a home, love and companionship, valuable assets they would not have known in their own homes broken or dissolved by misfortune. They also get schooling and training according to their abilities.

The children come from many countries, and there are 26 individual houses where nationals of one particular country live together with "house parents" of their own nationality. But they take part in village life, learn to get on with other nationals and get to know the Swiss.

When Arthur Bill and his family arrived in 1947, the village looked like a building site. The war orphans had just arrived from France and Poland. There were four houses then. Before the Bill family left, there were able to receive an unusually large contingent of new arrivals: 7 Greeks, 10 Koreans, 12 Italians, 6 Tibetans, 21 Vietnamese, one English boy, one Finnish girl and three German. Dr. Bill saw in this a wonderful sign that the "Village" is alive and will live as long as all the problems of growing up and living with other nationals are solved in a spirit of co-operation and friendship.

"Friendship" is the name of the magazine published by the village and edited by inmates. (Fr. 5 per annum, Fr. 6 abroad). It appears three times a year. It contains news and stories by the children. In it, there was the farewell letter by the departing Director. He introduced his successor, Mr. Traugott Hufschmid and his family, and told of his new task; as delegate of the Federal

Council he is now in charge of the voluntary emergency corps which he hopes will be ready for action in catastrophes abroad by mid-1974. It is an important task for which Dr. Bill has had ample preparation during the years of his leadership at Trogen. It is a job right up his street in which Swiss solidarity is not only affirmed but *lived*.

The success of the Pestalozzi Village at Trogen, a most unusual educational establishment, is largely due to the idealist founder Dr. H. C. Wälder Robert Corti, its founder. But his enthusiasm alone could not have brought it to such fine fruition without the help of men and women of wisdom, humanity and dedication. Arthur Bill was one of them who left a lasting mark.

M.M.

THE CHALLENGE OF THE LEISURE SOCIETY

Lorenz Stucki with the Nouvelle Societe Helvetique

Lorenz Stucki has long had a name as a journalist and writer. His reputation is perhaps even greater as a man of vision. In his latest book "Lob der schöpferischen Faulheit" (published by Scherz, Berne) he is concerned with the challenge of the leisure society. "In Praise of Creative Laziness" is more than just an academic dissertation. It is both a record of what Dr. Stucki found on his travels in various countries where the problem of the leisure society is being studied, and a philosophical essay on the art of creative indolence.

On 4th October, Dr. Stucki was the guest speaker at an Open Meeting of the London Group of the Nouvelle Société Helvétique which delighted the audience, but made it difficult for his talk to be reported in these columns. It was thought advisable under the circumstances to give a short review of the book as it deals with the same subject.

The book is in three parts: The Overtaxed. The Helping Ones. The People's Aristocracy. In his introduction he describes the misery of man bored to death. Fewer and fewer working hours and more and more leisure which he does not know how to use. Some 3,230 hours which he has to fill, after retirement even 5,110, quite apart from the time spent on eating and other essentials. The woman has it only marginally better, for modern labour-saving appliances have reduced her housework to a minimum. Unfortunately, most people spend their leisure in mass amusements, fruitless tours and other planned holidays often designed just to impress friends. On the other hand, the challenge is stupendous; to have freed the masses from too much work and to give the individual so much time to develop himself in undreamt-of ways is a chance to indulge in popular culture and adult education and to realise the old dream of real freedom.

Lorenz Stucki then gives masses of information of what is being done in USA, the Netherlands, Sweden, Austria, Germany and Switzerland. His findings

cover every kind of leisure and retirement activities, both on an official and private basis. Unfortunately, the story is the same everywhere, very little is being done, and even that is not always successful. Too often, playgrounds, community centres and institutions are over-organised or bear the mark of commercial undertakings; too often, homes and settlements for old people turn into "ghettos" where inmates are cut off from life and become utterly miserable.

The writer devotes considerable space to children's upbringing and education. For he believes that the ability or better still the art of true enjoyment of life, work as well as leisure, starts in the home. It is there where a child's curiosity can be killed or stimulated, not by having him sit in front of a television set, but by affording him the kind of play and entertainment which allows immediate question and answer, participation and adventure. Only later, a child becomes selective and then television could possibly play a part. But by that time, he will have had his interest stimulated and his curiosity developed so that he will always be able to enjoy real leisure.

Education at school, too, has its role, though it can never completely make good what has been neglected at home. Nevertheless, there are ways, as for instance with music as part of the curriculum for younger children. Music, Dr. Stucki maintains, is a very fine medium to attain real freedom in leisure.

So, just as for true love and marriage, for retirement, too, the seeds are sown and the seedlings tended in the home. Young people need hurdles to prove themselves, and much of their rebellion today is in opposition to affluence and too easy paths. They want to fight for their freedom, and it is in the cradle that the outcome of that fight begins to take shape.

Lorenz Stucki shows in his book that the art of living consists of efficiency as well as laziness, emotions as well as intellect, play as well as earnestness. He who feels at one with God, must have time to stop in reverence, to listen in the stillness, to look and wonder. "*Time is breath, rhythm, play; it is alternation between action and inaction. It is not a nuisance which we have to pass away.*"

"*To live according to the laws of creation is a development to the highest possible self-realisation and in the history of the earth progress from the primitive to the ever differentiated. Thus life follows aims which are ahead and above, not behind and below where so many are trying to hang guiding-stars today.*"

Some readers, just as there were a few at the N.S.H. meeting listening to Dr. Stucki, will think that such philosophy is too much in the clouds and that one must get on with the job in hand. Are not they exactly the ones who have to stop, to think and to listen? For the first time in human history humanity, in our part of the world at least, has sufficient to cover material needs and has to spend only