

Pygmalion

George Bernard Shaw



DIRECTED by Rob Johnstone

CAST

In order of appearance

CLARA EYNSFORD-HILL
MRS. EYNSFORD-HILL
DYSTANDER
FREDDY EYNSFORD-HILL
ELIZA DOOLITTLE
COLONEL PICKERING
HENRY HIGGINS
SARCASTIC DYSTANDER
MRS. PLANCE
ALFRED DOOLITTLE
PARLOUR MAID
MRS. HIGGINS
DYSTANDERS

Marisa King
Jennifer Haynes
Glen Hussey
Paul Holland
Andrea Fajragal
Brooke Keneford
Jim Holmes
Geoff Holland
Margot Cattell
Ron Maslin
Susan Holland
Dorothy Bank
Eufion Williams
Dewi Williams
Tom Kobolok
Cheryl Mitchell
Rob Mitchell
Susan Holland

London April 1913

Act 1

Scene 1 11.15 pm in front of St. Paul's Covent Garden
Scene 2 Professor Higgins' laboratory, the next day
Scene 3 The house of Mrs. Higgins, 3 months later

Act 2

Scene 1 Higgins' laboratory, 3 months later, midnight
Scene 2 The home of Mrs. Higgins, the following day

There will be one intermission of 15 minutes

PRODUCTION STAFF

DIRECTOR
PRODUCERS
ASSISTANT TO THE PRODUCERS
SET DESIGN
SET CONSTRUCTION

STAGE MANAGER
STAGE CREW

CONTINUITY

LIGHTING
PROPERTIES
FURNISHINGS
COSTUMES
MAKE UP

HAIR STYLING

FRONT OF HOUSE

PUBLICITY
PROGRAMME & POSTER DESIGN
PHOTOGRAPHER
BOX OFFICE

Rob Johnstone
Christopher & Monica Holland
Rosemary Keneford
Ron Maslin
Tony Francis, Geoff Holland
Ron Maslin, Bill Williams

Anne Holland
Anita Antonucci, Tony Francis
Geoff Holland, Glen Hussey,
Rosemary Keneford,
Tom Kobolok,
Rob & Cheryl Mitchell
Tim Moses, Eufion Williams,
Dewi Williams, Colin Williams

Heather Moses
Gwendy Tolley

Bill Williams, Lionel King
Bev Brooks, Sheryne Lalonde
Tom Kobolok
Mary Holmes, Barb McLaughlin
Diana Robertson Stone
Annamarie Copple

Carol Walkey &
Colette Fournier
DANALDO'S HAIR CENTRE

Mary & Ted Mauer
Monica Hollands

Ron Maslin
Anita Antonucci

Sandra & Al Quirt
TEL: 592-1715

Cameras and Recording Equipment are not allowed
in the Theatre

Pygmalion solid, despite trips of tongue

By Iris Winston

Pygmalion is a play about class and the limitations that birth, education and language impose.

George Bernard Shaw's story of the Cockney flower girl transformed into a lady by a professor and teacher of the English language is at the centre of the play, and *My Fair Lady*, the musical based on it.

In *My Fair Lady*, it is not only set to music but the transformation is also complete. Therefore, a happy ending is possible.

But *Pygmalion* concentrates on the future of the girl who can neither go back to her former life nor quite fit into the upper crust of society. In it, Shaw demonstrates the apparently insurmountable barriers imposed by class differences.

Kanata Theatre's production of *Pygmalion* demonstrates an awareness of the key elements of this beautifully structured play.

Director Rob Johnstone pays considerable attention to appearances. The inventive, workable and economical set designed by Ron Maslin is most effective. The costumes convey the right atmosphere and the tone of the production is true to Shaw's intent.

There are moments, however, when the production does not quite ring true and when there is

Theatre review

Pygmalion
Kanata Theatre
Earl of March High School
Until Saturday, 8 p.m.

insufficient sensitivity to the sound of the language.

Professor Higgins claims that he can pinpoint people's birthplaces by the way they speak. It is, therefore, important to the play that all the characters concentrate on sounding right.

Some do. Andrea Fajragal is an excellent Eliza Doolittle, convincing both as a flower girl and as a lady, slipping between the two as required. Ron Maslin, as Eliza's philosophical dastardly father, is equally effective and Brooke Keneford is suitably staid and gentlemanly as Higgins' helper, Colonel Pickering.

Jim Holmes in the key role of the traceable professor is quite convincing but does not place enough emphasis on the class aspect of his presentation.

In general, however, this is a well paced, attractive production that emphasises Shaw's point that class is, in the end, determined by the way people are treated rather than by their origins or the way they speak.

The Winston is an Ottawa theatre critic who covers community theatre for the *Oz* journal.



"Really, mamma, don't throw spicence away on her!" Kanata Theatre rehearses for *Pygmalion*. Clockwise: Andrea Fajragal (Eliza), Marisa King, Jennifer Haynes, and Jim Holmes. Don't miss it at Earl of March Theatre May 6-9. Box office number is 592-1715. Anita Antonucci photo

Kanata Theatre challenges Pygmalion stereotype

Kanata Theatre

Audiences are anxiously awaiting Kanata Theatre's fourth and final production of the season, *Pygmalion*, by George Bernard Shaw.

Rob Johnstone, directing a Kanata Theatre production for the second time, says that it is "challenging to make a play about language and manners relevant today, as well as having to overcome the stereotypes created by Hollywood's version of *Pygmalion*, *My Fair Lady*."

Monica and Christopher Hollands are producing the play. The production crew is as follows: assistant to the producer — Rosemary Keneford; set design — Ron Maslin; set construction and painting — Tony Francis, Geoff Holland, Bill Williams and Gerry Jackson; stage manager — Anne Holland; sound — Betty Francis; lighting — Bill Williams and Lionel King; properties — Bev Brooks and Sheryne Lalonde; furnishings — Tom Kobolok; costumes — Mary Holmes and Barb McLaughlin; make-up — Diane Robertson Stone and Annmarie Copple; hair — Carol Walkey and Colette Fournier of Donald's Hair Centre; continuity — Heather Moses,



Col. Pickering (Brooke Keneford, left) discusses Eliza Doolittle's (Andrea Fajragal, sitting) transformation with Prof. Henry Higgins (Jim Holmes.)

and Gwendy Tolley; front of house — Mary and Ted Mauer.

Pygmalion runs May 6-9 in the Earl of March Theatre. Curtain time is 8 p.m. Tickets are \$8 and students and senior pay half price for Wednesday and Thursday performances. Call the box office at 592-1715 to reserve your tickets. There are still plenty of good seats left for Wednesday and Thursday evenings.



























