



My Fair Lady

A few words from the Chair:

Hello and welcome to our 2025 production of My Fair Lady.

My Fair Lady, a musical based on George Bernard Shaw's play "Pygmalion," premiered on Broadway in 1956, achieving immense success and winning six Tony Awards, including Best Musical.

Originally opening on Broadway at the Mark Hellinger Theatre on March 15, 1956, starring Julie Andrews as Eliza Doolittle and Rex Harrison as Henry Higgins, My Fair Lady set a record for the longest run of any musical on Broadway up to that time.

Many revivals have followed, and the film adaptation of My Fair Lady was released in 1964, starring Rex Harrison and Audrey Hepburn, which won the Academy Award for Best Picture.

My Fair Lady remains a beloved and influential musical, known for its memorable songs, including "I Could Have Danced All Night," "Get Me to the Church on Time," and "I've Grown Accustomed to Her Face".

It's fair to say the full ensemble have greatly enjoyed bringing you, our audience, this fantastic, bright and fun production!

We are delighted to welcome back as our Producer, Graham Weston, for this, his ninth production with our Society and we extend our thanks, as always, to our MD Colin Akers who never fails to draw from each of us the very highest musical standards. Also, our huge appreciation for our wonderful accompanists on piano, Philip Sutcliffe and Chris Pulleyn. Thank you all!

As always, I also offer special thanks to all of our 'unseen' members and friends. Those individuals working incredibly hard behind the scenes. Jim Cheetham and team, who have created and built our sets which form the backdrop to our performances this week. The front of house team keeping our audience comfortable and safe. Our prompter, lighting technician and props manager. No show could be produced without their dedication, which often goes uncredited. So, to each of these too, my thanks.

And finally, I say thank you to each one of you, our families, friends and supporters here to share with us our presentation of this wonderful show. We hope you enjoy the performance!

Amy Ellison



**ALL SOULS' AMATEUR
OPERATIC SOCIETY**
present their sixty-second production

*Lerner and Loewe's
My Fair Lady*



www.halifaxplayhouse.org.uk

At The Playhouse, Halifax
1 April – 5 April 2025
Tuesday to Friday @ 7.15 pm
and Saturday Matinee @ 2.15 pm

Producer	Graham Weston
Musical Director	Colin Akers
Accompanists	Philip Sutcliffe & Chris Pulley
Dancers' Choreographer	Miss Stacey



Affiliated to the National Operatic and Dramatic Association

This page kindly sponsored by Cathy & Tony Sutcliffe

Authors

Alan Jay Lerner (1918 – 1986)



Lerner was born in New York City into a Jewish family, the son of Edith and Joseph Jay Lerner. He was educated at Bedales School in England, The Choate School, Connecticut and Harvard. His career in musical theater began with his collegiate contribution to the annual Harvard Hasty Pudding musicals. While attending Harvard, he lost his sight in his left eye due to an accident in the boxing ring. The injury prevented him from serving in World War II so he wrote radio scripts. After finishing college, Lerner moved back to New York to write for the theatre. He also wrote radio scripts and books for revues at the Lambs Club where he met Loewe but, after splitting with Loewe, Lerner never saw great success again. Lerner was inducted into the Songwriters Hall of Fame in 1971 and died in New York in 1986.

Frederick Loewe (1901 – 1988)



Friedrich "Fritz" Löwe was born in Charlottenburg, Berlin, Germany, to Viennese parents Edmund and Rosa Loewe. He attended a Prussian cadet school from the age of five until he was thirteen. At an early age Loewe learned to play piano by ear and he began composing songs at age seven. At 13, he was the youngest piano soloist ever to appear with the Berlin Philharmonic. He moved to New York with his father in 1924, eventually finding work playing piano in German clubs and movie theaters as the accompanist for silent films. He retired in Palm Springs in 1960 where he remained until his death in 1988. Loewe was inducted into the Songwriters Hall of Fame in 1972 and, in 1979, he was inducted into the American Theatre Hall of Fame.

