

THE SEMI-CIRCLE IS ALWAYS LOOKING FOR MORE MEMBERS !

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- I would like to join the Semi-Circle and I am interested in

a) acting                      b) behind the scenes

- I would like more information

- I would like to be on your mailing list

- I would like to take part in play-readings

(Please tick relevant interest(s) )

Name :

Address :

Tel. No.:

Please help the Semi-Circle Committee by completing and sending in this questionnaire, or putting in box in foyer as you go out

send to : Semi-Circle  
c/o Joan Kuster  
Mattweg 100  
4144 Arlesheim

What was the last SC production you attended ?

What kind of plays do you prefer ?

- ☐ Comedies
- ☐ Thrillers
- ☐ Classics
- ☐ Musicals

Do you have any constructive criticism about the running of SC productions, times of performances, venues etc. ? Is there any particular play or author you would like us to perform ?

(cut)

**THE SEMI-CIRCLE, BASLE**

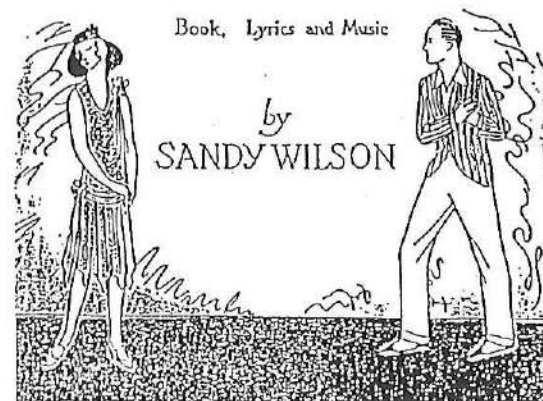
presents

# *The* **BOY FRIEND**

A Musical Comedy of the 1920's

Book, Lyrics and Music

by  
**SANDY WILSON**



by arrangement with Samuel French Ltd

Director: Richard Levitt  
Gymnasium Bäumlhof, October 1991

Programme 2.-

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## THE BOY FRIEND

Cast of characters, in order of appearance

Hortense.....	Joan Kuster
Maisie.....	Brigitta Laube
Dulcie.....	Sasha Mazzotti
Fay.....	Janine Arnold
Nancy.....	Hazel Moran
Polly Browne.....	Zehra Otus
Marcel.....	Gideon Dell
Pierre.....	Armin Janda
Alphonse.....	Harold Jefferies
Madame Dubonnet.....	Ruth Meier
Bobby Van Heusen.....	Richard Benzie
Percival Browne.....	Norman Koeth
Tony.....	Andrew Fernandes
Lord Brockhurst.....	Ted Ford
Lady Brockhurst.....	Molly Arnold
Tango Dancers.....	Ellen & Dieter Heinzelmänn

Director Richard Levitt

Musical Director Heinz Börlin

Scenic and Costume Designer Carlos Harmuch

### Instrumental Ensemble

Violin	Stefan Hulliger
Clarinet and Saxophone	Gerd Müller
Banjo	Christian Mauch
Double Bass	Daniel Fricker
Percussion	Olivier Barbey
Piano	Heinz Boerlin

There will be two intervals of approximately 15 minutes each.  
Drinks will be served during both intervals, but during the second  
interval only cold drinks will be available.

## SYNOPSIS OF PLOT

### Act I

The scene is set at Madame Dubonnet's Finishing School near Nice - 1926. The story is extremely simple - the perfect young ladies enjoy their search for "The Boy Friend". The other girls are envious when Polly Browne tells them that she has received a letter from Paris to say that HE, that someone special, will be arriving later that afternoon. Madame Dubonnet guesses that this isn't true as the "letter from Paris" is post-marked Nice. Polly admits that her father forbids her to have a boy friend and Madame Dubonnet promises to speak to him and see if she can persuade him to give his permission.

Maisie enters and meets the attractive and rich Bobby Van Heusen, who asks her for every dance at the ball that night ("Won't you Charleston with Me?").

