

GAOS SPRING SHOW 2007
April 27-29, May 4-6



FOLLIES

Book by
JAMES GOLDMAN
Music and Lyrics by
STEPHEN SONDHEIM

Produced by
JENNIFER GEORGIA and
MAURY PEIPERL
Musical Director
MAURY PEIPERL



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FROM THE TALKATIVE CHAIR ...

Follies! Follies! Isn't it a meaningful word? Aren't we sometimes leading our life like *Follies*? Ups and downs, laughs and tears, often spending today reliving yesterday, yet dreaming of tomorrow. Forgetting that life is made up of so many yesterdays; forgetting that tomorrow never comes; ignoring that today can only be today ...

O *Follies!* Is it a play in words? A play on words! Were they mad, those two new GAOS Directors, Jennifer and Maury, to foolishly put up such a feathery extravagance? Certainly not! From day one, they were tremendously enthusiastic, and so foolhardy that none of the 150 followers who took part in *Follies* even thought once — of fooling around! No foolery. They all deserve full :-) success for their *Follies*.

Language, as you may have guessed, is part of my message today. Recently, a witty and attractive gentleman from our audience came to me and said: "I went on the GAOS website, and I didn't feel welcome." I was troubled to hear this. The amicable gentleman went on to explain that, although he understood English, being a French-speaking Swiss, he was expecting a double-language site. That made me think ...

Leman Lake is beautiful, whatever the mother tongue of its admirer. And around Leman Lake all sorts of languages are spoken. How can one please everyone? GAOS, an English speaking society, has now formed part of this French-speaking region for over thirty-five years. Before going fully international, I'm taking the first step ... il est grand temps de révéler au monde que la plupart de la GAOS est parfaitement bilingue, sinon plus.

Investie des pouvoirs qui me sont conférés... j'assume. Je compte aussi sur le soutien des Anglo-Saxons dont l'humour et l'ouverture d'esprit ne sont pas une légende. Croyez-moi, il en faut de l'humour pour placer sur la chaise présidentielle non seulement une "froggy", mais encore une Marseillaise !

Encouragée dans ma démarche par tous les amoureux de la région, je vais tâcher que de plus en plus de gens se sentent les bienvenus partout dans la GAOS, y compris sur notre site.

Si cela commençait dès cet instant, ce serait merveilleux. Je vous laisse au plaisir de notre spectacle. C'eût été une folie que de manquer *Follies!*



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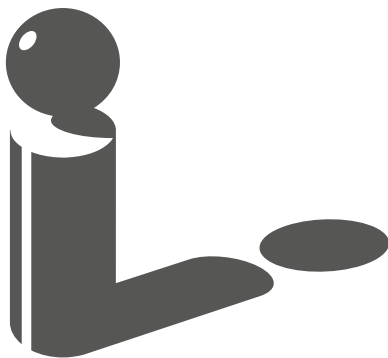
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STEPHEN SONDHEIM AND *FOLLIES*: GREAT BIG BROADWAY

Theatre-goers tend to say they either love Stephen Sondheim's work or can't stand it. Yet it is worth moving beyond this superficial reaction, for this prolific, creative mind, so much at the centre of the musical theatre world over the past five decades, has been anything but static or predictable. The evolution of his work has been as wide-ranging, and very nearly as long, as that of Picasso, and there is something in Sondheim for everyone.

Born in 1930 and active as a creator of music and musicals from the age of 16, Sondheim first came to prominence fifty years ago as a lyricist, collaborating with the great composer Leonard Bernstein and the playwright Arthur Laurents (with a little help from Shakespeare) to create the Broadway classic *West Side Story* (1957). Soon after came another classic, *Gypsy* (1959, book by Laurents, music by Jule Styne). These early successes as a lyricist placed Sondheim firmly in the ranks of Broadway's elite.

Those triumphs, however, coinciding with a number of unsuccessful efforts as a composer, saw Sondheim labelled as a lyricist only. Even the success of *A Funny Thing Happened on the Way to the Forum* in 1962 did not dispel this view, because this light-hearted comedy was more noteworthy for its simple tunes and clever lyrics than for its musical depth. Sondheim himself seems to have acknowledged, at least in part, the role he seemed destined to play, for he collaborated as lyricist throughout the 1960s on a number of musicals, with luminaries such as Bernstein and Richard Rodgers. (He also wrote crossword puzzles for *New York Magazine*, another indication of his mastery of the intricacies of the English language.)

Sondheim persevered with his music, however, and, like many artists of the era, became more and more interested in the human problems of contemporary society. His breakthrough came with the musical *Company* (book by George Furth) in 1970. Set in the New York of the day, it concerns a bachelor (Bobby) who has trouble committing to any relationship. As Bobby's married friends try to fix him up with various women, Sondheim satirizes dysfunctional relationships in songs like "You Could Drive a Person Crazy", while expressing the anomie of modern city life in others like "Another Hundred People [just got off of the train]". Unlike most book musicals, *Company* had no linear plot but was, rather, a composite of vignettes—songs and scenes—that revolve around Bobby's situation as he celebrates his 35th birthday.

Company won seven Tony Awards and five Drama Desk Awards in 1971, sweeping the categories for book, music, lyrics, and direction. The director in question was Broadway producer Hal Prince, who along with *Company* wunderkind choreographer Michael Bennett was to be Sondheim's collaborator in staging *Follies* the next year.

