

17, 18, 19, 24, 25, 26 November 2016
Theater Arlecchino, Walkeweg 122,
4052 Basel

The Semi-Circle's June 2017 production:



NOËL COWARD'S BLITHE SPIRIT

Directed by Scott Holland

**Auditions in
January 2017**

Wed 18th Jan, 7-10pm
Sun 22nd Jan, 2:30-6pm

Theater Rampe,
Byfangweg 6, Basel

For further details:
www.semi-circle.ch
info@semi-circle.ch

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Welcome from the President

A very warm welcome to the Semi-Circle Autumn Production 2016. Tonight you will see two short plays which will take you from comedy to tragedy and, meanwhile, show you everything in between.

Before the curtain rises, I say a big thank you to everyone involved in this production – directors, cast and crew. As in every Semi-Circle production since the group started in 1975, they have stepped right up to the task, giving time, energy, commitment and creativity to bring this production to the stage.

Once again, what appeared to be a relatively straight-forward programme in the beginning, turned out to be quite a package when we got into it, with trials, tribulations and a life of its own. But somehow, and as if by magic, it has all come together in the end.

Time and again, when I see the level of professionalism that emerges, I have to remind myself that The Semi-Circle is a community theatre group, operated and run entirely by amateurs with a passion for all things theatre-related and, may I add, a powerful addiction to creating order out of what at times may look very much like chaos!

On behalf of all members of The Semi-Circle, I thank you for your continued support and encouragement, and for being in our audience tonight. Look and listen carefully – what appears on the surface to be the weird and wonderful world of the “absurd” may, in fact, have more than one foot planted firmly in “reality”.

I wish you a wonderful evening.

Sue Newstead
President

No recording or photography, please: In accordance with the performance rights granted to Semi-Circle, recording the performance in whole or in part, by any person, is not allowed.



If you would like to get involved in...

acting, directing, stage-managing, producing,
make-up or costumes/props,
set designing or building,
lighting & sound, artwork & publicity,
front-of-house, or general help...

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Producer's Note

I should have seen it coming, really... After talking a friend into taking on the production of last year's Autumn show, and after assisting Producer Sue Newstead with „Dracula“, it was clearly my turn this time. So here I am, producing a Semi-Circle show. Proudly yes, but also a bit nervously...

What exactly does it mean to be the Producer of a theatre production? Apart from making phone calls and writing mails to the right people at the right time and trying to get these people to become volunteer helpers, it is mainly about making sure that everything is running smoothly. This is the moment to thank all the helpers for their contributions!

If you have read this far and you are thinking „Wow, that sounds interesting!“, then please write to the Semi-Circle committee and let us know. We will definitely need helpers for the next show “Blithe Spirit” in June 2017.

Now all you have to do is sit back, enjoy the show and get yourself a drink during the interval. Everything else has been taken care of!

Tanja Spichty

Semi-Circle events in 2017 for your diary!

‘Blithe Spirit’ Auditions: 18 & 22 Jan 2017 at the Theater Rampe.

Play-readings: Usually on the first Monday in each month, Centrepont Library (check our website for dates).

Rehearsed play-readings: 24 February 2017, Theater Arlecchino, Basel.
For members and guests.

Annual General Meeting: 1 March 2017, Zentrum Borromäum, Byfangweg 6, Basel. Members only.

Social Event - Sketch Night: 29 April 2017, Theater Arlecchino, Basel. For members and guests.

‘Blithe Spirit’ Performances: 9, 10, 16, 17, 23 and 24 June 2017 at the Theater Rampe, Basel.

For more information please visit our website: www.semi-circle.ch

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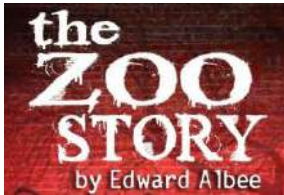
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Programme



JERRY

Luca Manganelli

PETER

Scott Holland

SYNOPSIS: On a Sunday afternoon on a park bench in New York's Central Park, a disheveled Jerry disturbs respectable Peter to tell him about his trip to the zoo. Peter is drawn into Jerry's stories, whose outward brashness overlay some profound questions about loneliness, social disparity and resentment. The disturbing tales descend into a dark and intense conflict over the right to sit on the park bench. This American classic highlights problems within western society that are still relevant today.

