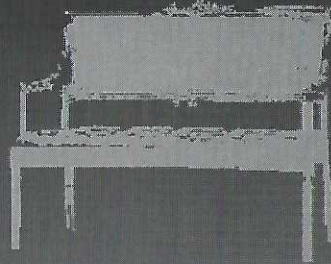


# Theatre in English



The Semi-Circle Basel presents

## Three One-Act Plays

### Careful Rapture

by Jack Popplewell, directed by John Stafford

### A Talk in the Park

by Alan Ayckbourn, directed by Diana Zuger

### Guts

by Jamie Sievert, directed by Andy Tobler

## Kellertheater Schönes Haus

Nadelberg 6 Basel

April 2002: 18, 19, 20, 21, 22, 25,  
26 at 7:30 p.m. and 27 at 8:00 p.m.



# PROGRAMME

## The Plays Tonight

### Careful Rapture

by Jack Popplewell

Ted Desmond would like to get married, but has a morbid fear of mother-in-laws who are a necessary accessory to the process. Thus, he has reached middle-age before deciding to marry – a mere teenager. However, he will not confirm the engagement until he has vetted his future mother-in-law.

Surprise: he gets on famously with her and this leads to the inevitable complications of the heart, until all is resolved in the final scene.



Interval



20 minutes, with Bar Service

### A Talk in the Park

by Alan Ayckbourn

Four park benches are each occupied by one person. The action shows what emerges when a fifth person comes on to the scene and wants to talk! This short play deals with human eccentricities and the dilemma of loneliness.

### Guts

by James Sievert

George and Nancy, an older married couple, are in the airport waiting lounge in Minneapolis. They are flying to Los Angeles for an appointment with a high-priced psychiatrist. While waiting they get to know Bill, a musician who dabbles in psychology and Debbie, a would-be actress who is going to L.A. to audition for a film.

**Urbain and Worthen in Switzerland**  
Survival handbook by David Humphreys Sfr. 35.00

**Cupid's Wild ATIONS**  
Intercultural romances and its consequences Sfr. 30.00

**Laughing Along with the Swiss**  
Paul Bittori's evaluations will help you doing just that Sfr. 24.90

**Ticking Along Free**  
38 author's stories about Swiss life Sfr. 29.90

**New in May!**  
**Beyond Chocolate: understanding Swiss culture**  
by Margaret O'Leary-Dowden Sfr. 35.00

**A Taste of Switzerland**  
by Sine Stik  
Swiss food, folklore, and traditions with over 50 recipes Sfr. 40.50

Great Reading! Great Gift! Ask for a free catalog from:  
Bergli Books, Eptingerstrasse 5, 4052 Basel, Tel. 061 373 27 77, Fax 061 373 27 78  
e-mail: [info@bergli.ch](mailto:info@bergli.ch) web: [www.bergli.ch](http://www.bergli.ch)

**ICB** THE INTERNATIONAL CLUB OF BASEL  
warmly wishes The Semi-Circle a successful production!

The ICB brings together the international community of Basel for social, cultural and outdoor events.

for more information contact:  
ICB Membership, Postfach 650, 4001 Basel or call 061/401 07 68

**CLIPPERS**  
HAIR DESIGN

Schneidergasse 12  
4051 Basel  
Telefon / Telefax  
061  
**6080192**

and you

**SEBASTIAN**

**PAUL MITCHELL**

do you have hair, color, highlighting - problems  
do you have language problems ?  
no problem for us ....






## CAREFUL RAPTURE

Director	John Stafford	
Cast	Joan Bowers	Sue Stafford
	Peggy	Susannah Todd
	Barbara	Mary Sinnott
	Mrs. Blacknett	Valerie Walder
	Ted	Peter Hilton
	Uncle Hank	J.P. Lang

**John Stafford** is an old hand in The Semi-Circle - usually as production manager, where he has had to put up with all kinds of strange wishes from a variety of directors. Here, he tries his hand as a director to see how life is on the other side of the fence.

**Susan Stafford** is no stranger to The Semi-Circle. Usually cast as cool, reserved or snobbish, she is happy to have the chance to be warm, solicitous and every man's idea of a perfect mother-in-law.

**Susannah Todd** found that playing Peggy gave her the opportunity to act like a 19-year-old again. She also found that it made her feel rather grown-up at times.

**Mary Sinnott** was not at all curious to know what it was like to be wild and irreverent, nor what it was like in front of the scenery. However, the well-worn phrase: "break a leg!" came into play a little early for her predecessor and Mary is off the bench.