Follies began life in 1967 as *The Girls Upstairs*, a musical originally conceived as a murder mystery. Sondheim had collaborated the year before with playwright James Goldman (best known for *The Lion in Winter*) on a television musical called *Evening Primrose*; the two then decided to create a Broadway script and score. It took three years and countless re-writes to get *Follies* into shape, but when it opened on 4 April 1971 at the Winter Garden Theatre (where the *Ziegfeld Follies* had played decades before), it was clear this musical would push the boundaries of the form, and that Broadway would never be the same.



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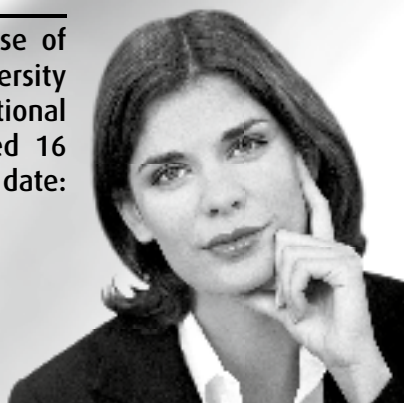
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The scene is a semi-ruined theatre, about to be torn down, where four decades of Ziegfeld-like “Follies” shows were performed up until thirty years before, and which is now hosting its first, and last, reunion. Former showgirls, representing the entire era between the wars, converge on the theatre for one last moment of glory, to reminisce, and, as the impresario Dimitri Weismann says, “to lie about ourselves a little”. Principal among them are Sally Durant Plummer and Phyllis Rogers Stone and their respective husbands, former “stage-door Johnnies” Buddy and Ben, who in the course of the evening face the truth about themselves, the choices they have made and what they have become. In a twist both eerie and fascinating, they are shadowed by, and ultimately confront, the ghosts of their younger selves, who, along with a whole cast of spectral showgirls, seem to have been haunting the theatre, waiting for their return.

As the main characters are forced to face the mistakes they’ve made in their lives, *Follies* climaxes in a sudden dramatic switch into a fantasy sequence, where — on stage or in the main characters’ minds, it’s not quite clear — a recreation of one of the “Follies” shows takes place. Six fabulous songs, including a panoply of numbers performed by the four principals, give a new resonance to the term “Follies” – it is both a light-hearted entertainment and a folie-à-quatre, almost a mass nervous breakdown of the main quartet as they lay bare their souls. In the end, the fantasy cannot be sustained, and the characters (and audience) are returned to the present, to the ruined theatre, knowing that they must somehow carry on, stripped of their illusions.

Though we may now look at *Follies* as kind of “middle Sondheim”— that is, still very accessible and melodic compared to some of his later works— we should remember that, for its time, it was quite revolutionary. If *Company* had challenged the convention of a linear plot, in *Follies* Sondheim and Goldman challenged the fabric of time itself. *Follies* takes place in both the present and the past, and characters from both periods appear on stage at the same time. The score, as well, reflects both present and past, alternating between “pastiche” numbers from earlier days and character numbers in which the four principals express in more modern style the dilemmas they face. The subject matter is both glamorous and psychological by turns, drawing us in to difficult questions about life, love and marriage while at the same time remaining gloriously reminiscent and entertaining.

The songs themselves show similar complexity. Lyrical on the surface, they reveal layer upon layer of nuance to those willing to dig deeper. Even in the pastiche numbers, the characters are singing not only about their pasts but about themselves. “Broadway Baby”, perhaps the best-known number and now a cabaret standard, is usually sung as the anthem of the hopeful chorus girl. It takes on new poignancy when seen in context: the elderly woman singing it is looking back on the chorus girl she once was. In the contemporary numbers, the principals often reveal more to the audience than they do to themselves — in “The Road You Didn’t Take” and “In Buddy’s Eyes” the singers are desperately trying to convince themselves they have made the right choices, even as their relationships crumble around them. This cognitive dissonance is reflected in the music itself: a lyrical phrase will be punctuated by dissonant notes that add a question or a doubt.

Just as its characters are often of two minds, *Follies* is never just one play. It is both a perceptive psychological drama and an unabashed celebration of the best of Broadway. It

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looks back on the hope and sincerity of another era with both modern irony and wistful longing. *Follies* is historical, contemporary, and timeless all at once.

Follies has become something of a cult classic, generating numerous revivals and recordings (the latest a charity production in London this February featuring Imelda Staunton and Lillian Montevecchi). It never made money (the budgets for costumes and orchestra were extravagant), but it won seven Tony awards and to this day inspires a passionate following.

True to its theme of questioning the past, *Follies* has always been a musical in flux — Goldman kept re-writing the script after the original run, and Sondheim himself replaced nine songs in the course of developing the Broadway version and four others for the London production. Thus, anyone staging *Follies* has important choices to make, and no two renditions of the show are likely to be the same.

Both Broadway and Sondheim have moved on since *Follies*, but it remains a turning point in musical theatre. Sondheim remains “one of the giants”, as his work continues to delight audiences and win critical recognition. This February, the London revival of *Sunday in the Park with George*, his 1984 musical based on the life of the painter Seurat, won five Olivier awards. A new production of *Side by Side by Sondheim* has just opened in London. And British director John Doyle’s *Company* is currently the toast of New York.

