

# THE BODY SHOP

*Clara*  
**Shopping**

*am Claraplatz  
in Basel*

*is*  
FRONT

*and*  
BACK

*and*  
TOP

*and*  
BOTTOM

*and*  
HANDS

*and*  
LEGS

*and*  
BODY

*and*  
SOUL

*and it's*  
NATURAL

*and it's*  
HERE

*and it*  
WORKS...

## *Love for Love*



The English Language  
Theatre Group  
«The Semi-Circle, Basle»  
proudly presents:

William Congreve's

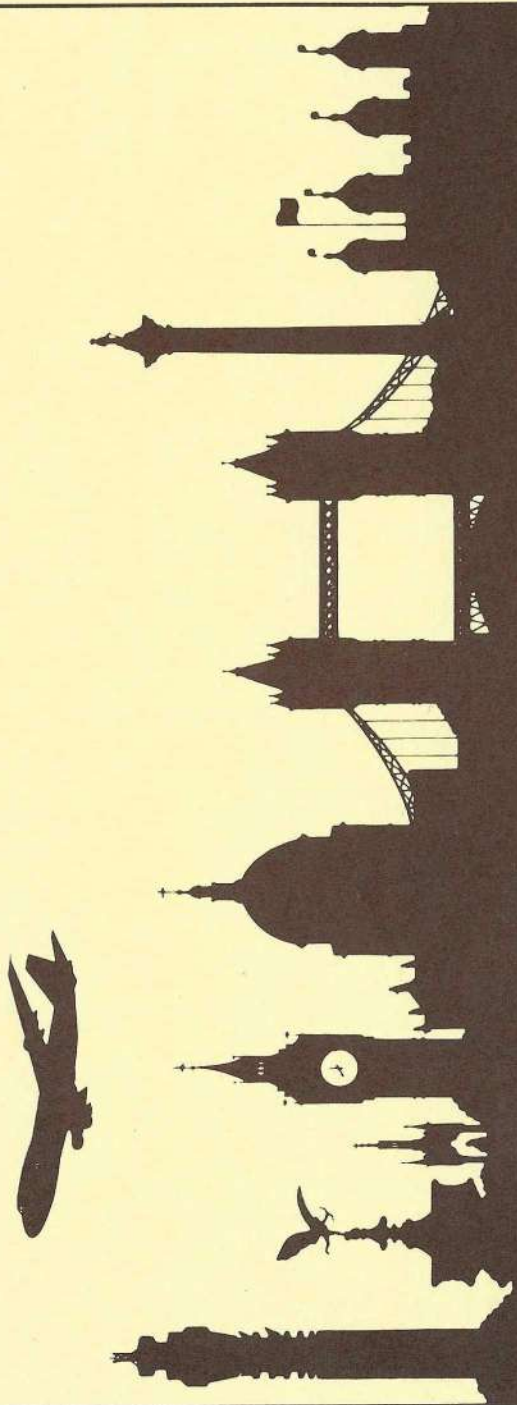
Restoration Comedy

«LOVE FOR LOVE»

Director: Peter G. Broberg

Tuesday-Friday  
**February 28**  
**March 1,2,3**  
at 8 p.m.

  
**Semi  
circle**



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## LOVE FOR LOVE

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### Cast of characters

Sir Sampson Legend, father to Valentine and Ben	Alan Horsfield
Valentine, a young man about town, in love with Angelica	Norman Koeth
Scandal, his friend, a free speaker	Graham Simons
Tattle, a half-witted beau, vain of his amours	Flavio De Rosa
Ben, a young sailor, designed to marry Miss Prue	Kevin Hill
Foresight, an illiterate old fellow, pretending to understand astrology	Theo Bucher
Jeremy, servant to Valentine	Andrew Fernandes
Trapland, a scrivener	Dennis Dell
Miss Angelica, niece to Foresight	Caroline Weisskopf
Mrs. Foresight, second wife to Foresight	Barbara Clark
Mrs. Frail, a woman of the town, sister of Mrs. Foresight	Diana Zuger
Miss Prue, a silly awkward country girl, daughter to Foresight	Lis Smith
Nurse to Miss Prue	Joan Kuster

Directed by Peter G. Broberg

The Scene : In London, at Valentine's lodging, and Foresight's house.