**Valerie Walder** has been a neurotic woman with a bit on the side, a 70-year-old ghost, 30 years dead, a gallery director and a charlady from hell in previous productions. As she would like to be a mother-in-law AND grandmother in real life, she is looking forward to some practice! She would prefer her students to ignore the kind of English she produces on the stage.

**Peter Hilton** went out to bore audiences at home in England, and will now attempt the same thing here in Switzerland. The highlight of his acting career in England was the part of a shop dummy that came to life - in this evening's play, he is trying to achieve the opposite effect and turn a live character into a dummy. How successful he is, he will leave you to judge. Please enjoy yourselves and do not forget to laugh as appropriate.

**JP Lang** is a born local and this marks his first production with The Semi-Circle. He hopes he won't bore you witless.



## A TALK IN THE PARK

Director	Diana Zuger	
Cast	Arthur	Chris Morrison
	Beryl	Helen Baldomero
	Charles	Andrew Thompson
	Doreen	Joy Scherer
	Ernest	Tony O'Sullivan

After directing Alan Ayckbourn's one-act play *A Cut in the Rates* in 1996, **Diana Zuger** is once again cracking the whip over her actors' heads in another short play by Ayckbourn.

**Chris Morrison** came to Switzerland in 1987 and joined The Semi-Circle in 1999. He first appeared as bumbling Ted in *A Chorus of Disapproval* followed by the role of Bristolian Bill in *Straight and Narrow*. This is the most lines in a single go he has had to learn since school!

**Helen Baldomero** came to Switzerland in the early 80's. She joined The Semi-Circle in 1987 and started her acting career the following year with *Pygmalion*. Helping back stage and front of house are other pleasurable tasks she has encountered in The Semi-Circle. Having taken a break from being "on the stage", she is returning in this small role of a belligerent Beryl.

Some of you might wonder if **Andrew Thompson** is over-the-hill as an actor. Not really, he is still trying to find the top.

**Joy Scherer** grew up in the East Midlands of England and first came to Basel some 30 years ago. She joined The Semi-Circle in 1984 and had her first acting role in the one-act play *Fumed Oak* in 1986. Since then, she has performed a variety of roles both on-stage, behind the scenes and on the SC committee. When she is not busy talking in the park, Joy likes to pursue her other hobbies – playing badminton and writing.

**Tony O'Sullivan** has been in Basel for 15 years. Here he is again acting, after doing other things on and behind the stage. In private life, he is doing very well thank you.

## PREFACE TO PROGRAMME

Dear Audience

Now that you are reading these lines, you are about to see three short productions by three different teams. You will encounter three different approaches to the theatre. It is as if a small theatre festival were crammed into one night. There will be quite a few things you will like and others not. Just as in real life.

In the course of rehearsing *Guts*, we have experienced what it means when real life breaks into the world of theatre. Our performance will be a result of this process. First, there were injuries (not just in this production) that held up progress because some people were literally unable to move. Then you have to find an alternative actor to complete your cast if the injury is too serious. However, there are also minor things that influence the staging. Fatigue, or lack of concentration after a day in the office produce stage actions that could not have been found just by trying to think of something appropriate: "Why did you move your head like that" "I don't know" but "It looked good, you know."

Life is an important factor very often neglected when one reflects on the theatre. After all, "live" is also a term that is often used to distinguish technical media, such as films, from plays. The theatre is alive not only because of the "live-moment" but also, more importantly, because of the fact that life does not stop at the entrance to the theatre nor even at the back entrance. On the contrary, some of the most interesting productions I have ever seen were those that were very conscious of this fact. Limping actors, activities one of the crew has noticed on his or her way to a rehearsal, or political events that shift the point of view of the crew cannot be recorded in any kind of medium either. Suddenly it is not Hamlet himself that appears to be the most remarkable feature of a production, but the actor's nose which clearly shows signs of a cold and can in a way, become much more important to the performance than the most grandiose gesture.

A badly choreographed duel might make a much stronger impression on the audience than the most perfectly worked out sequence because it shows that it is actually very difficult to fight with a rapier and that it is also quite dangerous.

Therefore, the theatre can discover its resources not only in great stories but in the life of its participants and its audience. This is especially true of non-professionals. We have never been trained to eliminate all traces of our private lives as in the case with films. We are not able to completely hide the Eric or the Nicolaia behind a George or a Debbie. Improved technique will not necessarily do the trick. Therefore, it is we who form the raw materials for a production. It is not Bill or Nancy. The only thing we can give the audience are traits of this or that character which we may have in common with him or her, or that we think may suggest the true character to the audience. Part of what I have said might appear to be abstract; some might turn out to be extremely funny or an eye-opener.