What is Sondheim’s secret? Clearly he has combined raw talent with dogged persistence and continual re-invention – and thus his successes have been well-earned. But there is something more to Sondheim, something about the way he wraps all the elements of music, words, and character into one. He himself put it best: “Essentially, I’m a playwright who writes with song.”

Stephen Sondheim writes musicals that engage the mind and plays that delight the ear. What’s not to love?

Maury Peiperl and Jennifer Georgia

L'HISTOIRE

ACTE I

Une froide soirée de 1971. Le théâtre Weissman de New-York est délabré, sombre et désert. Seule brûle la lampe fantomatique indiquant la sortie de secours. Au son d'une musique lointaine, les fantômes du passé ressurgissent. De splendides danseuses venues d'ailleurs semblent survoler les grands escaliers et flotter à travers la scène, invisibles pour un photographe et quelques serveurs qui s'affairent.

Dimitri Weissman, le fameux impresario des *Follies*, spectacles d'entre-deux guerres, a lancé une dernière invitation. Il veut rassembler toutes ses vedettes avant que le théâtre ne soit démolì, comme il le dit : " à la gloire du joli temps passé".

La première à arriver, enchantée, est Sally Plummer, suivie de son mari, Buddy, qui a fait le voyage séparément : il semble qu'elle avait une autre raison à son déplacement ...

Arrivent ensuite Ben et Phyllis Stone, un couple riche et sophistiqué. Ben n'est pas du tout content d'être là et le couple échange quelques propos venimeux.

Enfin, les autres invités : des couples de danseurs, des ménagères et leurs époux, quelques grand-mères, une diva et même une star de la télévision. Se remémorant le passé, certains refont les numéros qui ont fait leur célébrité, à commencer par la traditionnelle Ouverture : " Beautiful girls ".

Pendant ce temps, Sally et Buddy ont rejoint Phyllis et Ben. Ils étaient tous amis à l'époque ; amis et peut-être plus... Sally est terriblement nerveuse à l'idée de revoir Ben " Don't look at me ". Il semblerait que tout ne soit pas miel dans les deux couples. Les souvenirs du passé reviennent. Ah, quand Buddy et Ben venaient chercher Sally et Phyllis, après le spectacle... Comme si c'était hier... " Waiting for the Girls Upstairs ". D'ailleurs, les souvenirs sont si présents qu'ils reprennent vie et émergent du passé pour se joindre au chœur.

Les autres invités aussi échangent des souvenirs de vieux succès. Emily et Theodore Whitman, un couple de danseurs, " Rain on the Roof ", Hattie Walker se souvient d'avoir été un " Broadway Baby " plein d'espoir à la recherche de son premier contrat, Solange Lafitte, une ancienne danseuse à présent reconvertie dans les parfums, chante la gloire de Paris, sa ville natale " Ah, Paris ".

Pour sa part, Ben parle à Sally de sa carrière et justifie ses choix de vie " The Road You Didn't Take ", mais ajoute que ses souvenirs ne le laissent pas en paix. Phyllis raconte à Buddy sa vie avec Ben, mais elle aussi est hantée par le passé. Buddy révèle pourquoi il a tenu à suivre Sally : même après 30 ans, elle est toujours amoureuse de Ben. Sally, quant à elle, confie à Ben que son bonheur vient de Buddy " In Buddy's eyes " ; il est clair pourtant, que la vérité est plus compliquée que l'image idyllique qu'elle dépeint.

Phyllis cherche à confondre Sally mais est interrompu par Stella Deems, l'ancienne star du fameux numéro " Who's That Woman ". Stella est déterminée à refaire son numéro une dernière fois, mais pas toute seule ! Celles qui se souviennent des pas de danse se mettent en place. Les fantômes de leur passé se joignent à la danse révélant le numéro tel qu'il fut. Sally découvre à regret que son talent de danseuse n'est plus ce qu'il était et bat en retraite, alors que Phyllis se souvient de tout parfaitement.

A la fin du numéro, Buddy et Ben rejoignent leurs épouses, laissant libre cours à leur

désanchantement respectif. Buddy lance à son épouse Sally, qu'en dépit du fait qu'il ait une maîtresse parfaite, son seul amour est pour elle et quitte les lieux. Ben fait de même après une dispute avec Phyllis qui se console avec un verre apporté par un serveur très charmant.

Ailleurs, dans le théâtre, Carlotta Champion retient l'attention de quelques messieurs avec ses récits de scène et de cinéma. Malgré le tourbillon de la vie américaine, elle peut être fière car " I'm Still Here ".

Sally et Ben, tombent dans les bras l'un de l'autre et révèlent dans " Too Many Mornings " que leur amour n'a jamais cessé.

ACTE II

Buddy est furieux de voir comment son épouse Sally le traite. Ben veut partir avec Sally, mais quand cette dernière lui demande si cette fois-ci ils se marieront, les souvenirs de son abandon passé remontent à la surface et Ben la délaisse une nouvelle fois.