INTERVAL 15min



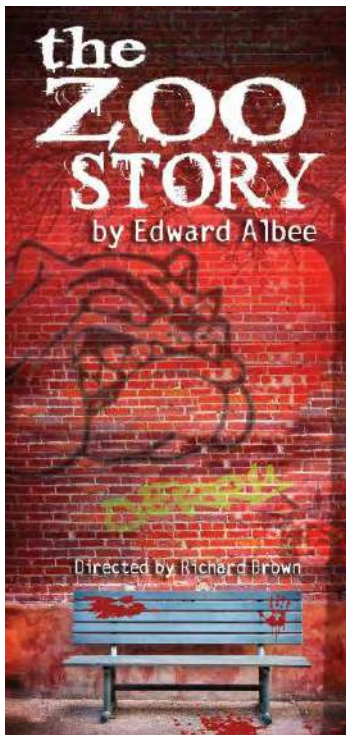
ERNEST PRINGLE

Edward Atkinson

ETHEL PRINGLE

Cathy Barker

SYNOPSIS: In a peaceful armchair chat, Ernest Pringle and his wife Ethel discuss how funny it must be to be cut in half, as Fred was. Their casual conversation, meandering from the mundane to the momentous, leads the audience deep into the dottiness and surrealism of commonplace lives, and gradually reveals guilty violent secrets... From one of the leading British exponents of the "Theatre of the Absurd".



The Zoo Story was Edward Albee's first published work. Initially, he could not get it staged in New York and so it was first performed in Berlin (1959), along with "Krapp's Last Tape" by Samuel Beckett. The success of this show opened the door for a return to the USA and in 1960 it became one of the first plays to be involved in the 'off Broadway' movement. This play is considered one of the earliest 'American absurdist' works that put the European dramatic movement into an American context and it remains a modern classic. This critique of American society is remarkably relevant to today but rather than going deeper into what the play is about, I will repeat Albee's advice that the best way to enjoy his plays is without any baggage. "*Pretend you're at the first play you've ever seen,*" he suggested. "*Have that experience — and I think 'what the play is about' will reveal itself quite readily.*" The version that we are performing this evening was re-written by Albee in 2004 but does not really describe the current world of selfies, social media and reality TV. Consider it as set somewhere around the late 1980s on a warm late-

summer Sunday afternoon on the east side of Central Park, New York, in the trees near Conservatory Water.

Director: Richard Brown

Following on from acting in community theatre shows in the UK and USA, Richard has been acting in, directing and producing plays for the Semi-Circle for the last eight years: He has directed "Night" by Harold Pinter and "Jerry Springer is God". Richard also produced "Unoriginal Sin", "RENT", "Shadow Box", "A Murder is Announced", "Looking Back, Falling Forward" and was the President from 2010 to 2014. He is currently President of Basel English Panto Group, where he has directed "Beauty & the Beast" and "Young King Arthur" which he also wrote. A biologist by training, Richard has been an avid attendee of theatre wherever he has lived, from England to the USA to Switzerland. He is an enthusiastic student at the Luxembourg European Annual Theatre Summer School.





Luca Manganelli (Jerry) Luca started to act about eleven years ago, after a 3-year course in Italy. He then joined a theatre group and became vice-president of an Italian theatre association. In Basel, he is a member of the Semi-Circle Committee and was part of the cast of "Calendar Girls" in the spring production of 2014. He then directed a short play ("My Apology") in November 2015 and was the director of "Dracula" in the June 2016 production. The role of Jerry in "The Zoo Story" is a challenging and exciting one and to be in his shoes is somehow an absurd experience. But if you are good, he will tell you about what happened at the Zoo...



Scott Holland (Peter) Scott has been seen recently in the Semi-Circle autumn 2015 production as Socrates in Woody Allen's "My Apology". He has also been on the Semi-Circle Committee in the roles of Secretary and now co-Vice President for the past four years. He has typically been behind the scenes in more recent Semi-Circle productions, but may be familiar to Basel audiences in various roles with the Basel English Panto Group. Scott thanks Richard for the opportunity to take on this challenging and classic piece of absurd theatre and Luca for being a dedicated acting and bench partner. He hopes you enjoy your evening of thought-provoking theatre.



