

RHODA McGAW
THEATRE



**CENTRE
HALLS
WOKING**

WOKING AMATEUR OPERATIC SOCIETY present

**MY
FAIR
LADY**

Book and Lyrics by
ALAN JAY LERNER
Music by
FREDERICK LOEWE



Adapted from
George Bernard Shaw's Play and
Gabriel Pascal's Motion Picture
Pygmalion

RHODA McGAW THEATRE

CENTRE HALLS, WOKING

Director of Leisure Services

F. L. Hogg A.I.M.Ent.

Centre Halls Manager

J. Ricks, A.I.M.Ent.

Woking Amateur Operatic Society

present

- MY FAIR LADY -

by arrangement with MUSICSCOPE

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Frederick Loewe

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Adapted from George Bernard Shaw's play and Gabriel Pascal's Motion Picture
"PYGMALION"

THURSDAY 3rd NOVEMBER 1983

until

SATURDAY 12th NOVEMBER 1983

Evenings 7.45 p.m.

Matinee 12th November 2.30 p.m.

About Tonight's Production

Since its first appearance in 1956, "My Fair Lady" has established itself as one of the most successful, and possibly the most popular, musical comedies in the history of the American or English stage. Its success lies partly in that it appeals at almost every level. Alan Jay Lerner's adaptation of Shaw's famous comedy, Pygmalion, is a scholarly and masterful condensation, retaining much of the original dialogue, while his lyrics blend and merge so deftly that it seems as if Shaw had been set to music. "My Fair Lady" is exceptional also in that it has such an unbelievably high number of well-known tunes; most musicals whose titles are household names can claim perhaps one, two or three "standards", but this show has at least half-a-dozen, ranging from the rollicking cockney songs of Doolittle and his friends through Higgins' patter songs to Freddy's ballads. For Eliza, there is a little bit of everything, as befits her gradual transformation.

The production of this classic show presents some surprising problems. It is constructed in such a watertight way that it is virtually impossible to cut or alter in any way. Even the film version takes few liberties, which is most unusual. There is, however, one alteration which has become almost standard, and which we will be using tonight, that is to place the ballroom scene at the beginning of Act II instead of at the end of Act I.

Some of the costumes and hats which you will see in the Ascot scene tonight are made from Cecil Beaton's famous designs for the original production.

SYNOPSIS

The play opens in Covent Garden market late one night, where Higgins is taking notes on British dialects, notably that of Eliza. He tells her that he and his friend Col. Pickering can teach her to speak like a lady so she no longer need be a flower-seller but could open her own shop. Next day Eliza appears at Higgins house to ask him to teach her proper diction and he agrees. However, her cockney mannerisms become so exasperating to him that he nearly gives up. She, in turn, is driven to distraction by his thoughtless treatment and incessant instruction. At length, however, she triumphantly learns correct pronunciation. At the Ascot Races, Higgins introduces her to Society for the first time and she attracts the attentions of Freddie who follows her home, hoping to see her again. After weeks of hard work, she is ready for the big experiment, and is taken to a ball, where she succeeds triumphantly.

Fresh from their success Higgins, Pickering and Eliza return to Higgins house, congratulating themselves on their achievement, completely forgetting Eliza. Hurt and angry she rushes out, running into Freddie. In the meantime, her father, now famous through his philosophies, decides it is time he married the woman he has been living with for years, and spends one more night on the town. The professor, awakening in the morning finds Eliza gone and snappishly muses on the frailties of women. He finds Eliza at last at his mother's home but Eliza refuses his tentative offers of a truce. On his way back to his own house, he reminisces about the way she has affected his life and is sitting at home listening to recordings of her voice when she quietly enters. . . .

Scenes and Musical Numbers

Act I

- Scene 1. COVENT GARDEN. 11.15 pm ON A COLD MARCH EVENING IN 1912.
Introduction The Company
Why Can't the English Higgins
Wouldn't it be Lovely Eliza and Company
- Scene 2. OUTSIDE A PUB IN TOTTENHAM COURT ROAD. LATER THAT NIGHT
With a Little Bit of Luck Doolittle, Harry, Jamie and Company
- Scene 3. THE STUDY OF HIGGINS' HOUSE IN WIMPOLE STREET. THE FOLLOWING DAY
I'm an Ordinary Man Higgins
- Scene 4. TOTTENHAM COURT ROAD. THREE DAYS LATER
With a Little Bit of Luck (Reprise) Doolittle and Company
- Scene 5. HIGGINS' STUDY. LATER THAT AFTERNOON AND DURING THE NEXT THREE MONTHS
Just You Wait Eliza
Poor Professor Higgins Eliza
The Rain In Spain Higgins, Eliza and Pickering
I Could Have Danced All Night Eliza, Mrs. Pearce and Maids
- Scene 6. ON THE WAY TO ASCOT. AN AFTERNOON IN JUNE
- Scene 7. A CLUB TENT AT ASCOT. THE SAME AFTERNOON
The Ascot Gavotte The Company
- Scene 8. OUTSIDE HIGGINS' HOUSE. LATER THE SAME DAY
On the Street Where You Live Freddie
- Scene 9. HIGGINS' STUDY. AN EVENING SIX WEEKS LATER