Buddy chante une ode à sa maîtresse, Margie, " The Right Girl ", mais «à son grand regret», il aime toujours Sally. Malgré cela, il décide que leur mariage est terminé. Sally, pour sa part, refuse de croire que Ben, cette fois encore ne l'épousera pas et annonce à Buddy qu'elle part avec Ben.

Ben de son côté est allé chercher du réconfort chez Carlotta qui le rejette.

Puis, Heidi Schiller, ancienne star d'opérette, un des grands noms des Weissman Girls, apparaît et se met à chanter " One More Kiss ". Son passé vivace la rattrape, et la chanson devient un duo qui nous conte comment doivent finir toutes les histoires d'amour.

Phyllis se console avec Kevin, le jeune serveur, mais ce n'est pas la bonne solution. Elle confronte Ben, qui demande le divorce. " How could I leave you ", il y a tant de raisons pour une rupture, mais, quittera-t-elle son mari finalement ?

Là-dessus ressurgit Buddy qui confronte violemment Ben. Sally apparaît et annonce à Ben qu'elle est prête à le suivre. Chacun des quatre se demande s'il a vraiment fait le bon choix en se mariant à l'époque. La colère monte et les reproches fusent. Les fantômes vivaces de ceux qu'ils ont été se joignent à la dispute. Tout à coup, la musique éclate, les lumières s'allument et le théâtre apparaît tel qu'il était alors.

Nous voici soudainement transportés dans les Folies de jadis, mais est-ce la réalité ou les effets de l'imagination ? Passé et présent ne font plus qu'un. Dans un tour de force musical, tantôt fait de paillettes " Loveland ", ou ayant un côté comique " Buddy's Blues " ou encore touchant de réalité " Losing My Mind ", les personnages glorifient le joli temps passé, tout en mettant leur âme à nu. Leur âme et parfois plus... " Ah, But Underneath ". Finalement, Ben essaie désespérément de préserver l'image suave du bon débonnaire derrière laquelle il s'est toujours caché " Live, Laugh, Love ", mais l'illusion ne peut perdurer. Les lumières baissent, le magnifique décor disparaît et les couples se retrouvent dans le théâtre délabré. Leur vie continuera bien sûr mais, peut-être un peu changée par ce qu'ils viennent de vivre. Alors qu'ils quittent le théâtre, les fantômes de leur passé réapparaissent. Ils appartiennent désormais à ce vieux théâtre voué à la démolition.

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FROM ARTHUR MURRAY TO ZIEGFELD: A *FOLLIES* GLOSSARY

Arthur Murray (franchise) – American ballroom dancing schools.

Baby Ruths – Candy bar first marketed in 1921 thought to be named after baseball star “Babe” Ruth.

Battery Park to Washington Heights – one end of Manhattan to the other.

Blue movies – pornographic films.

Bugle beads – beads used on show costumes.

El, the – Elevated train. Cheap apartments were often next to the El, due to the noise.

Dailies – Daily newspapers, used to line worn-out shoes during the Depression.

Dish – to “dish the dirt”; to gossip.

Doughboy – nickname for American soldiers during WWI.

Fin – a five-dollar note.

Five-and-ten – cheap store where goods were sold for 5 and 10 cents.

Follow-spot – moving spotlight.

Franz Lehar – composer of the operetta “The Merry Widow”.

Gallo wine – a cheap wine.

Ghost light – single work light always left burning in a working theatre, traditionally to appease ghosts, but practically, to prevent more ghosts by keeping stagehands from falling into the orchestra pit.

Greasepaint – stage makeup.

Greasy spoon – cheap, unappetizing restaurant.

Hock – sold to a pawnbroker for quick cash.

Hoover, Herbert – U.S. President, 1929-1933, blamed by many for the Depression.

Hoover, J. Edgar (no relation) – Head of the Federal Bureau of Investigation (FBI) from 1921 to 1972, and one of the key figures in the anti-communist witch hunts after WWII.

Jalopy – old, barely running car.

Moscow... the First of May – reference to the dour nature of life in the Soviet Union under Communism; their only fun would be on 1 May, the official Workers’ Holiday.

“Music under thirty” – Weissman’s highly

ironic reference to a common catch-phrase of the 1960s counter-culture: “I don’t trust anyone over 30”.

Neck — to kiss, to begin to “make out”.

Neiman’s – up-market department store.

On the wagon – Giving up drinking.

Oscar Strauss – Viennese composer.

“Pinko Commie tool” – disparaging term accusing someone (often actors and directors) of being a communist, and thus an enemy of America.

Reefers – Marijuana cigarettes.

Reno – City in Nevada known as a place to get a quick divorce.

Rumble seat – a folding seat in the back of an early automobile; sometimes used for trysts.

Sloe-Eyed Vamp – a young, seductive actress with dark, slanting eyes.

St. Petersburg – not the Russian one, but a city in Florida known as a haven for elderly retirees.

Stock – Summer Stock, second-rate theater outside New York, considered the province of B-list stars and has-beens.

Toscanini broadcasts – Arturo Toscanini, a “superstar conductor” who led the NBC Symphony Orchestra in broadcast performances from 1937 until 1954.

Ukeleles – a kind of a miniature guitar, a fad in the 1920s.

Wilson, T. Woodrow – U.S. President, 1913-1921, and global diplomat.

W.P.A. – The Works Progress (later Projects) Administration, a United States government programme created in 1935 to provide jobs to the unemployed during the Depression.