Lerner & Loewe – met in 1942 at the Lambs Club in New York City where, according to Loewe, he mistakenly took a wrong turn to the men's room and walked past Lerner's table. Having recognized him, he asked if Lerner wrote lyrics. Lerner confirmed Loewe's question and the two men decided to collaborate and began a highly successful partnership. Lerner and Loewe scored the unsuccessful Broadway musicals *What's Up* (1943) and *The Day Before Spring* (1945) before finding success with the Scottish-set musical *Brigadoon* (1947), *Paint Your Wagon* (1951), *My Fair Lady* (1956), *Gigi* (1958) and *Camelot* (1960). *My Fair Lady* set box-office records in New York and London with the Broadway production winning six Tony Awards, including best musical. When brought to the screen in 1964, the movie version won eight Oscars. Their last collaboration came with the 1974 musical film 'The Little Prince', which received mixed reviews but was lauded as one of the team's most cerebral scores.

Lerner and Loewe were close friends and remained so until the end of their lives. Their final public appearance was in December 1985, when they received a Kennedy Centre Honour, six months before Lerner's death.



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Oct 21-25	Breaking The Code
Dec 9-14	A Christmas Carol Ghost Story
Mar 26	Crown Matrimonial



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Halifax Gilbert and Sullivan Society will present



Princess Ida

**Wednesday 5 to
Saturday 8 November 2025**

**Auditions for principal parts are open
to all and will take place on 27 April
(please check our website for further details)**



New members are very welcome to join the chorus, for which there are no auditions. Please see our website for rehearsal dates and other events.

Enquiries to the Secretary

Kathryn Buxton

01484 301291 Rnbuxton@aol.com



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The Story

Henry Higgins, a professor of phonetics, is listening to the various speech patterns of the people in Covent Garden, London and boasts to an old colleague, Colonel Pickering, that he can teach any woman to speak so “properly” that he could pass her off as a duchess. Eliza Doolittle, a flower seller with a strong cockney accent, overhears the claim and decides to find her way to the professor’s house and offers to pay for speech lessons, so that she can work in a flower shop. Colonel Pickering wagers Higgins that he cannot turn Eliza from a cockney flower girl into a lady who will be accepted by the upper classes as one of their own. Intrigued by the challenge and confident of his own ability, Higgins takes Eliza on free of charge as a challenge to his skills.

Eliza’s father, coal-man Alfred P Doolittle, always one with an eye for a chance, learns of the situation and attempts to capitalise on the events unfolding – without success.

Eliza goes through many forms of speech training and at first makes no progress (due to Higgins’ harsh approach to teaching) but just as she, Higgins and Pickering are exhausted and about to give up, Higgins softens his attitude and gives an eloquent speech about the beauty and history behind the English language. Eliza tries once more and finally ‘gets it’; she instantly begins to speak with an impeccable upper class accent, but speaking properly is not Eliza’s only goal – she has another battle on her hands to make Higgins see her as a person, not just as an experiment.

Higgins takes her on her first public appearance to Ascot Racecourse where she manages to charm everyone, in spite of the odd lapse in speech, including a young man by the name of Freddy Eynsford-Hill.

The Bet is won when Eliza successfully poses as a mysterious lady at an embassy ball, despite the presence of one of Higgins’ ex-students, Zoltan Karpathy, who suggests to all around that Eliza is obviously a member of a European noble family. Once again Eliza has carried off the deception but receives no praise or acknowledgement of her achievements from Higgins.

The Story cont'd

Higgins' callous treatment of Eliza afterwards, especially his indifference to her future prospects, leads her to walk out on him to go and stay with his mother, leaving him mystified by her ingratitude.

In the meantime, Alfred Doolittle has been something of a philosopher and made some money into the bargain, and is lured into marriage by his long-time 'missus'.

Higgins cannot understand Eliza's actions and visits her at his mother's home where, despite his attempts to talk her into coming back, he is told in no uncertain terms by her that he is a rude, selfish, egomaniac.

Back in his study Higgins' ego gets the better of him, predicting that Eliza will be ruined without him and will come crawling back. He muses over the differences between a woman and a man but his bravado collapses and he is reduced to playing old phonograph recordings of her voice lessons and Eliza chooses that moment to return...

