



## **Photo Storybook of the Production and related activities**



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**Charlton Kings Community Players**  
*Editor: Sandra Jeans*

<http://www.charltonkingscommunityplayers.com/>



# Programme - Designed by Andrew Laver



Charlton Kings Community Players  
Present

## My Fair Lady

Books and Lyrics by Alan Jay Lerner  
Music by Frederick Loewe

**27, 28, 29 & 30th October 2010**  
7.30pm at Balcarras School, East End Road, Charlton Kings

### Programme

A Musical from George Bernard Shaw's Play and Frederick Loewe's Music. BY GEORGE BERNARD SHAW

*Synopsis of Scenes*  
*Act One*  
London, 1912

- Scene 1. Outside Covent Garden. A cold March night.
- Scene 2. A tenement Section - Tottenham Court Road. Later that evening
- Scene 3. Higgins' Study. The next day.
- Scene 4. A tenement Section - Tottenham Court Road. Mid-day, several weeks later
- Scene 5. Higgins' Study. Later that afternoon.
- Scene 6. Outside Ascot. A July afternoon.
- Scene 7. Ascot. Immediately following.
- Scene 8. Outside Higgins' house, Wimpole Street. Later that day.

*Act Two*

- Scene 1. The Hallway Higgins' House. Evening six weeks later.
- Scene 2. Transylvanian Embassy Promenade. Outside the Ballroom. Later that evening.
- Scene 3. The Ballroom of the Embassy. Immediately following.
- Scene 4. The Hallway Higgins' House. 3:00 the following morning.
- Scene 5. Outside Higgins' house, Wimpole Street. Immediately following.
- Scene 6. Flower market of Covent Garden. 5:00 in the morning.
- Scene 7. Upstairs hall of Higgins' house. Later that morning.
- Scene 8. The garden of Mrs Higgins' house. Later that morning.
- Scene 9. Higgins' Study. Dusk, that afternoon.
- Scene 10. Higgins' study. Immediately following.

**Director's Page**

Welcome to 'My Fair Lady': a musical play based upon George Bernard Shaw's 'Pygmalion'. There could be no better way of forgetting about the approaching dark, cold, winter evenings than to be transported back in time to 1912 by the Players for a warm, vibrant evening of acting, music and song.

There are many memorable songs in the production including what it would be like to live a comfortable life; then there is Eliza's father, Alfred Doolittle and his drinking companions Harry and Jamie, emerging from a drinking spree 'With a Little Bit of Luck'. We have Higgins' demanding 'Why Can't the English' learn to speak and insisting he is a kindhearted, patient man ('I'm an Ordinary Man') when in reality, he is a self-absorbed misogynist. Eliza dreams of different ways to kill Higgins ('Just You Wait'). After endless speech tutoring sessions Eliza 'gets it' and 'The Rain in Spain'. Eliza dreams of triumph followed by Eliza being too excited to sleep ('I Could Have Danced All Night'). The ('Ascot Gavotte') is Eliza's first public outing where she makes a good impression and all seems to be going well until 'THAT MOMENT!' - it seems that good elocution is only skin deep! There must be some romance, and unrequited love, to sustain the audience and so we have an infatuated Freddy Eynsford-Hill lingering, longingly ('On the Street Where You Live').

We are treated to 'The final test'. Will she be revealed as an imposter by Zoltan Karpathy at the Embassy Ball? She is such a success that he is fooled into believing she was 'born Hungarian'. Picking and Higgins enjoy a moment of mutual congratulation ('You Did It') leading to a despondent Eliza meeting Freddy outside the house and demanding him to show his love for her ('Show Me'). A final, poignant, visit to Covent Garden brings the realization that she no longer 'belongs'. Here, she finds Doolittle, raised to middle-class respectability, on a final spree. He has abandoned his own eloquently expressed, brand of moral values "Can't afford 'em!" to marry ('Get Me to the Church on Time'). A bewildered Higgins wonders why Eliza left ('A Hymn to Him') but suffers a range of emotions when Eliza declares she can manage ('Without You') Has Higgins finally realized his true feelings for her ('Grown accustomed to her face')? The musical ends on an ambiguous moment of possible reconciliation "Eliza, where the devil are my slippers? I will leave you to decide whether there is a 'Happy Ever After' ending.