Ziegfeld – Broadway impresario after whom Dmitri Weissman is modeled.

FOLLIES

CAST

Sally Durant Plummer	Sanda Freeman
Phyllis Rogers Stone	Annette Schütt
Young Sally	Cat Crook
Young Phyllis	Victoria Corlass*
Benjamin Stone	William Heckel
Buddy Plummer	Charles Slovenski
Young Ben	Lazaros Nikolaidis
Young Buddy	Damien Biton
Stella Deems	Liz Williams
Emily Whitman	Yvette Callier
Theodore Whitman	Ray Harari
Solange Lafitte	Kathrin Baetschmann
Hattie Walker	Sue Lake
Carlotta Champion	Jennifer Georgia
Heidi Schiller	Sonja Max
Young Heidi	Sammie Jeffes
Roscoe	Peter Jeffes
Dimitri Weissman	Stanley Taylor
Kevin (a waiter)	Robbie MacDonald*
Showgirl « Sally » and	Sarah Parker
Showgirl « Margie »	Robyn Bell-Scott
Max Deems	Robin Martini
Christine Donovan	Debbie Groby
Dee Dee West	Ann Truss
Meredith Lane	Janice Cook Robbins
Francesca (a waitress)	Ruby Littman

* understudied a principal role

GENTLEMEN'S ENSEMBLE

Douglas Clark John Marden
Ray Harari Robin Martini
Robbie MacDonald* Roberto Smith-Gillespie*
Stanley Taylor

LADIES' ENSEMBLE

Catherine Biton Edwina Jarrell
Karin Divià* Susanne Tober*
Maureen Wittig-Judge*

TAPPERS / CHORUS GIRLS / SHOWGIRLS

Robyn Bell-Scott Ruby Littman*
Seren Elisabeth Kerstin Ludwig
Lucy Evans Fabienne Mayenzet
Betsy La Fratta Sarah Parker
Christine Housel Joanna Rosenfeld
Jessica Wegmann

FOLLIES ORCHESTRA

First violin Isabelle Marie-Anne
Second violin Cristina Conti
Viola Martina Neis
Cello Alexis Yasmadjian
Bass Jean-Yves Petiot
Flute Jonathan Bager
Bass Clarinet/Clarinet Nicola Orioli
Oboe Aurélien Vadot
Soprano/Tenor/Baritone Sax Maurizio Bionda
First trumpet Philippe Demierre
Second trumpet Carlos Baumann
Horn Jean-Marc Perrouault
First trombone Jean-Pierre Beltrami
Second trombone Yves Massy
Percussion Sébastien Hervier
Stanislas Delannoy
Piano Mako Hayafuji-Watanabe
Piano/Keyboard Mark Marotto
Harp Kirsty Griffiths

THE PRODUCTION TEAM

JENNIFER GEORGIA AND MAURY PEIPERL - *Producers*



Jennifer and Maury have worked as a team since 1977, when they met as captains of opposing teams on an American version of University Challenge. They have been Sondheim fans ever since seeing Angela Lansbury in *Gypsy* (on their first date). They first directed together at Princeton University in 1979, and since then have collaborated on a dozen shows and in five singing groups. Unable to face life outside of either theatre or school, they persisted with both until being forced to leave Harvard's Graduate School of Arts and Sciences with their Ph.D. degrees just in time for the birth of their son, Evan, in 1994. Their daughter, Julia, is also a GAOS performer.

JENNIFER GEORGIA - *Carlotta Champion* - *Co-Choreography*

Jennifer has been directing since high school, and has also taught creative dramatics to children. Her initial directorial collaboration with Maury was *You're A Good Man, Charlie Brown!*, for which she choreographed a showstopping top-hat-and-cane number — for Snoopy.

Jennifer has a fair amount of experience on the other side of the footlights as well (averaging a show a year for the past thirty years), specializing in old bats — no, make that “assertive ladies of a certain age” — since she was 12. She is happy to be playing parts her real age at last. She thinks.

Favourite roles include: Henry Higgins' mother, *My Fair Lady*; Lady Bracknell, *The Importance of Being Earnest*; The Wicked Stepmother, *Cinderella*; The Queen and the Mad Hatter (simultaneously), *Alice in Wonderland*; Golde, *Fiddler on the Roof*; Mamma Rose, *Gypsy*; and Mrs. Hardcastle in *She Stoops to Conquer* (with Maury playing her son!). With a little-known but elite Operatic Society in Geneva, Switzerland, she has played yet another Wicked Sorceress in *Ali Baba and the Forty Thieves* and... one more... oh, yes, someone named 'Dolly'. In what passes for real life she is an editor and speechwriter. She would like to thank her *au pair*, Elena, and especially Evan and Julia, who she hopes will remember what she looks like by the time Follies is over.



MAURY PEIPERL - *Musical Director*

A pianist and musical director from his early teens, Maury has been mixing music and business ever since acting as MD of the Harvard Business School student show in 1985 and 1986. From 1992 to 2004 he was a professor at the London Business School, where he annually directed the School's holiday singers, and also performed in or directed the Highgate Choral Society, Wembley Operatic Society, and the Treblemakers, a women's *a cappella* group. Today, he is Professor of Leadership and Strategic Change at IMD in Lausanne, where he has been known on rare occasions (or so rumour has it) to actually play and sing in the classroom.



