

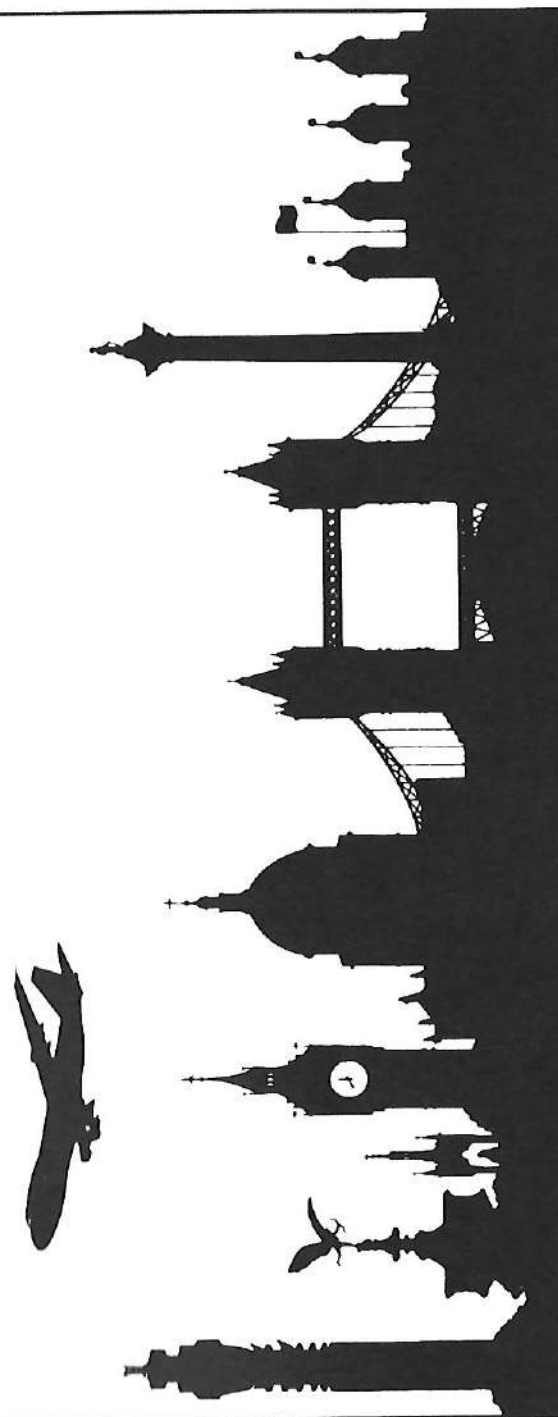
March  
15/16/17/18  
at 8 p.m.  
Gymnasium  
Bäumlihof  
(Bus 34, Drei Linden  
direction Riehen)



The Semi-Circle  
presents  
John van Druten's

# **I Remember Mama**

Directed by Richard Levitt and  
Norman Koeth



## Basle-London return Fr. 299.— and from there to the whole world.

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# I Remember Mama

Cast of characters

(in order of appearance)

Katrin Hanson  
Mama  
Papa  
Dagmar Hanson (Tuesday and Thursday)  
Dagmar Hanson (Wednesday and Friday)  
Christine Hanson  
Mr. Hyde  
Nels Hanson  
Aunt Trina  
Aunt Jenny  
Aunt Sigrid  
Uncle Chris  
A Woman (Jessie)  
Dr. Johnson  
Mr. Thorkelson  
A Nurse (1)  
A Charwoman  
Arne  
A Nurse (2)  
Soda Clerk  
Bell-Boy  
Florence Dana Moorehead

Cynthia Baer  
Joan Kuster  
Graham Simons  
Eleanor Cockburn  
Elizabeth Lazdins  
Rebecca Reese  
Norman Koeth  
Nicholas Degen  
Diana Zuger  
Barbara Clark  
Ruth Meier  
Richard Levitt  
Caroline Weisskopf  
Brian Acton  
Oscar Baldomero  
Susan Stafford  
Doreen Richter  
Rupert Dell  
Fanny Weiss  
Mark Nixon  
Mark Nixon  
Doreen Richter

Directed by Richard Levitt and Norman Koeth

The action of the play takes place in and around the kitchen of a house on  
Steiner Street, San Francisco, 1910.



We remember  
semi-circle  
every year  
with great pleasure.

The **ROCHE**ians

### SYNOPSIS OF "I REMEMBER MAMA"

Marta and Lars Hanson have come from Norway, following most of Marta's family, which consists of her three sisters, Jenny, Sigrid and Trina, and their Uncle Chris. The Hansons' children, Nels, Katrin, Christine and Dagmar, have all been born in San Francisco.

