

PREVIOUS PRODUCTIONS



CATS
JULY 2018

ROMEO AND JULIET
FEB 2018

THE WIZARD OF OZ
JULY 2017

A MIDSUMMER NIGHT'S DREAM
FEB 2017

OLIVER!
JULY 2016

KING LEAR
FEB 2016

ANIMAL FARM
JULY 2015

MACBETH
DEC 2014

BEAUTY AND THE BEAST
JULY 2014

SWEENEY TODD
FEB 2014

FIDDLER ON THE ROOF
JULY 2013

TWELFTH NIGHT
MARCH 2013

MADNESS OF GEORGE III
DEC 2012

LES MISERABLES
JULY 2012

TITUS ANDRONICUS
FEB 2012

HIGH SOCIETY
DEC 2011



WILSON'S SENIOR PRODUCTION
LERNER AND LOEWE'S



MY FAIR LADY

BOOK & LYRICS BY

MUSIC BY

ALAN JAY LERNER FREDERICK LOEWE

ADAPTED FROM GEORGE BERNARD SHAW'S PLAY AND
GABRIEL PASCAL'S MOTION PICTURE "PYGMALION"

ORIGINAL PRODUCTION DIRECTED AND STAGED BY
MOSS HART

13TH, 14TH, 15TH
FEBRUARY 2019

JOHN JENKINS HALL

7.30PM
(DOORS 7PM)

TICKETS:
£7 STUDENT
£9 ADULT

TICKETS AVAILABLE BY
PARENTPAY.

THIS AMATEUR PRODUCTION IS PRESENTED BY
ARRANGEMENT WITH MUSIC THEATRE INTERNATIONAL
(EUROPE).

ALL AUTHORISED PERFORMANCE MATERIALS
ARE ALSO SUPPLIED BY MTI EUROPE.

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Wilson's Senior Production 2019

MY FAIR LADY

Music by FREDERICK LOEWE

Book & Lyrics by ALAN JAY LERNER

Adapted from George Bernard Shaw's 'PYGMALION'.

PRODUCED, DIRECTED & CHOREOGRAPHED by
BEN KAVANAGH

HEAD OF COSTUME & WARDROBE
DEBBIE STRAW

MUSICAL DIRECTOR & CONDUCTOR
ALBERIC ELSOM

MAKE UP TEAM
LUCY HORTON, SAM BANNER, HUSNAYN NAZIM

STAGE MANAGER
EDDIE HAMIDOVIC

DEPUTY STAGE MANAGER
GUY ROGERS

LIGHTING
JAMAL ELAHEBOCUS

ASSISTANT STAGE MANAGERS
ADAM SAKABANI & NYE FLOWERS

FOLLOW SPOT 1 & 2
JOE CHANDLER & THUNMISE OBILADE

SOUND
FINLAY POINTING

STAGE CREW
ANDREI CHERNOLESSKIY, LUKA KRISTIC, WILL HICKS, LUKE SAITCH
STUART GRAY, CONRAD ESSILFIE-CONDUAH, AYDEN MORGAN

SHOW SYNOPSIS

ACT TWO

Act Two open at the Embassy Ball where Eliza makes her entrance to a stunned collective. All the ladies and gentlemen at the ball admire her, and the Queen of Transylvania invites her to dance with the prince.

Back at the house, Colonel Pickering and Professor Higgins revel in their triumph, failing to pay attention to Eliza until Higgins asks Eliza to fetch his slippers before bed. Eliza is insulted, packs up and leaves the Higgins house after not being given any credit for all the effort she has spent changing not only her accent but herself. More to the point she is unsure what it all means and believes that Higgins does not care either way.

Higgins awakens the next morning to find Eliza has gone. Colonel Pickering notices the Professor's lack of consideration and leaves to find Eliza by locating an old friend at Scotland Yard.

Professor Higgins is despondent and visits his mother. To his surprise, Eliza has been staying with Mother Higgins. Mother Higgins scolds Henry, and enjoins him to apologize to Eliza. Eliza accuses him of wanting her only to fetch and carry for him, saying that she will marry Freddy because he loves her. She declares she no longer needs Higgins and to her surprise Higgins reveals that this has been his plan all along – to create a “tower of strength” who won't simply settle for the first suitor who throws himself at her. She however still sees it for what it is – a game and tells Higgins he shall never see her again.

Realising that the power he has given Eliza is precisely the power to leave him, Higgins storms out insisting he can survive as he always has. However, when he returns to his empty house he admits he has “grown accustomed to her face” and, sentimentally, he reviews the recording he made the day Eliza first came to him for lessons. In the final famous moments Eliza returns... but to what end?



ENJOY THE SHOW!

MY FAIR LADY

ACT ONE

It is Edwardian London, the Royal Opera House, Covent Garden. The protagonist, Eliza Doolittle, is a Cockney with a thick, unintelligible accent. Professor Henry Higgins, a specialist in the science of speech invites Colonel Pickering, a likewise academic in the field, to stay as his houseguest. Soon after, Eliza Doolittle comes to Professor Higgins's house, seeking elocution lessons. Professor Higgins wagers Colonel Pickering that in six months he will turn Eliza into a lady by teaching her to speak properly and Eliza is indentured into the Higgins household as a resident elocution student.

After some weeks, Eliza achieves her new and “improved” voice and is taken to Ascot to, as Higgin’s puts it, “try her out.” There, she is introduced to Freddy Eynsford-Hill a young gentleman. Freddy falls in love with Eliza and is fascinated by not only her refined accent but her enduring cockney ways.