LISA WINGARD - *Choreographer/Vocal Coach*

Lisa is from Chicago. As a child she studied piano, tap, ballet, and acrobatics. Throughout her adolescence she immersed herself in musical theatre, putting her dancing to use and picking up acting and singing skills. She continued on with her artistic studies at Millikin University in mid-western America, attaining a B.F.A in Acting with emphases in Music and in Dance. During her university years, she spent a summer performing on a day cruise ship on Lake Michigan, and spent another as an artist at the Utah Shakespeare Festival.

After finishing the degree, Lisa decided that it was time to hone her skills as a musician. She spent a year at Columbia College of Chicago, an arts conservatory, studying instrumental composition and jazz piano, and then transferred to Northeastern Illinois University where she finally completed a second degree, Bachelor of Arts in Music Education, K-12 Vocal Emphasis. While full-time in school, teaching lessons twenty hours a week at a conservatory, she managed to earn the rest of her comfortable living singing professionally in Chicago for several ensembles. Before moving to Geneva in August 2004, she taught at an inner city high school for the Chicago Board of Education by day, and continued the singing at night and on weekends.

Lisa works now as a professional singer and vocal coach. It has been a pleasure for her to work on *Follies* as a choreographer because it brings her back to her “dancing days”. However, being able to assist the show both as a choreographer and as a vocal coach has made her feel lucky to have had such high-quality and diversified artistic experiences throughout her life.

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PRINCIPALS



SANDA FREEMAN - *Sally Durant Plummer*

Sanda was last seen in GEDS' *Brighton Beach Memoirs* in 2003. The "Miss" you may glimpse bubbling to the surface from *Guys and Dolls* (GAOS, 2000) is her adopted child within; she is drawing on Adelaide's strength to get her through Sally's anguish! Other favourite roles: Helen Keller's teacher, 'Annie Sullivan', in LTG's *The Miracle Worker*, and 'The Wicked Witch' in GAOS' *Wizard of Oz*. The folly of *Follies* has provided a current/startling "mirror mirror" of Sanda's own life (on reflection, she feels inspired to change her name to Freewoman)! But it's just a stage, she keeps telling herself. It's just a stage



ANNETTE SCHÜTT - *Phyllis Rogers Stone*

After an early encounter with the professional theatre and TV in London, Annette has performed with GAOS, GEDS and local French theatre, seducing Tartuffe as 'Elmira', irritating everybody as 'Vera' in *Stepping Out*, tantalizing as 'The Spider Queen' in *Little Miss Muffet* and aging as the 75-year-old 'Dame en Violet' in *Docteur Knock*. She co-produced *The Andrew Lloyd Webber Story* for FEST, and has choreographed, acted, sung and danced in numerous plays and shows.



CAT CROOK - *Young Sally*

Cat made her stage début in 1992 as a planet in *Le petit prince*. Since then, she has performed roles including 'a goblin' in Posy Hill's *Goblin Market*, 'Oberon' in Shakespeare's *A Midsummer Night's Dream* and 'Tom' in Tennessee Williams' *The Glass Menagerie*. Passionate about ancient Greek tragedy, Cat has played the title roles in Euripides' *Orestes and Electra* for her IB drama course. She was part of the Châtaigneraie choir and sang in several concerts. *Follies* is Cat's first musical production.



VICTORIA CORLASS - *Young Phyllis*

Victoria loved Geneva so much that after two years in London, she had to move back ... and this is her first GAOS show since doing so in January '06. Previous GAOS roles include 'Tracey Lord' in *High Society*, 'Alice' in *Dick Whittington*, 'Principal Boy' in *The Water Nymph* and also *A Slice of Saturday Night*. In the UK, she has performed in numerous plays and musicals and was also a member of the National Youth Theatre and National Youth Music Theatre touring for three years with *Whistle Down the Wind*.



WILLIAM HECKEL - Benjamin Stone

Bill was Musical Director for the 2006 pantomime, *Ali Baba and the Forty Thieves*. More frequently onstage, his previous GAOS shows include *Iolanthe*, *Oliver* and *The Gondoliers*. In Geneva, Bill has been tenor soloist in Haydn's Creation and Lord Nelson Mass, Mozart's Coronation Mass, Rossini's Petite Messe Solennelle and Mendelssohn's Elijah; he also sings with Ensemble Cantatio (Geneva) and Les Vocalistes Romands (Lausanne). GEDS plays: Molière's *Tartuffe* and Chuck Slovenski's *My Irish Pal* (2005 FEATS entry). Bill has studied voice in New York and Geneva, and holds a diploma from the American Academy of Dramatic Arts, New York.



CHARLES SLOVENSKI - Buddy Plummer

In Geneva, Charles has played in *Run for your Wife*, *Iolanthe*, *The Woman In Black*, *Funny Money*, *The Rivals*, *The Gondoliers*, *Guys and Dolls*, *Prelude to a Kiss*, *Carousel*, *Don't Dress for Dinner*, *Anything Goes*, *A Streetcar Named Desire*, *Little Shop of Horrors*, *The Importance of Being Earnest*, *Beyond Therapy*, *All My Sons*, *Cat On a Hot Tin Roof*, *A Walk In the Woods*, *Torch Song Trilogy Part 3*, *Who's Afraid of Virginia Woolf*, and *Ring Round the Moon*.