The events in our play span a period of several years and include the inevitable series of family crises, such as Dagmar's illness, Trina's marriage, Katrin's graduation, the death of Uncle Chris and Katrin's growing into a career as a writer.

The focal point of the play, as seen through the eyes of Katrin, is Mama....., "the heart and soul of the Hanson household". She can break the hospital rules, chloroform a cat, trade recipes for stories and simply hold the family together with her calmness and inner strength. I have the feeling that she will work her way into everyone's hearts this evening.

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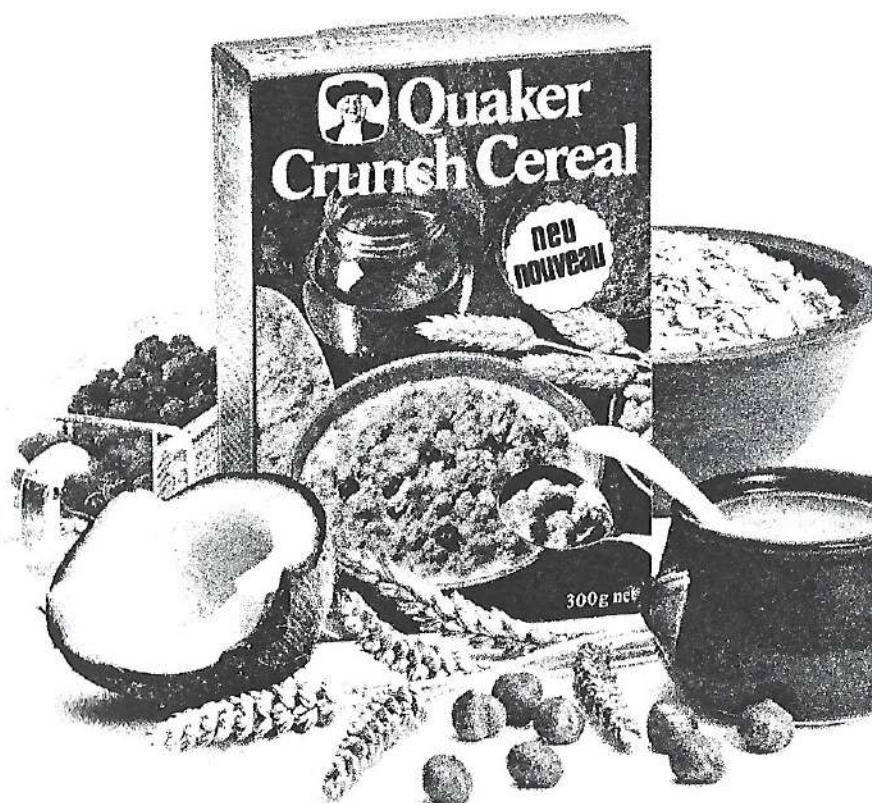
## Hmmmmmm! Quaker Crunch...

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## A WORD FROM THE DIRECTOR .....

First produced on Broadway in 1944, "I Remember Mama" by John van Druten is a heart-warming family tale. It concerns Marta (Mama) and Lars Hanson and their four children, who have all been born and raised in San Francisco. The Hansons and all of Marta's relatives have come to America from Norway to settle in the New World. Other family members include Uncle Chris, the family patriarch, and Marta's three sisters, Jenny, Sigrid and Trina. At the age of forty, Trina is about to be married to the local undertaker.

The story is a biographical one from the pen of Kathryn Forbes (the Katrin of the play) and is a series of occurrences which relate her feelings towards growing-up and to her family relationships.

The cast of characters is lengthy, running to twenty actors. For the first time, the Semi-Circle is including several young people and also a cat. The challenge of the play is great, as many of the actors will have to play their parts with a Norwegian accent and others will have to adapt their usual British speech to the American accents of the West Coast.

It is certainly a show for the entire family and we hope you have a very enjoyable evening.

Richard Levitt



Von



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## THE FESTIVAL OF ENGLISH-SPEAKING THEATRE

This festival took place in April 1987 at the Theater am Käfiturm in Berne, hosted by "Upstage", an amateur English-language theatre group in that city. The whole idea of the festival was initiated by Sue Bolton, a founder member of the group "Interlude" in Interlaken, and now with the "Village Players" from Lutry. She had the idea to bring together the various drama societies in Switzerland as up till then they had had little contact with each other.

She contacted the other societies and after long months of planning, nine groups came together for the three-day festival. The Semi-Circle's representatives for this detailed organisation were Sheila and Peter Nixon, who made several trips to Berne for the various meetings.