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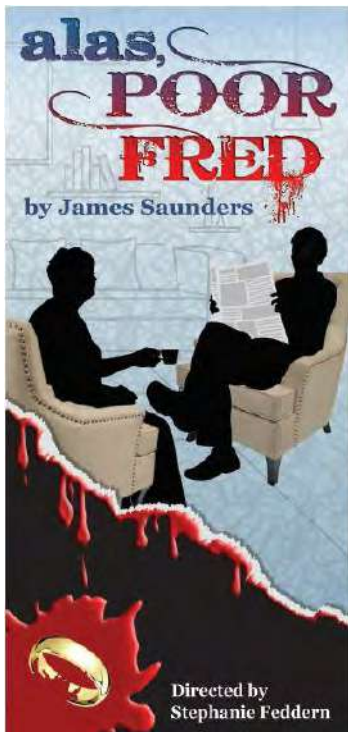
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Alas, Poor Fred, written in 1958 by the British playwright James Saunders (1925-2004) is set in “a drawing room anywhere” at “any time of day or night”. The dialogue between Ethel and Ernest Pringle, a middle-aged married couple, quickly transcends into surrealism. Their humdrum marriage seems to be held together mainly by the mysterious, off-stage, eponymous and symbolic Fred – but who really is Fred? The lines between reality and illusion – or reality and deep desires – rapidly become blurred, and the laws of logic, causality and consistency clearly do not apply here. Early in his career Saunders told an interviewer: *“If there’s any theme that runs through my work, it’s the absurdity of finding logic in anything at all.”* His style puts his work alongside Ionesco’s, Beckett’s or Pirandello’s – the Theatre of the Absurd – but what makes Saunders’ plays particularly appealing is his humorous language. Most of his early works - including “Alas, Poor Fred” - were one-act plays for the radio; this may explain why his dialogues are both so evocative and entertaining, full of word play and paradox.

Although in his obituary The Guardian called Saunders *“one of the most distinctive voices to emerge from the wave of new British playwrights of the late 1950s and early 1960s”*, he did not receive much recognition in Britain during his lifetime and was held in higher regard outside of his own country, particularly in France and Germany. Who knows? After seeing “Alas, Poor Fred” tonight, you may agree that his work does indeed deserve much more recognition.

Director: Stephanie Feddern

Having acted in various productions in Basel, MuttENZ (especially with the Theatergruppe Rattenfaenger), Augusta Raurica, Berlin and Vancouver, Stephanie is delighted to be directing her second play for the Semi-Circle – and particularly enjoys the dry English humour with which “Alas, Poor Fred” abounds. She has also directed a number of school productions with children and teenagers and loves the variety of plays, people, places and characters that theatre work allows her to experience. After all, where else but on stage could a conversation about being cut in half be this entertaining?





Edward Atkinson (Ernest Pringle)

Edward is delighted to be appearing in "Alas, Poor Fred". He grew up in Sussex, and has lived in the Basel area since 1989, sporadically appearing in Semi-Circle plays for over 20 years. In his early plays the make-up artists used to put grey in his hair to make him look older - now they don't have to bother. Edward entered the world of film last year, appearing in KW films' "Stand Clear of the Closing Doors" which was shown at the Cannes Short Film Corner, and a short film for Helbling who make commercial Nespresso machines – "What else?"



Cathy Barker (Ethel Pringle)

Cathy grew up in the north of England and has been living in Basel for the past six years. She is delighted to be appearing as an apparently conventional (or is she?) character in the Semi-Circle's production of "Alas, Poor Fred", having previously acted as a bossy and slightly dotty woman in "Losing It", a zany woman with a zest for life (Chris) in "Calendar Girls", and a frankly crazy woman (Naomi) in "Naomi in the Living Room". When not treading the boards, Cathy works as a teacher and editor, and enjoys being a member of Basel Chamber Voices.

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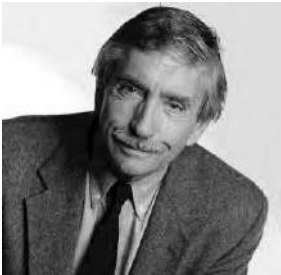
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Edward Albee, 1928-2016

by Richard Brown



Edward Albee passed away at his home in Montauk, NY on Sept 16th 2016, aged 88. A three-time Pulitzer Prize and two-time Tony Award winner, he is widely considered to be the foremost American playwright of his generation. He published over 30 works including "The Zoo Story" (1959), "The Sandbox" (1960), "Who's Afraid of Virginia Woolf?" (1962), "A Delicate Balance" (1966), "Seascape" (1975), "Three Tall Women" (1991) "The Goat or Who is Sylvia?" (2000) and "Me, Myself and I" (2007).

His psychologically astute plays explore self-delusion, lack of intimacy and desperation beneath the facade of contemporary life. His early works brought an American context to the theatre of the absurd. His middle period explored the psychology of maturing, marriage and sexual relationships and his later works were experimental and challenging to societal norms, often creating controversy with critics and the establishment.