All of a sudden, you realize that opening an umbrella can be a fascinating activity. Then you go out and watch how people outside your house or at the grocer's behave and you feel as if you were back in the theatre. Shakespeare's famous words are still valid: "All the world's a stage, And all the men and women merely players".

In addition to all this comes the possibility of making mistakes which are sometimes awkward for the actors but which increase the feeling that there are people on the stage who are not significantly different from those in the audience. The reality of a mistake creates suspense like nothing else. No turn of the plot, no touching love story can do more for the theatre than life.

Therefore, let's enjoy these three special plays reflecting life.

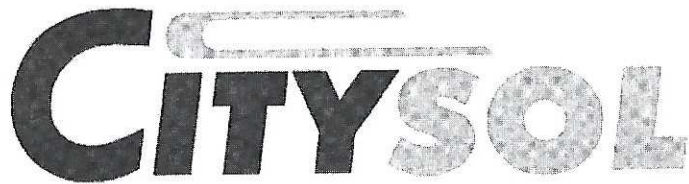
Andy Tobler, Director

WATCH OUT –  
OUR NEXT PRODUCTION IS WAITING JUST AROUND THE CORNER...

"The Hollow Crown" is a highly effective entertainment  
subtitled "The Fall and Foibles of the Kings and Queens of England".

It was compiled by John Barton for the Royal  
Shakespeare Company and consists of various and contrasting  
readings and songs, some dating from the Mediaeval era.

Details will be advertised in a forthcoming Newsletter and on our website  
[www.semi-circle.ch](http://www.semi-circle.ch) - make sure you do not miss them!



Steinentorberg 3 Postfach 4002 Basel

Ihr Kurierdienst für regelmässige interne  
und externe Postauslieferungen, Postfach-  
Leerungen, Express-Lieferungen in die  
ganze Schweiz.

Verlangen Sie unsere Offerte!

Telefon 079 439 00 00, Fax 061 281 90 75

## GUTS

Director	Andy Tobler	
Assistant Director	Denise Schlienger	
Cast	George	Eric Collino
	Nancy	Moira Hess
	Debbie	Nicolaia Marston
	Bill	Allen Holland
	Narrator	Reto Donatsch

Andy Tobler is a soldier, thespian, philosopher, and stage director. He is studying English, German and the theatre. He was the producer of the acclaimed staging by the Gay Beggars of Shakespeare's *Henry V* (abridged). His favourite colour is yellow.

When she was a little girl Denise Schlienger used to dress up in her grandpa's hat and shoes. However, as she could neither see nor walk she decided to grow up first. Once she had, she decided dressing up was not what she wanted. She would rather watch others do so. That is why she is behind the scenes this time.

Eric Collino is very fond of acting and the theatre and has experienced a lot in his life. He likes books and art but most of all he likes a nice chat with a beer.

Moira Hess came into the team as a replacement for an injured player. Although she missed quite a bit of rehearsing, she is aiming to be a top scorer.

Nicolaia Marston has the body of a ballet dancer. She has appeared on stage for The Semi-Circle as a policewoman and a hysterical woman looking for a husband. Nicolaia is now further demonstrating her acting talent as a "Valley Girl" - and we do not mean the Leimental.

Allen Holland is the long lost child of John Wayne, born under the western sun. After riding the range and rolling like a stone for many moons, he lives his maxim of "Home is where you hang your guitar and the script of the play."

Reto Donatsch born in 1969, made his first appearance on stage in the Gay Beggars' *Henry V* in 2000. After that, he decided that the theatre would most definitely expand his spiritual experience, especially acting as a transvestite.

# silverdisc

im schmiedenhof 10 - basel

top quality second-hand

dvd's  
video-games  
cd's

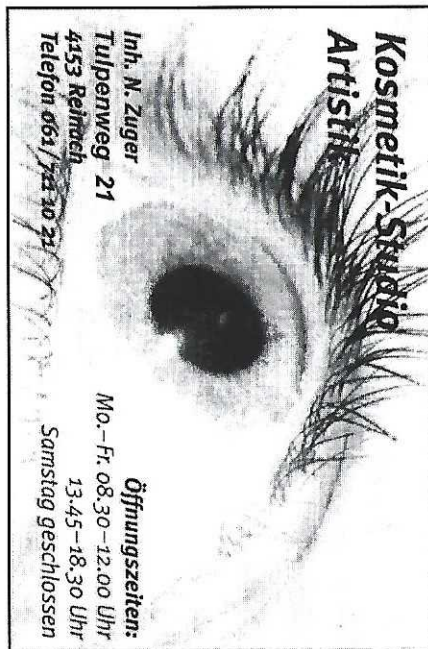
[www.silverdisc.ch](http://www.silverdisc.ch)