The Semi-Circle then had to find a play for their entry. This could be a one-act play, a scene from a full-length play or one from a musical production. Meanwhile, one of our members, Norman Koeth, was in the process of producing a performance of "The Creation and Fall of Man", a mediaeval play written and first performed by the guild, the Grocers of Norwich. This was staged several times in his own home to small audiences of friends and members of the Semi-Circle. As most of the cast were members, our group thought it would make a good entry for the festival and would certainly be a complete contrast to the other entries. This certainly proved the case when one could actually sense the shock of the audience at being addressed in Middle English! As some of you know, this play was presented again last December together with the Nativity Pageant.

The other groups taking part were the International School of Berne, "Upstage" Berne, "Interlude" Interlaken, the Zurich Comedy Club, GEDS (Geneva English Dramatic Society), the Little Theater Group, Geneva, the Village Players, Lutry, who performed a varied selection of one-act plays and GAOS (Geneva Amateur Operatic Society) who presented extracts from "The Pirates of Penzance" by Gilbert and Sullivan.

The event was a great success, followed by a pleasant get-together with members of the other groups. As Sue Bolton said, "The basic aim has already been achieved in forging a closer link between the societies ..... and it is our wish that this festival will eventually become an established tradition to be repeated every two or three years."

So, dear Semi-Circle supporters, watch out for the next festival (maybe in 1989) and join us for one, two or even three evenings of enjoyable English-speaking theatre



Richard Levitt

Barbara Clark

Norman Koeth

Ruth Meier

Graham Simons

Doreen Richter

Fanny Weiss

Brian Acton

Diana Zuger

Oscar Baldomero

Cynthia Baer

Eleanor Cockburn

Nicholas Degen

Rebecca Reese

Elizabeth Lazdins

Joan Kuster

Rupert Dell

Mark Nixon





## THE SEMI-CIRCLE WORKSHOP

What exactly is a Workshop ? You may well ask - we are not even sure ourselves! However, I suppose a "Workshop" performance is one which is not given for the general public but kept "in the family", for limited audiences.

It all began when members of our group thought that one production a year was not enough and that there were many people eager to be active all the year round. But, we couldn't expect our one and only director at that time, Richard Levitt, to find time to be involved in more than one major production a year and we had nobody else with experience who was willing.

So, I "volunteered" to have a go at directing a one-act play and decided, where possible, to cast the play with other members who had had little or no experience on stage. I also decided in my terror that the play would only be performed for Semi-Circle members. This was when the term "Workshop" came into being, suggesting that the whole affair was an experiment. In fact, for the first event, we called ourselves the "SCREWS", standing for "Semi-Circle Repertory Experimental Workshop", but this was strictly an "in" joke and not to be taken seriously!

Our first play was "Fumed Oak" by Noël Coward, and three of the cast of four were newcomers to the Semi-Circle. We performed it at the Rekizet in Ettingen for the Semi-Circle members and combined it with a delicious supper, provided by a crew of exhausted, perspiring members who deserved several medals for their performance! Everyone enjoyed the play, and the cast and I were really sorry it was all over. However, we were invited by the Anglo-Swiss Club to give a repeat performance for them, so it made it all worthwhile.

The next one-act play was "A Respectable Funeral" by Jimmie Chinn, a play set in the North of England. Once again we performed at the Rekizet but this time were sponsored by the British Circle, who provided a cheese and wine supper too. Then followed two performances in my own home, for members, and one for the International Club. We also took the show on the road to a back room at the Restaurant Glocke for a meeting of the Barfüsser Club, where we performed with no scenery, little lighting and in competition with an itinerant Spanish troubadour in the restaurant next door!

Then came "Red Carnations" by Glenn Hughes, set in a park with only a bench for scenery, which was ideal for performing at a summer barbecue for the Semi-Circle. Once again, the cast included two more newcomers.

All these productions were low-budget, "do-it-yourself" efforts but turned out to be great fun and and rehearsals were often hilarious!

By now, I was enjoying this new activity so much and was soon searching in French's catalogue for a new one-act play. I found "Womberang" by Sue Townsend (the creator of Adrian Mole), a play with eight female and two male parts. As everyone knows, all amateur dramatic societies have four times as many women as men and we are no exception, so it was a good choice.

This time, however, the committee wanted to put on two one-act plays in the same evening and so Norman Koeth joined us to direct the play "Aria da Capo" by Edna St. Vincent Millay. What is more, we were to "go public" and this we did for four evenings at the Schönes Haus Theatre in Nadelberg. We enjoyed the intimate atmosphere of this little theatre and hope to use it again.

So you see, we kind of graduated to a higher class but we certainly hope this doesn't mean an end to the "Workshop".

Want to have a go ?

Muriel Taylor

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