I would like to thank everyone in the production for, not only giving freely of their time to raise money to support our charity, the Oncology Unit, but also for the privilege of working with them in a show described as 'the perfect musical'. My thanks go to the cast, musicians, Keith Mead, the Musical Director, and the production team for 'making it happen'.

Enjoy the Show.  
Andrea Wood

**WHITE STAR LINE**  
TITANIC



# Cast List

Eliza Doolittle.....Helen Warner  
 Professor Henry Higgins.....Andrew Laver  
 Colonel Pickering.....Martyn Fry  
 Mrs Pearce/Chorus.....Chantal Dent  
 Mrs Higgins/Chorus.....Jill Richell  
 Freddie Eynsford-Hill.....Luke Drinkwater  
 Mrs Eynsford-Hill/Chorus.....Jane Kane  
 Alfred P Doolittle/Karpathy.....Geoff Ramshaw  
 Harry/Chorus.....Brian Deacon  
 Jamie/Chorus.....James Tibbles  
 Barman/Servant/Chorus.....John Palmer  
 Understudy for Eliza/Chorus/Servant.....Charley Bull  
 Butler/Chorus.....Peter Grainger  
 Servants/Chorus.....Bethie Connor



Mrs Hopkins/Chorus.....Ann Cross  
 Queen of Transylvania/Chorus.....George Cross  
 Sylvia Fry  
 Carol Davies  
 Debbie Dundas  
 Max Quick  
 Derek Palmer  
 Rosie Sturt  
 Alison Talbot  
 Charles Thomas  
 Stephen Wall  
 Claire Cipriani



## The Hat Shop

205 London Road  
 Charlton Kings  
 Cheltenham GL52 6HY

Formerly 'The Hat Shop at Prestbury'





Other parts played by members of the company.



Chorus.....Jackie Bickell  
 Yvonne Brawn  
 Gwylm Davies  
 Sue Drinkwater  
 Viv Garland  
 Linda Hurl  
 Sara Kinane  
 Debbie Masling  
 Barbara Maynard  
 Joyce Parsons  
 Helen Roberts  
 Claire Thomas  
 Peter Thomas  
 Sue Vickers  
 Catherine Walker  
 Chrissey Worrall

# Production Team

Director/Producer.....Andrea Wood  
 Musical Director.....Keith Mead  
 Stage manager.....June Pearce  
 Musicians.....Keith Mead (Piano and Direction)  
 Sue Honeywill (Piano)  
 Brenda Johnston (Flute)  
 Penny Dell-Smith (Flute)  
 Dave Daniel (Bass Guitar)  
 Will Talbot (Percussion)



Prompt.....Lynne Glover  
 Publicity and Programme.....Peter Grainger  
 Andrew Laver  
 Joyce Parsons  
 Derek Palmer

Photography.....Barry Curl  
 John Hytch  
 Lighting and Sound.....Darryl Drinkwater  
 Joe Mason  
 Josh Oakey  
 Jason Pullin  
 Peter Ryan



Choreography.....Andrea Wood  
 Debbie Masling  
 June Pearce  
 Costumes.....Andy Culley  
 Jean Dann  
 Debbie Dundas  
 Jess Hardy  
 Jenny Palmer  
 Rosemary Wall  
 Props.....Jane Jones  
 Caroline Sparkes



Stage Crew.....Jane Jones  
 David Brawn  
 Coco Chan  
 Tony Jeans



Make-up.....Jill Richell and her team  
 Hair.....Diane Harwood  
 Recorded Voices.....Fiona Mead  
 Car Parking.....Gwylm Davies  
 Chris Flippance  
 Nigel Jones  
 Tim Wood



Front of House.....Andy Culley and team  
 First Aid.....Tim Wood  
 Helen Hart  
 Josie Worrall

Refreshments.....Tricia Ratcliffe and team  
 Ticket Sales.....Derek Palmer  
 The Vine  
 Charlton Pharmacy  
 Alycats