Polly's father, Percival Browne, arrives and renews old acquaintances with Madame Dubonnet (Kiki) ("Fancy Forgetting"). At the end of classes, the girls try on their ball costumes ; Polly's costume arrives late with Tony, the delivery boy - they fall instantly in love ! ("I could be Happy with you").

Polly makes sure that Tony doesn't realise she is rich, and then invites him to escort her to the ball ; he would love to, but isn't sure he can make it. They arrange to meet on the beach in the afternoon .

After Tony has left, Percival enters - Polly is delighted - a boyfriend, at last !

### Act II

#### That Afternoon on the Plage

Everyone loves it "Sur la Plage" ! Lord and Lady Brockhurst enter ; he has an eye for pretty girls, while she is missing their son Tony, who disappeared from Oxford. Polly and Tony arrive and imagine the simple life they will lead together ("A Room in Bloomsbury") ; Hortense discovers them and warns them about being seen kissing in public - Polly swears Hortense to secrecy.

Meanwhile, Madame Dubonnet is endeavouring, in vain, to rekindle the spark of romance in Percival ("The 'You-Don't-Want-to-Play-with-Me'Blues").

Maisie is playing her usual game - being affectionate to all the boys, but not committing herself to anyone in particular ! ("Safety in Numbers").

Suddenly, Lord and Lady Brockhurst and their son Tony spot each other ! Tony runs away, and his mother calls a gendarme to stop him. Polly wrongfully assumes that Tony is just a thief after her money.

Hortense then tries to tell everyone that Tony is just a poor messenger who is Polly's boyfriend. Polly stops her, because it would prove her father correct in stopping her from getting involved with affairs of the heart. Poor Polly ! Now she has no one with whom she can go to the ball.

### Act III

#### The Terrasse of the Café Pataplon - That Night

All the boys have proposed to all the girls, and the girls don't know what to say ! Maisie, still playing hard to get, tells Bobby Van Heusen she'll give him her answer at midnight.

While they're waiting, they do the latest dance craze - "The Riviera"

Tony, dressed as Pierrot, arrives and persuades Hortense to bring Polly, who is dressed as Pierrette, to the ball. He is determined to convince Polly that he loves her. Lord Brockhurst, up to his old tricks, pursues Dulcie ("It's Never Too Late to Fall in Love"), but is discovered by his wife - poor man !

Polly arrives ; her friends try to cheer her up and Pepe and Lolita dance the very popular "Carnival Tango". Madame Dubonnet also tries to console Polly with the tale of "Poor little Pierrette".

In comes Tony, and their true, wealthy, identities are revealed - everything is cleared up ! We then have a chain reaction : Madame Dubonnet agrees to marry Percival, Maisie accepts Bobby's proposal and all the girls follow Maisie's example - A happy ending for one and all !

### Finale





## The Boy Friend

### Programme Corrections & Additions

#### Set Construction

Theodore Bucher  
John Chidlow  
Grayson Richards

#### Set Artwork

Bob Williams  
Cynthia Baer  
Bob Williams

#### Lighting

Roger Kleiber  
Barbara Hummel  
Dennis Dell

#### Sound Prompters

Rory Hasemer  
Sheila McKenzie  
Diana Zuger

#### Make-Up & Wardrobe

Rosanna Niklaus  
Jenny Aellig  
Helen Baldomero  
Deborah Elliot  
Lynn Mazzotti  
Caroline Weisskopf  
Edda Williams  
Sheila Nixon

#### Box Office (Addition)

#### Musical Ensemble (Correction) Double Bass

David Schönhaus

The Semi-Circle, October 1991

Roche



The Directors: Richard Levitt, Heinz Börlin, Carlos Harmuch



Joan Kuster

To  
the  
Roche

## DIRECTOR'S NOTES

Yes, a MUSICAL !

After many years work with the Semi-Circle, I finally decided to take the plunge and attempt a fully-fledged piece of musical theatre. I first came to the group to assist with the Old Time Music Hall and later A Seaside Show. Then came Coward, Rattigan and Miller, among many others. Now it's time for some musical entertainment. I'm afraid, however, that the mega-musical is out, so no 'Cats' or 'Phantom'.