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Drinks will be available in the foyer during the 20-minute interval  
after the second act.



Our directing team: Peter G. Broberg and Margot Sehringer



## A NOTE FROM THE DIRECTOR

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With William Congreve's comedy "Love for Love", the SEMI-CIRCLE is tackling a Restoration Drama for the first time .

At the time this play was written, towards the end of the 17th century, puritanism had lost its grip on English society, and people once again began to enjoy life with gusto. Authors, too, made use of the freedom of the times, and wrote rather boisterous and exuberant novels and plays.

Actors who have to create Restoration characters on the stage can forget about the psychological make-up of their roles. What is mainly wanted is a "type". Realism and Naturalism were unheard of at that time. The comedies written between 1660 and 1710, after the restoration of the monarchy, are not meant to create a specific illusion, a theatre world of their own. The contact between the actors on the stage and their audience must never be interrupted. Restoration drama is based on an intimate and complex relationship between stage and house; the actors make "asides" which are addressed directly to the audience.

Edith Evans, the great interpreter of Congreve's roles, once said that the rhythm of Restoration comedy was like a ball game with the players tossing the ball back and forth; if a player muffed his catch or dropped it, the rhythm was shattered.

"Love for Love" is a play for actors. It demands a certain bravura style of artificial acting, immense verve, and a brilliant disregard of reality. Elegance in clothes and movements, dictated by the court fashions of Louis XIV of France, are of the utmost importance.

Restoration drama, which brought women onto the English stage for the first time, also invented what might be called "the bosom as a letter-box, or a gentlemen's peep-hole", owing to the many deep curtsies of the ladies.



THE BRITISH RESIDENTS' ASSOCIATION  
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The British Residents' Association was founded in 1946 for the purpose of providing information, advice and help to its members, to support their interests and to collaborate in every possible way with the people of Switzerland in promoting friendship and hospitality. The Association maintains a close liaison with the British Embassy in Berne, and the British Consulates General in Geneva and Zurich.

A comprehensive Handbook, covering such topics as residence permits, buying and leasing of property, taxation and wills, importation of goods, insurance schemes etc., is issued free to members and is normally updated every two years. It is a useful reference book, and particularly helpful to new arrivals and those intending to take up residence in Switzerland.

Luncheons are generally held twice a year in Suisse Romande (western Switzerland) and twice a year in the Ticino (Lugano area) and in the Zurich/Basle area. In addition, cocktail parties and other local gatherings are arranged. The A.G.M. is usually held in June.

Membership is open to British citizens who are past, present or intending residents of Switzerland. Persons having a close connection with such British citizens or with the United Kingdom may, at the discretion of the council, join as Associate members.

Further information about the Association may be obtained from



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Some of our new talent:

Andrew Flavio Kevin Theo  
Lis Caroline Dennis

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- visits to exhibitions

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## T H E B E A U

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In the *London Spy* Ned Ward writes of the character of the beau with a kind of celebratory joy that is hard to match:

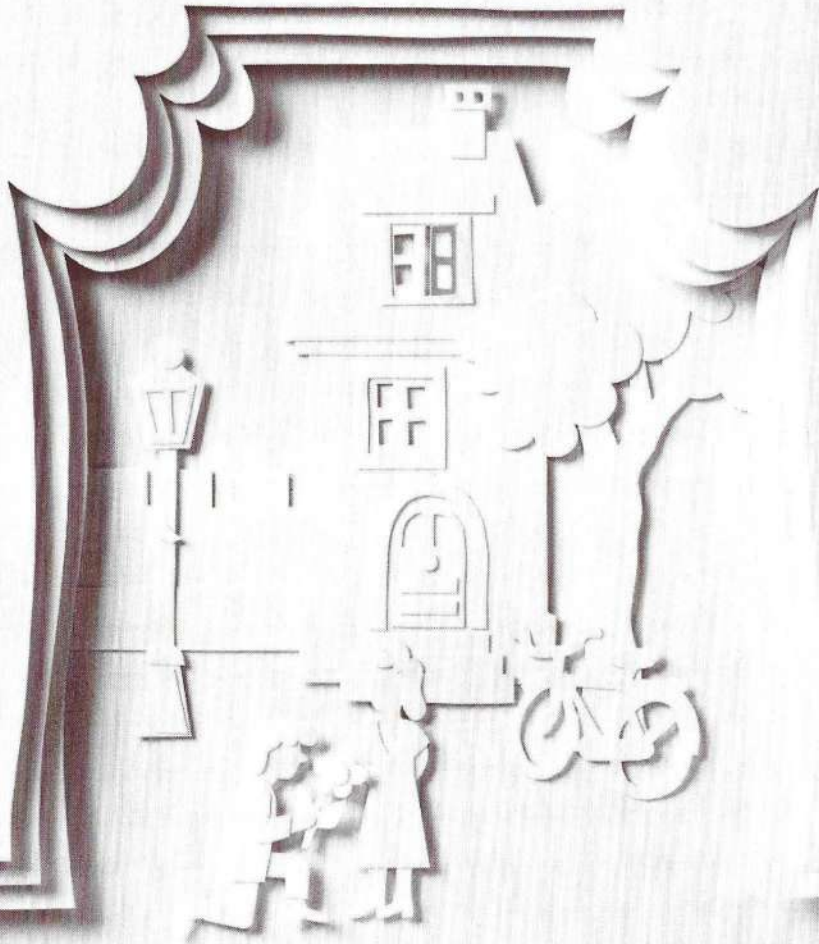
He is a Narcissus that is fallen in love with himself and his own shadow. Within doors he's a great friend to a great glass; without doors he adores the sun like a Persian, and walks always in his rays. His body's but a poor stuffing of a rich case, that when the outside is stripped off, there remains nothing that's valuable. His head is a fool's egg which lies hid in a nest of hair. His brains are the yolk, which conceit has addled.

He's a strolling assistant to drapers and tailors, showing every other day a new pattern and a new fashion. He's a very troublesome guest in a tavern, and must have good wine changed three or four times, till they bring him the worst in the cellar, before he'll like it. He's a bubble to all to deal with, from his wench to his periwig-maker, and hates the sordid rascal that won't flatter him....

He is always furnished with new jests from the last new play, which he most commonly spoils in repeating. Though his parents have given him an expensive education, he's as dumb to rhetoric as a fool to reason; as blind to philosophy as an owl in sunshine; and as deaf to understanding as a priest to charity.

In the satirical *The Character of the Beau* (1696) one finds the following comments for "a nice affected beau":

....one who from ten till twelve, receives visits in bed, where he lies most magnificently with a long periwig neatly laid over the sheets, extravagantly powdered and exactly curled....When the clock has struck twelve, he begins to rise, and with much ado, about three is dressed, which we must allow to be a very short time, considering how many little piddling insignificant things he has to adorn himself withal; as perfuming his clothes, using washes to make his hands white, beautifying his face, putting on two or three little patches, soaking his handkerchief in rose-water, powdering his linen which he pretends to stink of soap; and chiefly tying on his cravat, which perhaps is done and undone a dozen times, before it sets with an air according to his mind.



## T H E F A N

---

Edith Evans used to say that 'the only thing you can't do with a fan is fan yourself'. If it was not for fanning, then what was it for?

In '*Graphic Sources*' Henshaw summarizes its function:

'The fan was a means of expressing character and emotion, it embellished and punctuated conversation, besides being a conversation piece, it provided lovers with intimate yet polite things to do with their hands; and in addition to all this, it was to its lady, cigarette, cocktail and worry-stone all in one'.

Addison's delightful *Spectator* paper of 27 June 1711 supports this view:

'Women are armed with fans as men with swords, and sometimes do more execution with them....To the end, therefore, that ladies may be entire mistresses of the weapon which they bear, I have erected up an academy for the training of young women in the *exercise of the fan*, according to the most fashionable airs and motions that are now practised at court....