Charlton Kings Community Players would like to thank:  
 Balcarras School (for the use of the Main Hall, staging and lighting  
 equipment and support of the Caretakers Mike Hindley and Rob Dundas)  
 Charlton Kings Junior School (loan of costumes and staging)  
 St Edward's School (loan of costumes and locations)  
 Cirencester Operatic Society (loan of costumes & hats)  
 Withington Players and Maggie Scrivens (loan of costumes)  
 Caroline Hammill (loan of hats and costumes)  
 Janet and John Honeywill (set painting, costumes)  
 Richard Major (Advisor)  
 Ray Talbot (assistance with set)  
 The Playhouse (Costumes)  
 Members of the community and cast for the  
 loan of furniture and props  
 The Hat Shop





## The Production - Publicity



© Barry Curl, John Hytch (publicity photographs)



## Rehearsals – some highlights









*Andrea Wood (Director/Producer) speaks with the cast before a performance.*

*Copyright Peter Grainger, Caroline Sparkes, Ray Talbot*



# Performance



*'Prof Higgins' first encounter with 'Eliza'*







*'Mr. Doolittle' tries a bit of negotiation with 'Prof. Higgins' over 'Eliza'*



*'Eliza' declares her 'confusions'.*





*'Eliza' tries out what she has learned from 'Prof. Higgins'.*







The 'notorious' Ascot scene where *'Eliza Doolittle'* (3<sup>rd</sup> left:) reverts to her original character as she urges the horse *'Dover'* on to win in no uncertain terms.







A happy time for all at the ball. 'Eliza' (centre in mauve) dances with 'Prof. Higgins'.



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*'Mr. Doolittle' (centre in cap) celebrates 'Getting married in the morning'.*





Tea with *'Mrs. Higgins'*





Cast take their bows







## Articles

### *Message from the Chair*

***How time flies! At the start of the year 'My Fair Lady' seemed a far off aspiration – but now with only weeks to go till the First Night– the reality is upon us!***

It is so exciting to see the show come together and the 'new stars' grow into their characters. We are all waiting to see how the show looks in costume!

If, as you read this letter, you are not involved, there is still time to be part of the show! Can you help in the set design / construction? Perhaps you are good at sewing and costumes or would like to help back stage on the night? We need ticket sellers! But most importantly do come and support the show and bring your friends and neighbours so we can make 'My Fair Lady' a true community event.

As Charlton Kings Community Players, we have started to meet together to read plays – 'Pygmalion' first. The plan is to meet monthly to read plays & poetry & perhaps sing; plus arrange together visits to the theatre etc.

This will be in addition to putting on plays or shows or 'Let us Be Merry'! Everyone is welcome. We plan to ask a small contribution of £1 to cover any expenses and we will meet in the Baptist Lounge. We hope to advertise in the Village Voice and other venues, and our Web site and by e-mail. Do come along, first meeting in November!

Thinking about *Let us be Merry* on 1st December. Have you any burning desires to do a reading, be in a small play, or sing in the Choir? It's a really fun evening and much appreciated by all. Let us know!

Jane Kane

September 2010 Charlton Kings Community Players newsletter

### *March 2011 Newsletter*

What an amazing show! We hope that if you weren't involved in it you were able to go and see it. This was such a big production where many hours were spent in rehearsals and preparing for the performances over the previous 6 months. There may have been a few sleepless nights but the cast still had great fun. A big thank you to everyone involved including all their families.

*Donation to Cheltenham General Hospital Oncology Trust Fund £500*



## ***'My Fair Lady'***

In May, when rehearsals began, the production of 'My Fair Lady' seemed a long way into the future, however, time marches on apace and suddenly I find that the show is just weeks away and there is much still to do. The rehearsals are in full flow although the holiday season made them interesting, if not a trifle confusing, as members of the cast took on the mantle of other roles in the absence of their 'proper owners'!

The memorable songs such as *Wouldn't It Be Lovely?*, *With a Little Bit of Luck*, *The Rain in Spain*, *I Could Have Danced All Night*, *On the Street Where You Live*, *Get Me to the Church on Time* and *I've Grown Accustomed to Her Face* are coming to life through the hard work and commitment of the cast and Keith Mead. The production is fortunate to have so many talented people from a variety of age groups who I am sure will delight the audience.