Albee said that, *"All art should be useful. If it's merely decorative, it's a waste of time...something should happen to you. You should be changed."* He believed that *"theater should hold up a mirror to society, not just to show us what we have, but to show us what's beneath, what's to the side; to force us to look at things from another perspective."* He didn't particularly like it when asked what his plays were "about." He advised that the best way to enjoy them was without any baggage. *"Pretend you're at the first play you've ever seen. Have that experience — and I think 'what the play is about' will reveal itself quite readily."*

Albee was adopted as an infant and brought up in an affluent household in Westchester County, New York. However, the relationship with his adoptive parents was very cold. His education was punctuated with a number of expulsions brought on by his strong anti-authoritarian leaning and he finally left home for Greenwich Village in his late teens. His family experiences clearly informed many of the situations and characters in his dramatic works.

The Zoo Story was Albee's first published work. Initially, he could not get it staged in New York and so it was first performed in Berlin. His Broadway debut was with "Who's Afraid of Virginia Woolf?" This portrait of a troubled marriage won a Tony Award in 1963, and enthralled and shocked theatergoers with its depiction of stifling academia and of a relationship corroded by dashed hopes, recriminations and drink. Three decades later he wrote that it *"hung about my neck like a shining medal of some sort — really nice but a trifle onerous."*

Albee was rarely the critic's favourite, he was a clever speaker in interviews with a vivid sense of mischief and a touch of arrogance. He liked to confront insults rather than dismissing them, striking back with his smooth, sardonic wit; *"If Attila the Hun were alive today, he'd be a drama critic,"* he said in 1988. Edward Albee had been very open about his sexual orientation since the 1950s. He said, *"A writer who happens to be gay or lesbian must be able to transcend self. I am not a gay writer. I am a writer who happens to be gay."*

Albee's works have held up a mirror to society for nearly 60 years. They have challenged, questioned and cajoled with a clarity of observation and precision of language that leaves a powerful legacy in the tradition of western drama.

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Dick Whittington

The Panto



Honesty wins the day

written by Cheryl Barrett
directed by Peter Hilton

December 8th (19:30), 9th (19:30), 10th (13:30 and 19:30) and 11th (12:30 and 17:00)



Scala Basel

Production Crew

Production Manager & Stage Manager	Tanja Spichty
Directors	Richard Brown, Stephanie Feddern
Lighting and Sound	Billy Gilbert
Back stage crew	Dragan Gelev, Fiona Müller, Ralf Pfaff, Jonathan Smith
Make-up	Scott Holland
Props	Beatrix Castellote-Iselin
Front-of-House Managers	Mike Bray, Sue Newstead
Ushers	Melissa Magarici, Jonathan Smith, Penny Tuckwell, Diane Zuger
Box office	Susan Aeschbach, Sue Newstead, Suzan Wilson, Jeff Wilson
Publicity & Programme	David Laurie
Publicity Assistant & Photography	Clara Demin
Artwork Design	Ruth Lowe

Acknowledgements and Thanks to:

All Front-of-House helpers for their time, commitment and support throughout.

Ricola for being a generous sponsor and providing us with drops.

The Theater Arlecchino management and staff.



Upcoming events at
the G&S Society, Basel.

Yule Apéro party!

Christmas carol singing evening

Friday 2nd December 2016, 7pm.
Zum Lamm, 'Silberberg' room,
Rebgasse 16, 4058 Basel.