LAZAROS NIKOLAIDIS - Young Ben

Lazaros was born in Athens, Greece. He devoted himself from an early age to music and received a diploma in classical piano and theory of music with the grade of "outstanding achievement". During his university studies, he played a variety of jazz styles with different groups in Minnesota, USA. After a long 'corporate pause', Lazaros is once again deeply immersed in the beautiful world of the arts with his own group of 'artistic' Greek music (Nefeles) and his debut participation in a musical (*Follies*).



DAMIEN BITON - Young Buddy

Damien was born in 1991 in the suburbs of Paris. He is currently a student at the Collège le Turet in Gex. He expects to complete his 'Brevet des colleges' diploma in June. He then hopes to become an actor. In addition to *Follies*, Damien is also understudying the role of 'Enjolras' in Boubil and Schönberg's adaptation of Hugo's *Les Misérables*, to be presented in Nyon on 8 and 9 January 2008. His artistic interests include not only theatre but also instrumental and vocal music.



LIZ WILLIAMS - *Stella Deems*

Liz has performed many tasks around GAOS, from chorus member to choreographer and co-producer for numerous shows and pantomimes, but notably for *West Side Story*, *Guys and Dolls* and last year's *Hello Dolly!*. She is happiest, however, back on stage in the role of another gutsy woman, similar to the comparatively recent ones that she played as 'Domina' in *A Funny Thing Happened On The Way To The Forum* and 'Margaret Lord' in *High Society*.



YVETTE CALLIER - *Emily Whitman*

Yvette caught the GAOS virus – she affectionately calls it “dee cake,” a spoonerism for “headache” – sixteen years ago, and has enjoyed every minute of her ‘infirmity’ ever since, whether on stage, back stage or on committee. She hopes no cure is ever found. Sounds *hokey*? Not at all. Just true! No more now, she talked enough already on the first page of this programme! It's well known, however, that the cherry on her ‘cake’ was to write and co-direct *Beauty & The Beast*, the Millennium Pantomime!



RAY HARARI - *Theodore Whitman*

Ray first appeared on a GAOS stage in 1995 as ‘Tevye’ in *Fiddler on the Roof*. He was last seen in June lurching in a GAOS purgatory as the opera-singing ‘Demon’ in *To Hell with Opera*. During the intervening period, he has been singing, dancing and acting for GAOS and its sister theatrical societies on average about twice a year. His big role for this year will be that of ‘Inspector Javert’ in the French version of the notorious musical *Les Misérables* to be performed in Divonne next November.



KATHRIN BAETSCHMANN - *Solange Lafitte*

Kathrin's love for singing goes back to childhood. At school, she sang second voice with the boys. The day a choir was founded in her home town she joined it and was a member for eighteen years. In 1994, she was encouraged to join GAOS through the first Summer Follies (no relation!). Since then she has played in many shows.



SUE LAKE - *Hattie Walker*

Before moving to Geneva, Sue studied bassoon in Birmingham and Cardiff, UK. She came to Geneva to study for a *Diplôme de Perfectionnement* at the Conservatoire de Musique de Genève ... and never left! Sue then moved into private music teaching and now has a large number of students. She joined GAOS in 2002 and thoroughly enjoyed working as Chorus Director for *High Society*; being on stage, amongst other shows, as the 'Blue Fairy' in *Sleeping Beauty*; joining the orchestra for *Oliver*, *Iolanthe* and *Joseph*; and mentoring the Really Youthful Group for their wonderful productions *Grease* and *Annie*. Now she is having a great time treading the boards as a really youthful OAP (pensioner)!!



SONJA MAX - *Heidi Schiller*

After selling meat pies made from her lover's murder victims (as 'Mrs. Lovett' in *Sweeney Todd* — October 2004), and then being murdered by him in turn, Sonja gives romance another chance in *Follies*. Some people just never give up.



SAMMIE JEFFES - *Young Heidi*

Life has changed dramatically for Sammie since Peter got a grip on her throat. This is her third GAOS show but first soprano role as her voice has gone up an octave since they met!! Whatever next?!



PETER JEFFES - *Roscoe*

Twenty-five years singing in opera houses all over the world plus several films and many recordings have more or less prepared Peter for his GAOS stage debut! Check out www.peterjeffes.com if you have nothing better to do!!



STANLEY TAYLOR - *Dmitri Weissman*

Stanley was born in Shanghai, then moved to England and Canada, before coming to Geneva in 1973. After performing in many GAOS productions in the 1970s, he has been a GAOS regular since his return in 1990 from a ten-year absence in Asia. His most recent roles were 'Private Willis' in *Iolanthe* and 'The Gatekeeper' in *To Hell with Opera*.



ROBBIE MACDONALD - *Kevin*

Robbie is Scottish and American and after having been born in Geneva and living in France, he doesn't know where to call 'home'. After several shows at his school, Robbie discovered GAOS and has since then been seen in *Oliver* (2004), *Annie* (2006) and *Ali Baba and the Forty Thieves* (2006). He also participated in a Geneva Grand-Theatre production of *Les Enfants du Levant* (2004). Now, he's a waiter and is glad to serve you up this wonderful show.