The show is set in 1912. To set the historical context I have taken the events leading to the sinking of the 'Titanic' as a backdrop for the production, the first scene being set in March of that year just as the Titanic is to be launched. The Titanic suffered several delays before her fateful maiden voyage and some of these incidents will be documented in news stories as the scenes progress.

As producer I felt that the show needed to stay very close to the original screenplay, with costumes reflecting the fashion trends of that period. However, those of you who may have expectations of seeing a Rex Harrison, Stanley Holloway or Audrey Hepburn on the stage will be sadly disappointed as our principal actors can sing!

Time has been spent by both the costume and props team in researching and sourcing appropriate period items and it is always exciting to anticipate how these will look when they take to the stage during production week. My thanks must go to the production team who, aided by members of the cast, are busy acquiring costumes, props, furniture and people! Without their skills of persuasion the show would not take place.

The Ascot Scene and the Embassy Ball, whilst providing a splendid spectacle are nevertheless challenging, not only to set, but also to resource and appeals have been going out to the wider community for appropriate costumes. Finding props has also been challenging and we are still in search of some items. If you think you can help with any of the items listed below please let a member of the committee or cast know.

The production takes place from the 27th to 30th October at Balcarras School. There could be no better way of forgetting about the approaching dark, cold, winter evenings than to be transported back in time to 1912 by the Charlton Kings Community Players for a warm, vibrant evening of acting, music and song.

*September 2010 Charlton Kings Community Players newsletter*  
*Andrea Wood, Director*



# FROM THE BACK-ROW...

## *Some thoughts on 'My Fair Lady'*

It was a new experience for me – never sung in a chorus for a musical before! 'My Fair Lady' has so many tunes that we all know, I thought, and there'll be plenty of others to help with part singing, if I'm not in the front row... After twenty years of directing plays and musicals in Charlton Kings it was time for fun – no responsibilities and new friends!

Well, it seemed the community could only muster three tenors for the chorus, and one of those kept going off to be a grand chauffeur and a dancing Cockney; the other I'd known from the first days of 'The Players' – not exactly 'new'! I had completely overlooked the fact that chorus members not only have to remember the music but also the *words* – and there seemed to be so many! And to think it's my memory lapses that stops me auditioning for speaking parts...

However all things can be overcome in Amateur Dramatics in Charlton Kings, and it was true this time. In the final stages of a production everyone returned from all those urgent distractions that had kept them from rehearsals and began to sing their hearts out, a 'star' came back from the Holy Land, and talented 'helpers' emerged from all over the community. Of course I'd experienced it before, but this time I could observe it a little more dispassionately. It was very impressive!

In the end it all comes together – a recurring miracle? Above all, I believe, everyone hugely enjoys what they have created together. There were four families and eight married couples involved, friendships emerged between youngsters from Balcarras and St Edwards, and we made new friends from other churches and from none. Those who were rarely able to get out to a live performance – let alone a big musical - came with friends or by minibus to see it, and loved it.

It has been remarked that we were so fortunate to have such acting/singing talent in Charlton Kings. Of course it is one of the foundations of the 'Players' that those taking part should have a significant connection with this community, and we have developed so much talent as a result.

I'm trying not to mention individuals, but the actor playing Professor Higgins was a walk-on soldier in 'Oliver!' four years ago - and as far as I know, has never sung a note on stage before! From the back-row of the chorus I marvelled at the courage (and talent) of such busy amateurs to take on the learning – and singing – of so many convoluted lines!

It was so good to have Andrea Wood back – I had to mention her! – and for her to experience on the Friday evening what was probably the most complete performance ever achieved by the Community Players. It also takes courage to be willing to take on the responsibility of such a complex and challenging enterprise, and we are all so grateful for what she and her enthusiastic team have achieved.

The coming together of so many local people of such wide ranging ages to create an experience that gives so much pleasure should be a matter of some pride to the community as a whole. *Long may it continue.*

*Peter Grainger, 2010*