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PAST PRODUCTIONS SINCE 1988

YEAR	PRODUCTION
2016	May: Syrinx (Mosse), Sure Thing (Ives) - FEATS June: Dracula (Balderston & Deane / McNulty)
2015	June: Entertaining Angels (Everett) November: "True Colours" – My Apology (Allen), Syrinx (Mosse), Sand to the Egyptians (Yates), Sure Thing (Ives)
2014	May & July: The Extraordinary Revelations of Orca the Goldfish (Tristram) – FEATS, Luxembourg & BAWF, Isle of Man [awards] June: Calendar Girls (Tim Firth) November: "Distraction" – 1-900-Desperate (Durang), Marigolds Piling on the Agony (Chambers), Naomi in the Living Room (Durang), Late Entry (Tristram)
2013	June: A Murder is Announced (Agatha Christie) November: "Greener Grass" – Losing it (Webb), Mixed Doubles (Feydeau), DMV Tyrant (Durang), The Extraordinary Revelations of Orca the Goldfish (Tristram)
2012	April: The Shadow Box (Michael Cristofer) September: "Duplicity" – Foul Territory (Wright), Creep (Christy), Jerry Springer is God (Pelfrey), Game Theory (Sagal), The Dear Departed (Houghton), Medea (Durang & Wasserstein)
2011	May: Death of a Clown (Beard) – FEATS, Geneva [award] June: RENT (Jonathan Larson) October: "Looking Back, Falling Forward" – Death of a Clown (Beard), Ruby of Elsinore (Kane), Norma (Owen), Night (Pinter)
2010	February: Quartet (Ronald Harwood) October/November: Unoriginal Sin (Tristram)
2009	April: "Hidden Lives" – Folie à Trois (Wooley), Behind the Curtain (Macauliffe) May: Folie à Trois (Wooley) – FEATS, Brussels November: Bouncers and Shakers (Godbar & Thornton)
2008	May: "Down & Out" – Rabbit (Foxton), The Author's Voice (Greenberg), The Cavern (Gater), As Good as New (Perry) May: The Cavern (Gater) – FEATS, Stockholm June: The Author's Voice (Greenberg) – FEST, Zürich November: A Street Car named Desire (Pinter)
2007	May: Expert in Flowers (Jaquet), Shop for Charity (Mander), The Celebration (Chekhov) May: Expert in Flowers (Jaquet) – FEATS, Hague September: Role Play (Ayckbourn)
2006	Behind Bars – The Cagebirds (Campton), Babysitting Calvin (Newmeir) Same Time Next Year (Slade)
2005	Paradise Lost – an evening of one-act plays - Homecoming (Sievert & Jaquet), Squashed (Young), The Fear of Heaven (Mortimer)
2004	May: Feeding the ducks (Park) – FEATS, Antwerp [award] Arms and the Man (Shaw)
2003	June: An Evening of A R Gurney One-Act Plays November: Oliver!

2002	April: Careful Rapture (Popplewell), Talk in the Park (Ayckbourn), Guts (Sievert) May: Guts (Sievert) – FEATS, Brussels [award] September: The Hollow Crown (Barton)
2001	May: Hard Candy (Rand) – FEATS, Hague [award] June: Rumours (Simon) October: Identity Crisis (Burns), Diary of a Bad Housewife (Limb), The Proposal (Checkov)
2000	March: On Hold at 30,000 Feet (Burns), Sharks in the Custard (Layton), The Doctor in Spite of Himself (Molière) October: Straight & Narrow (Chinn)
1999	March: An Englishman Abroad (Bennett), The Problem (Gurney), Cold Salmon (Bowen) May: An Englishman Abroad (Bennett) – FEATS, Geneva October: A Chorus of Disapproval (Ayckbourn)
1998	March: Between Mouthfuls (Ayckbourn), Albert (Harris), Joining the Club (Tristram) June: Albert (Harris) October: “Will Power: An Evening of Entertainment with Shakespeare”
1997	March: Roll Over (Stafford), Actor’s Nightmare (Durang), Last Panto in Little Grimley (Tristram) October: Doctor in the House (Gordon & Willis)
1996	Interior Designs (Chinn), A Cut in the Rates (Ayckbourn), The Rats (Christie) Arsenic and Old Lace (Kesselring)
1995	Last Tango in Little Grimley (Tristram) – FEST, Zürich Green Forms (Bennett), Sure Thing (Ives), Season’s Greetings (Alan Ayckbourn)
1994	March: Lunch Hour (Mortimer), Phones (Morris), The Man in a Case (Wasserstein), A Jolly Sinister Jape (Strange) October: You Can’t Take It With You (Hart & Kaufmann)
1993	March: A Sense of the Ridiculous (Terence), Sweet Caroline Sweet (Edwards), George (Hickmann) May: Talking Heads (Bennett) October: Lord Arthur Saville’s Crime (Cox), A Sense of the Ridiculous (Terence)
1992	March: Thermal Underwear (Davis), Bar Stools (Morris), What’s for Pudding? (Tristram) November: An Inspector Calls (Priestley)
1991	March: Nightmare (Robbins) September: A Respectable Funeral (Chinn) – Geneva Festival October: The Boyfriend (Sandy Wilson)
1990	February: The Crucible (Arthur Miller) May: Departure (Smith), Queer Street (Kelly)
1989	February: Love for Love (William Congreve) May: Knightsbridge (Mortimer), Round & Round the Gooseberry Bush (Shirley) October: five review sketches (Pinter) – Bern Festival November: Too Long an Autumn (Chinn) December: A Christmas Carol (Dickens) – a reading for charity
1988	March: I Remember Mama (Van Druten) May: Bus Stop (Shirley), Postal Orders (Pertwee), From Here to the Library (Chinn) September: A Respectable Funeral (Chinn) December: Paradise Pageant, The Nativity Pageant



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