There is an infinite variety of motions to be made use of in the *flutter of the fan*. Anger, modesty, confusion ... there is scarce any emotion in the mind which does not produce a suitable agitation in the fan; insomuch that I only see the fan of a disciplined lady, I know very well whether she laughs, frowns or blushes. I have seen a fan so very angry, that it would have been dangerous for the absent lover who provoked it to have come within the wind of it; and at other times so very languishing, that I have been glad for the lady's sake that the lover was sufficient distance from it. I need not add that a fan is either a prude or a coquette, according to the nature of the person who bears it.'



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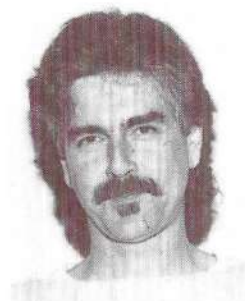
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Theo Bucher ( Foresight )  
is of Swiss-English descent and lived the first half of his life in and near London. He has been a member of the SC since 1986, but although he has been involved behind the scenes in previous productions, this is his first appearance on the stage.



Kevin Hill ( Ben )  
born at Primrose Hill, the nearest thing to an alp that London can boast. He quickly bungled his 'O'levels then set off into the wide world, supported by a no more substantial inheritance from his father than a pair of knobby knees! He began his career as a commercial artist and worked his way down to his present status as a road-sweeper. Originally in Basle for a short holiday, he has gathered much moss over the last thirteen years, and is married and has two children.

Dennis Dell ( Trapland )

is a real, born within the sound of Bow bells, Cockney! He is a scientist who came to Basle with his family eight years ago. Although his wife Sonia and two of his sons have made their mark with the SEMI-CIRCLE and the Basle Theatre, he himself has done nothing like this before and admits to having "butterflies"!



Alan Horsfield ( Sir Sampson Legend )

born in Queensland, Australia. A talented singer, Alan worked for the Queensland Opera Company and the South Australian Opera. Studied at the London Opera Centre and sang for the Kent Opera Company and in London's West End. Further studies at the Schola Cantorum Basiliensis - performs in concerts, opera productions, church concerts, and recordings in Switzerland, Germany and France, and also teaches English at Ciba-Geigy.



Flavio De Rosa ( Tattle )  
was decanted in 1956 of decidedly mixed parentage ( one of each type ). A full-time scientist at Sandoz, part-time artiste and idiot savant; his artistic career has encompassed 5 years of radio, 1 year of theatre and 5 minutes on television. He has appeared in Shakespeares's "Twelfth Night", in "Godspell" and in a radio drama. He has recently moved to Basle, he is single ( despite his best efforts ), and this is his first work with the SEMI-CIRCLE.



Lis Smith ( Miss Prue )  
was born and bred in Norfolk, England, and studied Music and Art at college, specialising in singing. She followed her husband to Basle, met some SEMI-CIRCLE members and decided to try her hand at acting. "Love for Love" is her first appearance with our company.

Andrew Fernandes ( Jeremy )

born and bred in Bombay - of pure Indian heritage despite the name - has settled down in Basle after having spent the last ten years in Austria, U.S.A., Berne and Geneva. He has done some amateur acting in Bombay and looks forward to being on stage once more.



Caroline Weisskopf ( Miss Angelica )

was born in Singapore and spent most of her childhood years travelling around England, eventually to settle in Norfolk, ( the same village as Lis Smith ). She went to college in Sussex and taught in a secondary school for a year before coming to Switzerland. She has three small children and joined the SC a year ago. In last year's production she had a small role, also in the workshop plays - but her role in "Love for Love" is her most demanding to date!





Diana Zuger  
(Mrs. Frail)

Barbara Clark  
(Mrs. Foresight)

Joan Kuster  
(The Nurse)

Norman Koeth  
(Valentine)

Graham Simons  
(Scandal)

After featuring the new talent in this production on the centre pages of this programme, we should not forget the long-standing actors of the group.

They have all appeared in many previous productions.

Unfortunately the SEMI-CIRCLE will soon be losing Barbara Clark, a founder member - she is planning to return to England this year.