**Kosmetik-Studio  
Artistik**

Inh. N. Zuger  
Tulpenweg 21  
4453 Rehbühl  
Telefon 061 / 74 10 21

Mo.-Fr. 08.30 - 12.00 Uhr  
13.45 - 18.30 Uhr  
Samstag geschlossen

**Öffnungszeiten:**



## A few lines about this production

Well, let me start at the beginning: I have been involved in The Semi-Circle for quite a few years now. In most of our productions we suffered a few setbacks, but what happened this time is unbelievable!

The Play-Selection-Committee did a very good job choosing plays in good time and auditions went well as we could cast all the parts to everybody's satisfaction.

Soon after starting rehearsals things did not go too well any more: amongst the chosen cast we ended up with a broken wrist, a broken leg (three times in a very bad spot near the hip so I was told), a very wonky back which needed hospital treatment and last but not least a torn tendon... The first three thespians, unfortunately, had to be replaced, the fourth one will be hobbling on stage...

Our best wishes for a speedy recovery to all our poor friends suffering from their various injuries! We are quietly confident that they will soon be back on stage again – hurry up – we are waiting for you!

A very big “thank you” to the three actors who jumped in at the last moment. We are grateful to have members who were willing to learn their lines at the last minute and are quite sure all three will make a very good job of it.

Yvonne Fenn Senn, President

German, French, Russian, Spanish,  
Portuguese, Italian, English...

**WITH SUPERLEARNING  
A LEARNING METHOD THAT  
ACCOMODATES  
YOUR WORK SCHEDULE**

- intensive – 3x faster learning rate
- active classes with 1–5 students
- made-to-order time schedule  
and learning content
- stress-free learning atmosphere

The most efficient and most fun way  
to learn a language quickly

L.M. + J. Galgiani  
St. Jakobstrasse 170A, 4132 Muttenz  
Telefon 061/312 98 97  
Telefax 061/312 98 61

**Express yourself!**



**DIALOGICA®**

THE LANGUAGE SCHOOLS WITH SUPERLEARNING  
<http://www.dialogica.ch> Basel, Bern, Zug, Zürich

**BASEL  
DIALOGICA**

We are very grateful to the Bank for International Settlements, Basel  
for their very generous financial support of our production.

This highly appreciated donation will help to cover part of the expenses in  
taking our play *GUTS*, written by our member James Sievert, to F.E.A.T.S.  
(Festival of English Amateur Theater Societies) in Brussels, in May 2002.

We all hope our *GUTS* team will be as successful as our  
*HARD CANDY* team was last year!



## Production Team

Production Manager	Mary Sinnott
Light and Sound	Andrew Jones (design), Bob Kenyon, James Sievert
Make-up	Sonja Dell, Ray Kleiber
Scenery	Tony Fenn, Chasper Bertinger
Prop-making	Michael Wilkinson
Prompters	Margaret Dürrenberger,
Bar	Peter Berrie
Catering	Angela Robinson
Box Office	Rebecca Scriven
Tickets	Susan Wilson
Publicity	Angela Robinson
Advertising	Tony O'Sullivan
Flyers	David Foggetta
Programmes	Yvonne Fenn, David Foggetta
Photographer	Ute Kessel
Video	Michael Wilkinson
Front of House and Back Stage	Jenny Aellig, Susan Aeschbach, Veronika Berrie, Michael Clarke, Isla Cunnane, Dennis Dell, Michelle Flanagan, John Gleaves, Darina Hynes, Rosanna Niklaus, Edda & Bob Williamson, Julie Woan

Special thanks to all helping hands not mentioned and to our sponsors,  
who kindly supported this programme and production!



COIFFURE  
**SCISSORS**  
Schneidergasse 32 Basel Telefon 061 261 74 00

### Independent Financial Advice?

Talk to Grether MacGeorge for:

- ✓ Financial planning
- ✓ Investments
- ✓ Insurance
- ✓ Tax efficient savings plans
- ✓ Pensions advice
- ✓ Business insurance
- ✓ Business Start-ups
- ✓ Legal advice
- ✓ Inheritance and wills

**Tel. (061) 206 8800**

[www.grether-macgeorge.ch](http://www.grether-macgeorge.ch)

**Grether MacGeorge GmbH**  
Austrasse 95, 4051 Basel