My choice fell upon The Boy Friend with words and music by Sandy Wilson. Born on May 19, 1924 in Sale, Cheshire, Wilson soon became an active performer and composer in the fringe theatre scene of the 50's. First conceived as a small show with only five instrumentalists, it opened at the tiny Players Theatre. It quickly became a cult show and moved to Wyndham's Theatre in the West End, where it racked up 2,078 performances (a fantastic success in those days). It then moved on to Broadway, where it was enlarged and changed (much to the dismay of Wilson) to run for some 485 performances. Then it got into the hands of Ken Russell, who used this piece of fluff as a background prop for a lavish parody of the Busby Berkeley films of the 1930's. This is a visual delight and has many good performances, but has little to do with the sweet pastiche of the 20's which had begun as a small show.

Wilson was never again to achieve success of this nature and his later shows Buccaneer (1955), Valmouth (1958), Call it Love (1960), Divorce Me Darling (1965) have disappeared from the boards. It was Wilson's love of the old-fashioned shows of the 1920's which make The Boy Friend so delicious. The classic formula : Boy meets Girl, Boy loses Girl, Boy Gets Girl, works charmingly, and the many character roles which surround this story are well drawn and fun to play. The show is full of singable tunes (unlike the mega-musicals with their "one-hit" approach).

When I announced my desire to produce 'The Boy Friend', our committee felt it might be too expensive to stage those elaborate production numbers. They were thinking of the film of course, so I put their minds at rest when I said that I wished to go back to the small show.

Casting a musical has its problems, in particular when it comes to the young men. All amateur groups complain of the lack of male actors, and the Semi-Circle is unhappily no exception. At first, I willingly cast some of our "more mature" men in the roles of the young love interests, but perhaps they felt the temptations were too great to be around our lovely young things (and, maybe, the wives said something !) so they found their own "younger" substitutes.

Doing a musical requires much extra time in the preparation. Heinz Börlin is a real "Schätzli", for he is not only a superb pianist, accompanist and teacher (Musik Akademie Basel), but also has the patience of Job (something I could learn sometimes). Heinz has put together our pit orchestra from talented students of the Musik Akademie.

Carlos Harmuch is the third professional member of our company. Carlos will be responsible for sets and costumes. He is a talented director in his own right, as his work at the Schola Cantorum Basiliensis has shown.

Our cast is made up of students, secretaries, scientists, bankers and aspiring singers and actors.

Our backstage crew is made up of scientists, businessmen, housewives and businesswomen. They have wonderful enthusiasm and are the right group to make your evening an enjoyable one. On their behalf I suggest that you ----

Wiggle your hips, and  
Kick up your heels,  
You'll be surprised how  
lovely it feels  
Everybody's doing the Riviera !

Richard Levitt, your Director



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**Bei uns kommt Ihr Haar nicht zu kurz**





Hazel Moran, Janine Arnold, Zehra Otus  
Harold Jefferies, Gideon Dell, Armin Janda



Molly Arnold

# TEQUILA

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## NOTES ABOUT THE CAST

### Joan Kuster (Hortense)

Resident in Switzerland for about 20 years, Joan was born in Blackpool, Lancashire, (escaping from the air raids) and brought up in Liverpool. A member of the SC for many years, her most demanding role having been Mama in "I Remember Mama" in 1988.

### Brigitta Laube (Maisie)

Born in Basel of Swiss origin, studied English and History at Basel University. Has spent one year in Berkshire working as an assistant teacher. First appearance on stage in "The Beggar's Opera" (Lucy) at the English Seminar (Schönes Haus). Various theatre work with local drama groups. Acting studies at the Lee Strasberg Theatre Institute (1990), New York.

### Sasha Mazzotti (Dulcie)

Result of a Swiss-British alliance. Made her stage début at the tender age of three as the second angel on the left in the Sunday School Nativity Play. Has since appeared in English and German productions in rather more taxing roles. First appeared with the Semi-Circle as the French maid in the Old Time Musical Hall in 1979.