Musical Numbers

ACT I

Why Can't the English?	<i>Higgins</i>
Wouldn't It Be Loverly?	<i>Eliza & Ensemble</i>
With a Little Bit of Luck	<i>Doolittle, Jamie & Harry</i>
I'm an Ordinary Man	<i>Higgins</i>
With a Little Bit of Luck	<i>Doolittle & Ensemble</i>
Just You Wait	<i>Eliza</i>
Poor Professor Higgins	<i>Ensemble</i>
The Rain in Spain	<i>Eliza, Higgins & Pickering</i>
I Could Have Danced All Night	<i>Eliza</i>
Ascot Gavotte	<i>Ensemble</i>
On the Street Where You Live	<i>Freddy</i>

ACT II

You Did It	<i>Higgins, Pickering & Ensemble</i>
Just You Wait	<i>Eliza</i>
On the Street Where You Live	<i>Freddy</i>
Show Me	<i>Eliza</i>
The Flower Market	<i>Ensemble</i>
Get Me to the Church on Time	<i>Doolittle & Ensemble</i>
A Hymn to Him	<i>Higgins</i>
Without You	<i>Eliza</i>
I've Grown Accustomed to Her Face	<i>Higgins</i>

Synopsis of Scenes

ACT I

- Scene 1: Outside the Opera House, Covent Garden – *A cold March night*
- Scene 2: A Tenement Section, Tottenham Court Road – *Immediately after*
- Scene 3: Higgins' Study – *The following morning*
- Scene 4: A Tenement Section, Tottenham Court Road – *3 days later*
- Scene 5: Higgins' Study – *Later that day*
- Scene 6: Near the Race Meeting, Ascot – *A July afternoon*
- Scene 7: Inside a Club Tent, Ascot – *Immediately following*
- Scene 8: Outside Higgins' House, Wimpole Street – *Later that afternoon*
- Scene 9: Higgins' Study – *Six weeks later*

ACT II

- Scene 1: The Promenade of the Embassy – *Later that night*
- Scene 2: The Embassy Ballroom – *Immediately following*
- Scene 3: Higgins' Study – *3 o'clock the following morning*
- Scene 4: Outside Higgins' House, Wimpole Street – *Immediately following*
- Scene 5: Flower Market of Covent Garden – *5 o'clock that morning*
- Scene 6: Higgins' Study – *11 o'clock that morning*
- Scene 7: The Conservatory of Mrs Higgins' House – *Later that day*
- Scene 8: Outside Higgins' House, Wimpole Street – *Immediately following*
- Scene 9: Higgins' Study – *Immediately following*

Raffle prizes can be collected after the show, in the foyer

The Cast

Eliza Doolittle	Ruth Lockwood
Henry Higgins	Oliver Longstaff
Colonel Pickering	Richard Farrar
Alfred P Doolittle	Mark Hutchinson
Harry	Mike Padden
Jamie	Zac Swift
Freddy Eynsford-Hill	Chris Pilgrim
Mrs Eynsford-Hill	Jean Murphy
Mrs Higgins	Anna Trent
Mrs Pearce	Christine Roberts
Lord Boxington	Gareth Treece
Lady Boxington	Stephanie Bolton
Mrs Hopkins	Becky Cameron
Maid	Rachel Prosser
Zoltan Karpathy	Paul Holroyd

Ensemble & Smaller Un-named Roles

Stephanie Bolton	Becky Cameron	Amy Ellison
Gordon Fawcett	Paula Fieldhouse	Alyssia Holroyd
Paul Holroyd	Martin Hoyle	Jean Murphy
Mike Padden	Chris Pilgrim	Fionna Pilgrim
Rachel Prosser	Alex Richards	Christine Roberts
Zac Swift	Gareth Treece	Anna Trent