SARAH PARKER - "*Sally*"

Sarah has been singing with GAOS since she moved to Geneva from Sydney, Australia, in May 2005. Although she has given solo performances at a number of weddings and has sung in several choirs, GAOS has provided her with her first 'stage' experience since high school. She was a member of the chorus in *Hello Dolly* last year and played the role of the 'Principal Girl' in the GAOS pantomime *Ali Baba and the Forty Thieves* last November.



ROBYN BELL-SCOTT - "*Margie*"

All the world has always been a stage to Robyn! Trained as a dancer, her first part in a musical was 'Minnie Fay' in last year's *Hello Dolly!*, and she also played the role of 'Alice' in a GAOS Christmas show. Actress, singer and dancer, she just can't wait to get more experience and set the world alight! During the day, she works as part of the Simply Theatre team and her hobbies are lifting pints and putting her feet up!

THE TECHNICAL TEAM

Producers and Directors	Jennifer Georgia & Maury Peiperl
Musical Director	Maury Peiperl
Choreographers	Lisa Wingard, Jennifer Georgia
Production Advisor	Judi Hall
Vocal Coach	Lisa Wingard
Orchestra Consultant	Stéphane Decor
Rehearsal Pianists	Mako Hayafuji-Watanabe, Mark Marotto
Stage Manager/Construction Chief	Mats Wilhelmsson
Assistant Stage Manager	Alydia Seidell
Set Design	Catherine Harari
Set construction/ Backstage Team	Kathrin Baetschmann, Christine Bassanini, Johannes Broere, Arnie Dinius, Rodney Gill, Catherine Harari, Christine & Graham Hobbs, Robert & Frances Mackenzie, Sonja Max, Michael Richardson, G.J. van Riel, Alydia Seidell, Mike & Sue Sell, Alison Sellar, David Stieber, Anne Tschopp, Brian Thomas, Andy Williams, Erik Zoeteweit
Costume Design	Linda Greenwood
Costume Team	Susan Bergomi, Kate Booth, Janet Clevestine, Margaret De Marchi, Maureen Goodman, Jennifer Georgia, Debbie Groby, Christine Hobbs-Clayton, Edwina Jarell, Susanne Mütti, Julia Peiperl, Diana Ratcliffe-Grosfillier, Judy Richards, Alison Sellar, Elena Sobon, Maureen Wittig-Judge
Lighting Design	Robert Boyle
Lighting Crew	Akele, Brian Allardyce, Dan Boyle, Emily Boyle, Nicole Braendli, Noah Braendli, Emmert Clevestien, Cat Crook, Simon Elphinstone, Charles Gilson, Flo Grimsditch, Christine Hobbs, Jennifer Hobbs, Kyla King, Martin Leu, Lisa Lindsay, Hernan Manson, Aklile Mitiku Habtemariam, Mike Prior, Ben Roth, Peter Scott, Amy Vowles, Jessica Wegman
Sound Design	Serge Huber
Sound Crew	François Corthésy, David Jilli, Benjamin Palacios, Benjamin Roth

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Orchestra secretaries	Anthea Roth, Sue Lloyd
Prompts	Carolyn Hornfeld, Anthea Roth , Penny Morris
House Managers	Sue Lloyd, Helen Beveridge
Backstage bar	Danny Benjamin
Ticket Sales	Theatre in English (TiE) Ticket Office
Publicity	Lisa Kerrigan, John Fox , Maury Peiperl
Poster Designs	Jennifer Georgia
Translation	Yvette Callier, Kathrin Baetschmann, Karin Divia
Photography	Chris Powell
Special thanks	Institut International de Lancy, Orchestre Académique Romand, Gex Maison de la Jeunesse et Culture

We would also like to thank all those members of GAOS who participated in this show but who cannot be named here owing to the printer's deadline.

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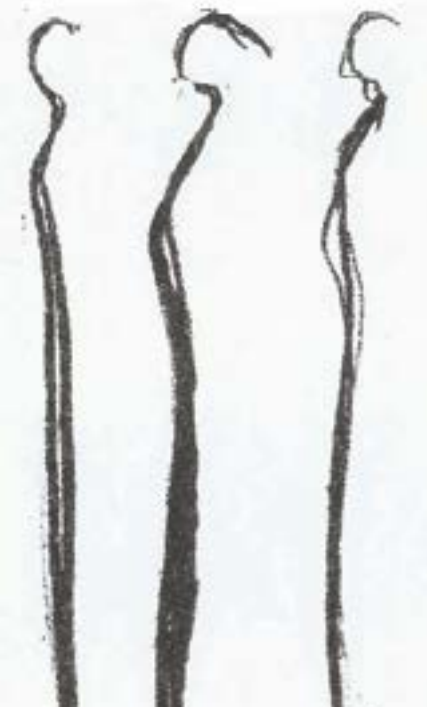
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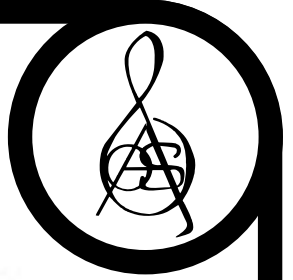
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