Eliza's final test requires her to pass as a lady at the Embassy Ball. After more weeks of preparation, she is ready and the protagonists set off for the ball with their secret hanging in the balance.



MY FAIR LADY IN REHEARSAL

Anyone who has taken part in a production, whether at Wilson’s or elsewhere, will know that the rehearsal process has a healthy mix of hard work, stress and fun – and rehearsals for My Fair Lady this year have kept up this trend. Of course, there are a few different types of rehearsal when it comes to a musical, chiefly they divide into musical rehearsals, choreography rehearsals and principal rehearsals. The first of these are rather self-explanatory; the required cast getting together with Mr Elsom to rehearse the various numbers of the piece (both solos and full cast songs). Choreography rehearsals generally entail Mr Kavanagh staging anything movement orientated, from the large-scale dances to idle chatter amongst people in the street. These can be the most challenging rehearsals, as they often combine the direction of Mr Kavanagh with what the cast have learned in Mr Elsom’s musical rehearsals – and many of the cast often find themselves forgetting much of their musical direction when they need to find their place on stage! The principal rehearsals are generally on a smaller scale to musical or choreography rehearsals, often taking place in the drama suite at the top of the foundation building. These are for those with speaking roles to rehearse the more plot-heavy scenes of the production, with those involved constantly scribbling down the more in-depth direction of Mr Kavanagh. While these types of rehearsal take place in any production of a musical, I have personally found the rehearsal process of My Fair Lady to be perhaps the most rewarding (and fun) of any of the 9 productions I have worked on in my time at Wilson’s – and I believe that the hard work of all the cast, crew and band will lead to a very successful show.

Gabriel Lumsden (U6) who plays *Henry Higgins*



SPECIAL THANKS

Nathan Cole, Gavin Englefield, John Beer and Colin Paxton at TSL, Gavin Straw, Wilson’s Finance Department, Teachers of Wilson’s, Angela Woods, Sheila Long, Tania Stephenson-Oliver, Phil Walters, Sam Banner, Lucy Horton, Tom Elwood, Joany Hamidovic, Evie Nebbitt, Oscar Taperell, Scenic Projects, Chris Hann, Wilson’s Senior Prefects, The PFA & Generous Donors.

THE COMPANY

THE PRINCIPALS

ELIZA DOOLITTLE – LUCY NASH

HENRY HIGGINS – GABRIEL LUMSDEN

COLONEL HUGH PICKERING – AARON GILLETT

ALFRED P. DOOLITTLE – OLI FLOWERS

MRS HIGGINS – DANIEL WAINWRIGHT

FREDDIE EYNSFORD HILL – AARON STACE

MRS PIERCE – ANTONIA HRISTOVA

MRS EYNSFORD HILL – ED STRAW

PROF. ZOLTAN KARPATY – JARED WEBB

PRINCE OF TRANSYLVANIA – NATHANIAL GREEN

BUTLERS – PATRICK HARDY GARCIA, ED STRAW

MAIDS – EVELYN STEPHENSON-OLIVER, SAAKSHI
DESHPANDE, GABRIELLE SICAM, SHEKNAS WEBSTER
VICTORIA ETTEH, WINNIE AYEDUN

POLICEMAN - AYUSH NAGARA

BARTENDER – ISHAAN CHOUDHARY

HARRY – JORDAN ADEJUMO

LORD BOXINGTON – AARON SIMPSON



THE ENSEMBLE

COCKNEYS, ASCOT TOFFS & EMBASSY BALL GUESTS

JIAEN LIN , ETHAN KELVIN, NICOLAS NAYBALU, AARON SIMPSON,
CHRISTIAN OUT, ISHAAN CHOUDHARY, ABBAS ZAIDI, PATRICK
HARDY, WINNIE AYEDUN, AYUSH NAGARA, AARON STACE,
GABRIELLE SICAM, SHEKNAS WEBSTER, CAITLIN EVANS, VICTORIA
ETTEH, ANTONIA HRISTOVA, ANTON MAY, MATTHEW MANNIX,
DANIEL WAINWRIGHT, JARED WEBB- PLATER, AARON GILLETT,
SAAKSHI DESHPANDE, JORDAN ADEJUMO, EVELYN STEPHENSON-
OLIVER, EDWARD STRAW, NATHANIEL GREEN

THE BAND

CONDUCTOR – ALBERIC ELSOM

PIANO/LEADER OF THE BAND – MARK CLAYDEN

FLUTE & PICCOLO – OLI CAVADINO

OBOE & ENGLISH HORN – JAMES CRAIK, RYAN COURT, RAY LI

BB CLARINET 1 – HAMISH RENNIE-CARTER, KEN LI

BB CLARINET 2 – DANIEL WAN

HORN 1 & 2 – LENNY NUCINKIS, DEXTER HICKS

TRUMPET – THEO HORCH

TROMBONE 1 – TENOR – NOAH CHANDLER

TROMBONE 2 – DANNY SAMPSON

VIOLIN 1 – ANDY DENG, TOM DAVIDSON, AND NEO TANG

VIOLIN 2 – HAN JOON KYMM, ANDREW WONG, PHILEAS TANG

VIOLA – KIYAN EDDAUDI

CELLO – JONATHAN COOMBE, TED PERKIN

BASS – SAM STUART

PERCUSSION – RICHARD GOTTS, JOE CHANDLER