Dancers

Imogen Haigh	Ella Howlett
Helena Marson	Olivia Stone

Production Officials

Producer	Graham Weston
Musical Director	Colin Akers
Acccompanists	Philip Sutcliffe & Chris Pulleyn
Rehearsal Accompanist	Philip Sutcliffe
Dancers' Choreographer	Miss Stacey
Stage Manager	Jim Cheetham
House Manager	Emily Padden
Set Designer	Jim Cheetham
Costumes	Ian Stead arranged by Stephanie Bolton & The Heckmondwike Players for their support with costumes
Properties	Julia Taylor & Lauren Taylor
Publicity	ASAOS Committee
Ticket Secretary	Susan Hutchinson
Prompter	Kathryn Buxton
Librarian	Richard Farrar
Scenery Building & Painting	Liz Cheetham, Jim Cheetham William Heavyside, David Howard, Chris Murphy & Jean Murphy
Make Up	Sarah Jones, Sophie Trump & Helen Woodcock
Stage Crew	Liz Cheetham, William Heavyside, David Howard Chris Murphy, Richard Goswell, Anthony Goswell & James Goswell
Lighting & Sound	Jeanette Kendall
Theatre Duty Stage Manager	Xander Bryan

Production Officials cont'd

PRODUCER

GRAHAM WESTON: Graham's involvement in the theatre began at an early age and his love of musicals has led him to play many principal roles, specialising mainly in comic leads. He won 'Best Supporting Actor' at the International Festival of Musical Theatre, and has now developed a successful career as both performer and stage director. Graham has performed with or directed for many societies in the Yorkshire area. He has directed G&S Operas, Musicals, Operetta and Pantomimes. He has also performed in professional pantomime and worked in York for Mark Mark Productions. This Autumn he will once again be touring with the West Yorkshire Savoyards, whilst future directing work includes The Mikado, The Pirates of Penzance and Iolanthe. Also HMS Pinafore and Ruddigore (director and Robin Oakapple) at the G&S Festival. Graham is delighted to be working on his ninth production with this friendly and talented society and would like to thank everybody for the work they have put into the show.

MUSICAL DIRECTOR

COLIN AKERS: Colin started his musical life quite late at the age of 11 and at 16 went to Chethams School of Music with joint first study instruments of piano and flute. He attended Huddersfield University studying primarily music performance. He joined Halifax G&S in 1988, initially as accompanist, then promoted to Musical Director in 2000. He became the Musical Director for Batley G&S in 2005 and joined All Souls' in the same capacity in 2009. Since starting with All Souls' he has striven to continue the high performance standards expected and has championed new and varied composers in the Accent On Song concerts, with works ranging from the 15th Century to the present day, enabling the Society to showcase its abilities and talents.

Production Officials cont'd

ACCOMPANISTS

PHILIP SUTCLIFFE: Philip got his first piano at the tender age of five. Although it stood just three inches off the ground, had only nine keys and was made of purple plastic he made swift progress and eventually managed to gain entrance into Huddersfield University where he studied big piano. Having spent several years studying music he ran away to join a touring theatre company. As an actor he has toured most of England, the bottom bit of Germany and bits of Scotland, including taking shows to the Edinburgh Festival. He has performed Beckett in Minsk and Shakespeare in Kiev, but that was all a very long time ago. Philip has played for ASAOS on numerous occasions, and we welcome him back for *My Fair Lady*.

CHRISTOPHER PULLEYN: Christopher enjoys a busy and varied career as a collaborative pianist, *répétiteur* and conductor, working regularly with a number of large arts organisations, predominantly around the North of England. Since 2013 he has worked with Opera North on their many outreach programmes and Opera productions. Other organisations include BBC Proms, RNCM, Welsh National Opera, Huddersfield Choral Society, Leeds Lieder and Sage Gateshead. He is pianist-in-residence for Greenhead College, Assistant Musical Director for Bradford Festival Choral Society, accompanist for Colne Valley Male Voice Choir and accompanies regularly at Leeds Conservatoire and University of York. In 2018, he launched the &Piano Music Festival in Huddersfield, an annual series of relaxed classical music concerts, to help people discover and learn about classical music and celebrate musicians with a connection to the region. You can find out more about the festival by visiting www.andpiano.co.uk. Having worked with ASAOS since 2010 (*Kismet*) he is delighted to be joining All Souls' once again for *My Fair Lady*.

