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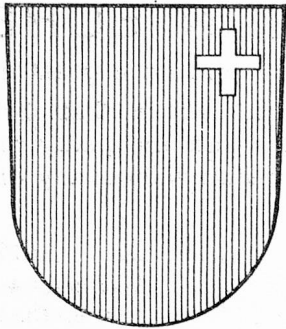
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## ARMS OF SCHWYZ.



*Gules, in the sinister chief point a crosslet argent.*

Red was the characteristic colour of the first inhabitant of Switzerland and of the three primitive cantons in particular.

The red banner of Schwyz, like those of other cantons, was charged with the military sign of all Confederates, the white cross.

The cantonal arms, plain red and exempt of all charge for centuries, adopted the white cross of the banner in the middle of the XVIIIth century. This crosslet argent was placed in one of the cantons of the shield, and in the absence of any decree fixing its exact position, we see the crosslet borne on either the dexter or sinister side of the chief. It was only in the last century that the custom of placing the crosslet in the canton sinister — and this contrary to heraldic principles — became general.

The arms of Schwyz symbolize the memorable oath of the three leagued cantons "each for all, all for each" which still remains the motto of Switzerland. Out of the defensive alliance sprang the pact which constituted the germ of the present Swiss Confederation.

Schwyz has the double honour of having given its arms and name to Switzerland.

*P.S.*

## ACADEMY CINEMA.

*Presents*

SARAJEVO (A)

"Sarajevo" is the true story of the morganatic marriage of the unfortunate Franz-Ferdinand, Heir to the Austrian throne, whose assassination at Sarajevo, together with his wife, Sophie, Duchess of Hohenberg, provided the pretext for the outbreak of World War I.

Max Ophuls, an Austrian, whose tender film adaptation of Arthur Schnitzler's "Liebelei" was one of the outstanding German-speaking successes of 1934, is the director of Sarajevo, and proves a fortunate and understanding choice.

He shows one of the reasons for the decline of the House of Hapsburg, and with it the Austro-Hungarian Empire, to be the backward and intransigent attitude of the last of its autocrats, the Emperor Franz-Joseph. But he also endeavours to show something of the intrigue that riddled European diplomacy in the decade before the World Wars, and of the struggle that faced any more liberal-minded scions of Royalty, even within the walls of their own chancelleries.

His handling of the love-story between Countess Sophie Chotek and the Archduke Franz-Ferdinand is sympathetic and restrained. These are real people, facing the consequences of their own actions, even when disagreeable, and trying to choose wisely for their country and themselves. A love-story that ends in marriage and the bearing of children is not usually considered of the stuff of great "Romances," but the love between Franz-Ferdinand and his Duchess deserves a place among the great love stories of History.

"Sarajevo" commenced its premier run at the Academy Cinema on Saturday, September 6th.

## OUR NEXT ISSUE.

Our next issue will be published on Friday, September 26th, 1947.

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