Act II

- Scene 1. THE BALLROOM OF THE TRANSYLVANIAN EMBASSY
The Embassy Waltz Higgins, Eliza, Karpathy and Company
- Scene 2. HIGGINS' STUDY. 3 am THE NEXT MORNING
You Did It Higgins, Pickering, Mrs. Pearce and Servants
Just You Wait (Reprise) Eliza
- Scene 3. OUTSIDE HIGGINS' HOUSE. IMMEDIATELY FOLLOWING
On the Street Where You Live (Reprise) Freddie
Show Me Eliza and Freddie
- Scene 4. COVENT GARDEN. 5 am THAT MORNING
Wouldn't it Be Lovely (Reprise) Eliza and Company
Get Me To The Church On Time Doolittle, Harry, Jamie and Company
- Scene 5. UPSTAIRS IN HIGGINS' HOUSE. LATER THAT MORNING
A Hymn To Him Higgins
- Scene 6. THE CONSERVATORY OF MRS. HIGGINS' HOUSE. THAT AFTERNOON
Without You Eliza
- Scene 7. ON THE WAY TO HIGGINS' HOUSE. THAT EVENING
I've Grown Accustomed to Her Face Higgins
- Scene 8. HIGGINS' STUDY. IMMEDIATELY FOLLOWING

-: My Fair Lady :-

<i>Producer</i> STELLA THACKER	<i>Choreographer</i> DOROTHY DAVIES	<i>Musical Director</i> ROWLAND LEE
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THE CAST IN ORDER OF APPEARANCE

MRS. EYNSFORD-HILL	Betty Stonard
ELIZA DOOLITTLE	Carol Hunt
FREDDIE EYNSFORD-HILL	Peter Eaton
COLONEL PICKERING	Peter Stanworth
PROFESSOR HENRY HIGGINS	John Davenport
GEORGE (Bartender)	Gary Shepherd
HARRY	David Ball
JAMIE	Mervyn Duthie
ALFRED P. DOOLITTLE	Gerard Kemp
MRS. PEARCE	Joan Ireland
MRS. HOPKINS	Pam Simmons
MAIDS AND SERVANTS	Sheila Gaff, Carol Goodwin, Sheila Mansfield, Carol White, Owen Hyde, Terry Goodwin
MRS. HIGGINS	Mavis Tanner
CHAUFFEUR	Owen Hyde
FOOTMEN	Gordon Holmes, Brian Lee
LORD BOXINGTON	Ron Ireland
LADY BOXINGTON	Merna Harrison
CONSTABLE	Brian Lee
FLOWER GIRL	Sarah Heath
ZOLTAN KARPATY	Sam Shohet
QUEEN OF TRANSYLVANIA	Rita Weston
MRS. HIGGINS' MAID	Jane Thacker

Chorus of Flower girls, Costermongers, Lords, Ladies and Diplomats

David Ball, Jan Carpenter, Tracey Clarke, Mervyn Duthie, John Elcock, Marian Field, Sheila Gaff, Carol Goodwin, Terry Goodwin, Merna Harrison, Margaret Hawkins, Sara Heath, Val Hitchcock, Janet Howell, Owen Hyde, Ron Ireland, Sheila Mansfield, Louise Moss, David Oulds, Cathy Reynolds, Jacquie Robinson, June Saunders, Garry Shepherd, Sam Shohet, Michael Simmons, Pam Simmons, Betty Stonard, Wendy Stopp, Val Streek, Jane Thacker, Rita Weston, Carol White, Keith White, Martine Young.

Musicians		<i>3rd-7th Nov.</i>	<i>8th-12th Nov.</i>
Violin 1		Mark Denman	Stephen Bryant
Violin 2		Susanah Candlin	Nicholas Whiting
Viola		Brian Jones	Brian Schiele
Cello		Caroline Dearnly	James Halsey
Flute		Elizabeth May	Tim Harrison
Clarinet/Bass Clarinet		Damaris Wollen	Richard Hosford
Piano		Rowland Lee	Rowland Lee
Rehearsal Accompanists		Rowland Lee and	Sheila Mansfield
Behind the Scenes			
Stage Manager (for W.A.O.S.)			Alan Wellstead
Theatre Technician (for W.B.C.)			Derrick Chappel
Wardrobe			Jane Wellstead
			Assisted by Avril Clark, Helen Wellstead
Set Designed by		Mike Thacker, Peter Lewis	
Scenery Painted by		Peter Lewis	
		Assisted by Des Hullin, Janice Thornton	
Set Construction		Mike Thacker, Denis Thompson, Iain Scott, Adrian Smith, Geoff Cooper	
Properties		Margaret Prosser, Zoe Bradley, Mavis Bird, Hazel Fulford, Brenda Reeve, Peggy Phelan	
Lighting		John Waters, Nigel Longley, Assisted by Brian Pearce, Denis Longley, Richard Pearce	
Sound		Stephen Wragge-Morley	
Prompt		Gill Parker and Muriel Elmes	
Make-up		Patricia and Trevor Wooderson	
Calls		Joyce Robinson	
Stage Crew		Peter Lewis, Geoff Cooper, Mike Thacker, Denis Thompson, Iain Scott, Adrian and Dorothy Smith, Beverley Clements, Des Hullin, David Partridge, Cathy Fowler	
Front of House		Peter Streek	
Ticket Secretary		Cynthia Norfolk	

ACKNOWLEDGEMENTS

Costumes	<i>WAOS Wardrobe, Haslemere Wardrobe</i>
Lighting	<i>Equipment Supplied by Limelight Services</i>
Silver teapot and brass door knocker	<i>Old Woking Antiques</i>
Conservatory Plants	<i>Supplied by Jackmans of Woking</i>
Telephone	<i>Supplied by British Telecom</i>

Our thanks to all those workers whose help has made this production possible.

Our thanks to Woking Victoria Hospital and Woking Borough Council for providing rehearsal facilities and storage space.

We are grateful for the services of the St. John Ambulance Brigade.

We would like to remind Patrons this is a Non-Smoking Theatre and that all GANGWAYS and EXITS must be kept clear. Photography and tape recordings are not permitted.