ABOUT ALL SOULS' AMATEUR OPERATIC SOCIETY

The Society was founded in 1960, and originally based & performed at All Souls' Church. From 1985 to 1987 we performed at The Malborough Hall, and since then at the Halifax Playhouse. We are a group of around forty people, of whom thirty or so are performing members.

Although the Society is non-denominational, we still retain a Christian ethos and continue to support many local charities. We strive to fill as many roles as possible from our own membership, but also hold open auditions for our shows, which continue to attract new members, singers, actors and helpers. We also aim to design and manufacture our own sets which we take great pride in, and our own wardrobe is also used to furnish as many costumes as possible.

We have been noted over the years for our efforts in introducing little-known works to Halifax audiences. These notable productions include our premiere of 'La Vie Parisienne', 'La Perichole', 'The Beggar Student' and our Millennium production of Offenbach's 'Bluebeard'. In 2011 we celebrated our 50th Anniversary, and as part of the festivities Members voted to perform the much loved 'Merry Widow'.

The overall performance and musicianship of the Society has been widely acclaimed and we strive to maintain high standards of performance and musicianship.

Each year, in addition to our musical stage production, we perform our annual 'Accent on Song' concerts offering a variety of music to suit all tastes under our current Musical Director Colin Akers, ably assisted by our fabulous accompanist Philip Sutcliffe.

Our rehearsals take place on Thursday evenings at The Studio Rooms, St James Street, Halifax. They are very enjoyable and everybody is welcome!! Like all Societies we are reliant on our performing members and audience to survive, so if you would like to sing, act, help with scenery or costumes, assist backstage, front of house, or simply join a group of friendly people, why not become a member yourself? Interested? Please email us at colinandamy1@sky.com or ring Jean Murphy, our Secretary, on 07752 889821.

All Souls' Amateur Operatic Society is a Registered Charity, No: 700670

Previous Productions

1962. The Mikado	1993. The Merry Widow
1963. The Pirates of Penzance	1994. Princess Ida
1964. Trial by Jury & HMS Pinafore	1995. La Belle Hélène
1965. The Gondoliers	1996. Fiddler on the Roof
1966. The Yeomen of the Guard	1997. Die Fledermaus
1967. The Mikado	1998. The Yeomen of the Guard
1968. Iolanthe	1999. The Count of Luxembourg
1969. La Vie Parisienne	2000. Bluebeard
1970. Princess Ida	2001. Orpheus in the Underworld
1971. Die Fledermaus	2002. La Vie Parisienne
1972. Trial by Jury & The Pirates of Penzance	2003. The Merry Widow
1973. The Gypsy Baron & Accent on Song	2004. The Beggar Student
1974. Ruddigore	2005. The Gypsy Baron
1975. The Grand Duchess	2006. La Perichole
1976. Patience & Accent on Song	2007. Die Fledermaus
1977. The Merry Widow	2008. La Belle Hélène
1978. The Yeomen of the Guard	2009. Fiddler on the Roof
1979. The Count of Luxembourg	2010. Kismet
1980. The Gondoliers	2011. The Merry Widow
1981. La Belle Hélène	2012. My Fair Lady
1982. Die Fledermaus & Accent on Song	2013. The Sorcerer
1983. Fiddler on the Roof	2014. Die Fledermaus
1984. La Vie Parisienne	2015. Brigadoon
1985. My Fair Lady	2016. Kiss Me Kate
1986. Ruddigore	2017. Hello Dolly!
1987. La Perichole & Accent on Song	2018. La Belle Hélène
1988. The Student Prince	2019. Calamity Jane
1989. Orpheus in the Underworld	2020. ----
1990. The Grand Duchess	2021. ----
1991. The Beggar Student & Accent on Song	2022. Fiddler on the Roof
1992. The Mikado	2023. Carousel
	2024. Oklahoma!