### Janine Arnold (Fay)

17 years old, a school-leaver. Born and bred in Baselland, of Anglo-Swiss parentage. This is her first appearance on stage.

### Hazel Moran (Nancy)

Hazel, who is 27, makes her début for the Semi-Circle in this show. She is, however, quite an experienced actress ; a member of Avenues Theatre Workshop, Hull, England, she has performed in 3 non-amateur productions in the last 2 years - "Salad Days", "The Concert Party" and "Chaucer - Short Pieces".

### Zehra Otus (Polly)

Is a 'first generation' American, born in California near San Francisco. She enjoyed a musically oriented High School education after which she went on to study voice at New England Conservatory in Boston. After earning her degree, she came to Basel to study early music at the Schola Cantorum. This is her third performance with the Semi-Circle.

### Gideon Dell (Marcel)

17 years old, in the Wirtschaftsgymnasium, came over to Switzerland with his family 10 years ago. Has acted in various productions in the Stadttheater (in German), although this is his first Semi-Circle production. He plays clarinet and belongs to a Gugge-musik band.

### Armin Janda (Pierre)

Was born in Berlin and raised in a small town in Bavaria. His dramatic career has encompassed works by Brecht, Aristophanes and Horvath. He is presently pursuing his musical studies as a lutenist at the Schola Cantorum. 'The Boyfriend' is his first Semi-Circle performance.

### Ruth Meier (Madame Dubonnet)

Is English, has lived in Basel for 17 years, joined the Semi-Circle in 1983. This will be her ninth appearance with the group. She also enjoys working behind the scenes, especially with costumes. She has the unusual hobby of collecting antique buttons.

### Richard Benzie (Bobby Van Heusen)

Came out of Africa when he was two ; before coming to Basel in 1989, in order to discover what Swiss banking secrecy really means, he lived in England. His last role on stage was as a ghost (with green hair).



Norman Koeth (Percival Browne)

A native New Yorker, Norman has been living and working in Basel as a teacher and translator for many years. He is one of our most experienced actors and has performed in many major productions. His activities extend to direction, and one of his most successful recent ventures was G.B. Shaw's "Dear Liar", together with Barbara Clark.

Andrew Fernandes (Tony)

Having debuted with the Semi-Circle in "Love for Love", Andrew is now able to realize a long-standing dream of playing in a musical. Although this will be his first appearance in a musical, Andrew has plenty of stage experience as a singer in a rock-and-roll band, which he unfortunately had to give up for "higher goals in life". Music is nevertheless his first love, and will most certainly be his last!

Ted Ford (Lord Brockhurst)

Born in London (a long time ago) ; started acting at age nine. Went to Oxford and Cambridge Universities (for a visit on his bike). Worked in England, South Africa, Germany. Mother's maiden name Johnson. No recognition from either ex-Presidents Ford or Johnson. Appeared in an American film (never got an Oscar), once on Swiss television (Fasnacht-Zuschauer !). Economic refugee to Switzerland in 1960.

Molly Arnold (Lady Brockhurst)

Came to Basel in 1964 from Bournemouth, England. Has been active in the group on and off over the past 20 years. The past 3 years have seen her on the Swiss-German stage in Frenkendorf.

Harold Jefferies (Alphonse)

was born in post-colonial Malaya and grew up in inner London. Studied Biochemistry at the University of Newcastle and has come to Basle to study at the University for his doctorate PhD.