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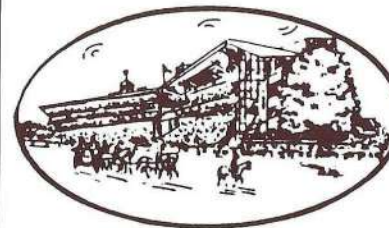
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## THE GENTLEMAN'S BEHAVIOUR

Rules determined by the extraordinary garments and personal accessories:

His wig insisted that he hold his head high at all times; the lace on his sleeves required him to hold his arms away from his body, and toying with his cane or handkerchief gave his hands thus something to do; the weight of his coat required a swinging stride that came close to a swagger. He would have to sit forward on his chair, carefully balancing, but never crossing his legs, and making no violent movement which might strain his breeches. When standing, his weight would fall on the back leg, and, tensing the calf muscles of the other, he would always seem to be posing to display his well-turned 'parts'.

Rules of Civility ( Antoine de Courtin , 1671 ) :

.....No yawning , no spitting in the fire, no snoring, sweating, gaping or dribbling, snapping fingers, scratching, pulling out hairs. Do not pull a man by his buttons. When you have blown your nose in your handkerchief, look not into it as if there were a jewel dropped out of your head.

.... No whistling, singing 'for your divertissement', no breaking out in violent and loud laughs, no bawling 'as their throats would split'.

.....'The man which caresses, or expresses much fondness, for his wife before company makes himself ridiculous.'

.....In the company of ladies, 'tis too juvenile and light to play with them, to toss or tumble them, to kiss them by surprise, to force away their hoods, their fans, or their muffs.

The good guide *The Art of Making Love* invited the use of the sigh instead:

When he has the opportunity to entertain his mistress alone, let him not be too profuse of his talk, but let a few sighs supply the vacancies of discourse. But let him use much caution, lest he be suspected of artifice: let him seem fearful to let 'em escape, and sometimes break 'em in their passage, showing it is some pain and violence to him to suppress them.

# “A lot has changed – but not everything”



Elise Roth (3rd from left) outside her workplace in Klybeck in the year 1911.

Miss Elise Roth was a young girl of sixteen on the First of April 1908 when she began work at what was then known as the Society of Chemical Industry in Basle (Ciba). Back in those days Ciba had already made a name for itself as a manufacturer of dyes and pharmaceutical specialities.

Miss Roth may see a lot of changes when visiting the Klybeck works, 80 years on, but one thing she will certainly still find:

The determination of all employees conscientiously to do their best in their individual jobs.

CIBA-GEIGY

## OUR GUEST ARTIST

R.L. Markham is a free-lance scenic designer/painter, at present living in Florida. He has designed sets for a great variety of shows ranging from Chekov to musical comedies. His design for our production is based upon the famous drawing of London by Visscher.

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## CHARITY PERFORMANCE

The SEMI-CIRCLE would like to thank all those who generously donated to the collection taken after our performance of pageants in December 1988.

This last charity performance enabled us to donate Fr.1600.-, the whole amount collected, to the fund "Helfbatzen fuer krebskranke Kinder" of the Kinderspital Basel, as the production costs of nearly Fr. 1000.- were covered out of the club's funds.

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## THE SEMI-CIRCLE, BASLE

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Our theatre group really dates back to 1967, when a few members of the British Circle in Basle got together regularly to read English plays. The play-reading evenings were very informal and intended for our own entertainment.

Peter G. Broberg, who had trained in acting and production at The Guildhall School of Music and Drama in London, agreed to help us form a drama group and so "THE SEMI-CIRCLE, BASLE" was born. The name stems from the British Circle, who first sponsored us, and the semi-circle of chairs used in public play-readings. We are now a fully independent society.

Our first public play-reading in 1975 under Peter G. Broberg's direction was Oscar Wilde's "Lord Arthur Savile's Crime" followed by George Bernard Shaw's "Heartbreak House". Then came the first full stage production in 1978 at the Borromaeum Theatre - Alan Melville's "Dear Charles" - which was performed on two evenings. It was such a success that in 1980 we extended the run of the next play, Noel Coward's "Hay Fever", to a third performance.