Diary Dates:



Accent on Song
11th & 12th October 2025

Next Show - to be announced
March/April 2026

NATIONAL OPERATIC AND DRAMATIC ASSOCIATION

NODA is a membership organisation, with over 2000 societies and over 1000 Individual, Joint and Life members. It is dedicated to supporting affiliated member amateur theatre societies and individual enthusiasts and has been in existence since 1899. The association has evolved on a regular basis to meet the needs of its members whilst maintaining a secure financial bedrock on which to grow.



Whether you are staging a musical, an opera, a play, a concert or a pantomime, as the UK's leading amateur theatre membership organisation, NODA is here for every show, every rehearsal, every curtain call – here for our members every step of the way. From just starting out to centre stage; village halls to professional venues; NODA exists to celebrate, connect, support and amplify amateur theatre and theatre groups across the UK. We provide invaluable services, expertise and resources - that help thousands of our member groups create and produce theatre, that enhances lives and benefits communities everywhere. Whatever your passion, level of experience or stage of life, we are here to help everyone enjoy the unique benefits, opportunities and sense of community that live performance can bring.

NODA Council, as trustees of the charity, are the ruling body, comprised of the Chairman, President, immediate Past President, 11 Regional Councillors and 2 life members, elected by Council.

Our regional representative is Joan Lowe. There are four staff members at HO based in Peterborough.

Further information about membership can be obtained from:
NODA, 15 The Metro Centre, Peterborough PE2 7UH
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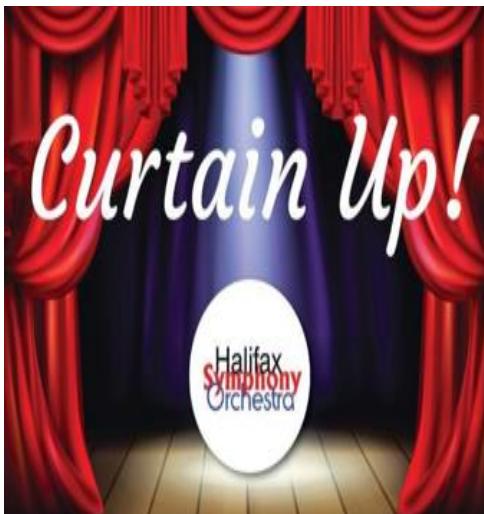
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Sunday 3 August 2.30pm and 7.30pm

Iolanthe, National G&S Opera Company

Monday 4 August 7.30pm

The Yeomen of the Guard, Godalming Operatic Society

Tuesday 5 August 7.30pm

The Pirates of Penzance, New London Opera Group

Wednesday 6 August 2.30pm and 7.30pm

Princess Ida, National G&S Opera Company

Thursday 7 August 7.30pm

Patience, Peak Opera

Friday 8 August 2.30pm and 7.30pm

The Mikado, Charles Court Opera

Saturday 9 August 2.30pm

The Pirates of Penzance, National G&S Opera Company

Saturday 9 August 7.30pm

Princess Ida, National G&S Opera Company

Sunday 10 August 2.30pm

Princess Ida, National G&S Opera Company

Sunday 10 August 7.30pm

Iolanthe, National G&S Opera Company

Monday 11 August 7.30pm

Ruddigore, Bus Pass Opera

Tuesday 12 August 7.30pm

The Gondoliers, Brussels Light Opera Company

Wednesday 13 August 2.30pm

Iolanthe, National G&S Opera Company

Wednesday 13 August 7.30pm

The Pirates of Penzance, National G&S Opera Company

Thursday 14 August 7.30pm

HMS Pinafore, The SavoyNet Performing Group

Friday 15 August 2.30pm

The Best of Gilbert & Sullivan, National G&S Opera Company

Friday 15 August 7.30pm

Princess Ida, National G&S Opera Company

Saturday 16 August 2.30pm

The Pirates of Penzance, National G&S Opera Company

Saturday 16 August 7.30pm

Iolanthe, National G&S Opera Company

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SATURDAY 16 AUGUST
2025



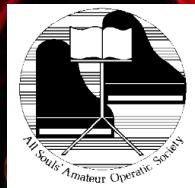
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