Brigitta Laube and Richard Benzie



## REMINISCENCES OF A TECHNICAL DIRECTOR

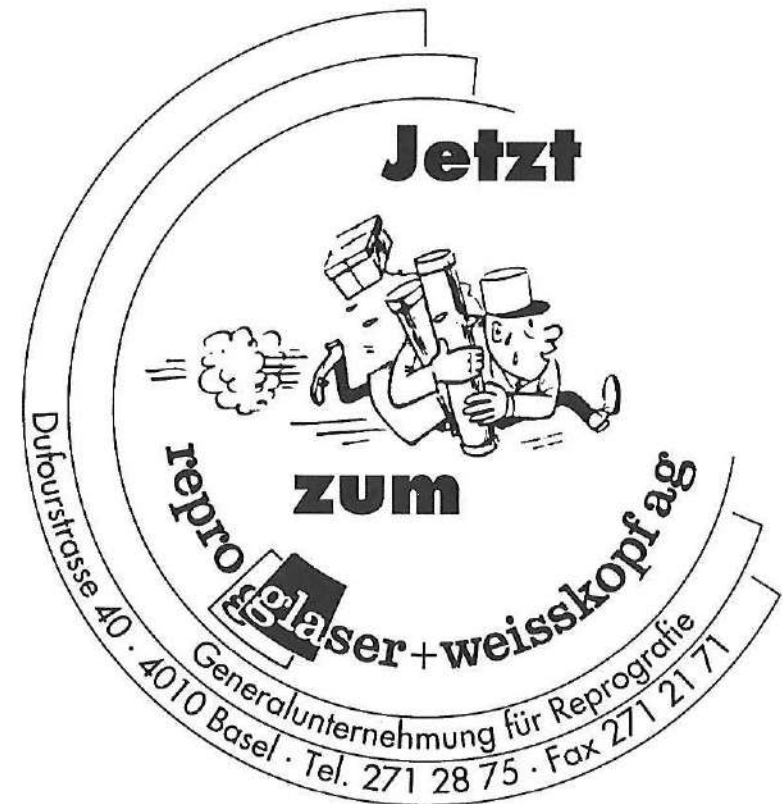
It was Sunday. I had just dropped the kids off at Sunday School. I was walking back to the Münsterplatz to get my car, when a voice behind me said, "Would you like to be a Technical Director?" I turned, and there was Ron Hill. "We've been let down," he said, "The chap who promised to do it can't." I asked him what was involved and received a rather vague reply that it had to do with sound effects, not much to it really. And so it was that I became the Technical Director of a Semi-Circle playreading entitled "Heartbreak House" by Bernard Shaw. Fame at last. Name in the programme. The sound effects which were required were the sounds of bombs dropping and exploding, and a pistol shot which had to be heard at an important point in the play. The bombs I finally captured from a Gregory Peck film shot in Singapore, off the telly, with my not very professional tape recorder. The pistol was a genuine starter's gun with blanks. During the last (only) rehearsal, I was following the script very carefully, and, when the time came, I pressed the trigger. Click. No deafening report. Confusion on the stage. Thank goodness it was only a rehearsal....

The next Semi-Circle production was to be "Dear Charles" by Alan Melville, and would be a proper stage production. This, I found out, required things to be built such as doors and a fireplace (the first of many...). The doors and frames I built in the cellar at home, and very fine they were too. The only problem was, that I simply could not get them out! They were too big... I was learning fast. Unfortunately (or fortunately) I had to go to Brazil just before the scenery was to be put up. Grayson Richards bravely offered to step in and take over. When the set was ready, Grayson decided to light up the stage. Down went the master switch... pitch darkness. The fuses had blown. It took a long time to find the problem. We never did find the chap who wired up the plugs of the table lamps.... We were learning even faster....

One of the group's bigger productions was "The Old Time Music Hall", which we performed at the Gundeli-Casino. We had -at great expense- secured the talents of a member of the prestigious Magic Circle. He explained to us how he would do his act, which he normally did to background music from a cassette. Whilst the facilities which were available were not the most modern, we would give it a try. Rehearsals went perfectly. On the first night, the time came for our Magician to start his show. He gave me a slight nod and I pressed the "PLAY" button on the tape recorder, and the show started. It took a moment for us to realize that there was no music. The Magician was giving frantic glances in my direction, hidden as I was in the wings, and whispering behind his hand... "MUSIC"...."MUSIC". I then looked down at the tape recorder. I could not believe it, there was tape everywhere, just like knitting wool! I must give the Magician great credit for giving a super act even without music! The next night went off without a hitch, the tape recorder behaving perfectly. Once again more lessons.