Between plays, in collaboration with "The Flowing Bowl", an enthusiastic group of male vocalists from the British Circle, we presented a "Jubilee Revue" to commemorate the Queen's Silver Jubilee in 1977, an "Old Time Music Hall" in 1978, and "A Seaside Show" in 1980.

In 1982, in order to satisfy the increased demand for seats, we moved our venue to the Baumlihof Gymnasium for the production of Oscar Wilde's "The Importance of Being Earnest" followed in 1983 by Noel Coward's "Present Laughter".

In 1984, Richard Levitt, a music teacher at the Schola Cantorum Basiliensis, who became involved with the SEMI-CIRCLE through staging "The Seaside Show" and "Old Time Music Hall", directed Noel Coward's "Blithe Spirit". During the years 1985 - 1988 the group, under Richard's direction, successfully produced Terence Rattigan's "Separate Tables", "Night Must Fall", a murder drama by Emyln Williams, Bernard Shaw's "Pygmalion", and John Van Druten's "I Remember Mama".

1986 saw the first of the SEMI-CIRCLE "Workshop" productions. These are designed to give the increasing number of eager members a chance to gain experience on stage. Muriel Taylor, one of the founder members, started this series of one-act play productions by directing Noel Coward's "Fumed Oak".

So, in addition to the major production, a long list of one-acters followed. They were usually performed publicly (two or three in one evening) in the cellar theatre of the English Seminar at the Schoenes Haus in Basle, or by invitation, to one of the societies of the English community of Basle. In 1987, one of these productions was chosen as our entry in the first "Festival of English-Speaking Theatre" in Berne; this was the medieval pageant of The Grocers of Norwich, the "Creation and Fall of Man", directed by Norman Koeth. Norman also directed the Christmas Charity productions, held at the Bischofssaal in 1987 and the Theodorssaal in 1988.

As you can see, THE SEMI-CIRCLE, BASLE has developed into a healthy, very active theatre group, which does not receive any external financial support. We are proud to present theatrical productions of a high artistic standard, comparing favourably with many of the productions one sees performed by subsidized professional theatres. An increasing number of English Theatre fans encourages us to accept new challenges.

In the last few years, the group has been able to broaden the spectrum of plays offered to its audiences. It has been fortunate in discovering a lot of new talent among the English-speaking community of the Basle Regio, and offers a wide range of activities to members who prefer to stay clear of grease-paint and the foot-lights. William Congreve's "LOVE FOR LOVE", our major production for 1989, could, in fact, only be realised as a result of the recent influx of male actors. This year, the group will start acting lessons for its school-age members under the direction of Richard Levitt. Regular monthly play-readings give members a chance to meet and involve themselves in English-language theatre. Amateur theatre productions involve a great deal of hard work, but they are also a lot of fun and, we hope, give much pleasure to our audiences.

New members, with or without experience, are always welcome - on stage, behind the scenes or front of house. If you would like to join us, or if you would like to be regularly informed about our activities by having your name and address put on our mailing list, or if you have any questions, please contact our Secretary:

Joan Kuster	Tel. 72 62 73
Mattweg 100	4144 ARLESHEIM

## BEHIND THE SCENES

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Director	Peter G. Broberg
Assistant director and Stage Manager	Margot Sehringer
Production Manager	Peter Degen
Stage Director	Peter Nixon
Stage Design	R.L. Markham, (guest artist)
Prompter	Edith Wittman
Lighting	Ken Stedman, Roger Kleiber
Sound	Grayson Richards
Properties	Jacintha Horowitz, Joy Scherer, Sheila McKenzie, Helen Baldomero
Wardrobe	Barbara Clark
Wigs / Make-Up	Helen Baldomero
Programme, Advertising, Publicity, Poster Design	Rudolf Kuster
Photographs	Hans Peter Laager
Front of House	Jean-Pierre Zuger and volunteers

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The Semi-Circle would like to thank everybody not mentioned by name whose generous help has made this production possible.

Costumes by courtesy of the Stadttheater, Basel.  
Our special thanks go to Frau Studinger for her generous help.

Wigs by courtesy of Friseursalon Ortlieb, Loerrach.  
Furniture by courtesy of Pflueger Antiquitaeten, Basel.

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