The Technical Director's job today is broken down into many interesting activities such as set design, scenery building, painting, sound, lights, etc.; you can tell I have had a lot of fun doing all the jobs involved with backstage. Why not give it a try yourself?

Peter Nixon



## "THE RIVIERA"

BOBBY, MAISIE, BOYS and GIRLS

### *Verse*

When trouble troubles you  
The only thing to do  
Is dance, you simply gotta dance.  
And if you've had a tiff  
You'll soon forget it, if  
You dance, you simply gotta dance.

Here in the South of France  
They've got a new step,  
It's quite the cutest dance  
Invented to step  
So do step.

Wriggle you hips and kick up your heels,  
You'll be surprise how lovely it feels.  
Ev'rybody's doing the Riviera

### *1st Refrain*

Wiggle your fingers, waggle your toes  
Just how it started nobody knows.  
Ev'rybody's doing the Riviera.  
Multi-millionaires and their little pets do it,  
Even maiden ladies who wear lorgnettes  
Have taken to it.  
Tell ev'ryone to give out the news  
This is the way to shake off the blues.  
Ev'rybody's doing the Riviera.

### *Dance*

Tell ev'ryone to give out the news  
This is the way to shake off the blues.  
Ev'rybody's doing the Riviera.

### *2nd Refrain*

Get on the dance floor, get in the swing,  
This is the time for having a fling.  
Ev'rybody's doing the Riviera.  
Clap-a your hands and slap on your thighs  
Grin like a goon and roll up your eyes.  
Ev'rybody's doing the Riviera.  
All the bright young things and their bright young beaux do it,  
Even duchesses and their gigolos

Have taken to it.  
Ain't it terrific ? Ain't it the top ?  
You gotta dance right on till you drop.  
Ev'rybody's doing the Riviera.

### *Dance*

### ENCORE

## "THE RIVIERA"

BOYS and GIRLS

Get on the dance floor, get in the swing,  
This is the time for having a fling.  
Ev'rybody's doing the Riviera.  
Clap-a your hands and slap on your thighs  
Grin like a goon and roll up your eyes.  
Ev'rybody's doing the Riviera.  
[They sing]  
All the bright young things and their bright young beaux do it,  
Even duchesses and their gigolos  
Have taken to it.  
Ain't it terrific ? Ain't it the top ?  
You gotta dance right on till you drop.  
Ev'rybody's doing the Riviera.



'Sock it to 'em, Richard!'



## The Boy Friend

### Programme Corrections & Additions

Set Construction	Theodore Bucher John Chidlow Grayson Richards Bob Williams
Set Artwork	Cynthia Baer Bob Williams
Lighting	Roger Kleiber Barbara Hummel Dennis Dell
Sound Promoters	Rory Hasemer Sheila McKenzie Diana Zuger
Make-Up & Wardrobe	Rosanna Niklaus Jenny Aellig Helen Baldomero Deborah Elliot Lynn Mazzotti Caroline Weisskopf Edda Williams Sheila Nixon
Box Office (Addition)	
Musical Ensemble (Correction)	
Double Bass	David Schönhaus

The Semi-Circle, October 1991

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FÜRSTENTUM ETTINGEN

Basel  
Tel. 061 281 09 88  
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## PRODUCTION TEAM

PRODUCTION MANAGER	Grayson Richards
DIRECTOR	Richard Levitt
DIRECTOR'S ASSISTANT	Sonia Dell
STAGE/TECHNICAL DIRECTOR	Theo Bucher
LIGHTING	Roger Kleiber & Barbara Hummel
MAKE-UP	Rosanna Nicklaus
PROMPTER	Sheila McKenzie
PROGRAMME	Dennis Dell
PUBLICITY	Franz Arnold & Ruedi Kuster
PHOTOGRAPHER	Jonathan Taylor
FRONT-OF-HOUSE	Jean-Pierre Zuger
BOX OFFICE	Joy Scherer & Muriel Taylor
STAGE BUILDING/SET ARTWORK	Theo Bucher
	Bob Williamson and helpers
COSTUME EXECUTION	Celia Helena Berbel

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