

| Vowels | Examples | Consonants | Examples |
|--------|----------------------------|------------|------------------------|
| a | as in pat | b, bb | as in bay, rubber |
| aa | as in palm | ch | as in church |
| aar | as in farm | d, dd | as in dog, puddle |
| air | as in fair, mayor | | as in fit, coffee |
| arr | as in carry | | as in get, struggle |
| aw | as in law, caught | | as in head |
| awr | as in warm | | as in judge, carriage |
| ay | as in day | | as in kick, wicked |
| e | as in men | ks | as in mix |
| ee | as in feet | kw | as in quick |
| eer | as in hear, souvenir | kh | as in loch |
| er | as in fern | l, ll | as in like, silly |
| err | as in ferry | 'l | as in bottle, candle |
| ə | as in along | 'm | as in may, hammer |
| ər | as in parade, bitter | 'n, n | as in chasm, idealism |
| i | as in pin | | as in nun, runner |
| I | as in iron | | as in suite, crois |
| Ir | as in iron, dry | | as in window, button |
| irr | as in lyrics | | as in single, anger |
| o | as in ro | ngg | as in pit, supper |
| ō | as in go, hotel | p, pp | as in run, fir, spirit |
| ö | as in colonel, jea | | as in sit, messy |
| oo | as in unite, speculate | s | as in shut, passion |
| oō | as in wood, sugar | t, tt | as in taste, butter |
| oō | as in food, music | th | as in thin, truth |
| oor | as in tour, jury | th | as in then, mother |
| or | as in door, corner | v, vv | as in vet, civil |
| orr | as in sorry, warrior | w | as in way |
| ör | as in fleur de lys, voyeur | y | as in yet, tortilla |
| ow | as in mouse, coward | z, zz | as in zero, fuzzy |
| owr | as in powerful | zh | as in measure, vision |
| oy | as in boy, noisy | - | - |
| u | as in cut, blood | - | - |
| ur | as in curl, journey | - | - |
| urr | as in hurry | - | - |



George Bernard Shaw's

Pygmalion

Directed by Ann Hoole

Vowels Examples

Consonants Examples

a as in pat

b, bb as in bay, rubber

Pygmalion

Thank you for supporting the Halse Players.

Shaw is one of my favourite playwrights: witty, amusing, compelling and challenging both to audience and actors alike.

For me, his main attraction as a writer is that he throws down the gauntlet to the audience and challenges their preconceived ideas about class and women's issues. These were challenging tactics taken in the context of society at the time the play was written. I have decided to set the play in the early 1950's which enables those same issues to be addressed since social and class values then were not very different to those of 1913!

Another incentive for choosing a Shaw play is that he does not provide the usual denouement or resolution of the plot. The audience has to do some work and use the ideas he has thrown out to them, and make of them what it will. In *Pygmalion* the happy ending hinted at in *My Fair Lady* simply does not exist and in my view the play is stronger for its omission.

Staging *Pygmalion* has been a challenging and stimulating experience for me and in terms of the demands of the script, an even greater challenge for the actors.

We are pleased to welcome some new players to the group and also offer good wishes to others who are taking on a larger role for the first time. We wish our audience an amusing and entertaining evening.

Ann Hoole, June 2010

as in curl, journey

as in hurry

CAST

(in order of appearance)

Covent Garden bystanders.....Tracy Kershaw, Eva
Clara Eynsford-Hill.....Emma Garbutt
Mrs Eynsford-Hill.....Vicky Remnant
Freddy Eynsford-Hill.....Matt Ogden
Eliza Doolittle.....Dawn Wylie
Colonel Pickering.....Alan Byrne
Henry Higgins.....Andy Hill
Mrs. Pearce.....Barbara Bartlett
Alfred Doolittle.....Rod Lipscombe
Mrs Higgins.....Caroline Cook
The Parlourmaid.....Eva

Act 1 – A wet evening in Covent Garden as the theatres turn out.

Act 2- Henry Higgins’ sitting room, or laboratory as he prefers.

Act 3 – The garden of Mrs Higgins (Henry’s mother)

Interval (20 minutes)

Act 4 – Higgins’ laboratory

Act 5- Mrs Higgins’ garden

The audience is requested to remain in their seats during the short scene changes other than the main interval.

Music



The opening music is ‘What is Life to me without thee’ from Gluck’s ‘Orfeo et Euridice,’ performed by Kathleen Ferrier (photo left).

(Perhaps the very performance our characters have witnessed at the opening of the play, as her last public performance was in the title role of ‘Orfeo’ in February 1953 at Covent Garden!)

About the Cast

On this occasion we are concentrating on our new faces and those taking larger parts for the first time.....

Dawn Wylie



Dawn is of course a 'proper' Eliza although perhaps more Millwall than Lisson Grove. This is her third appearance with the Players, going from a servant last time, straight into a leading role. Dawn is a qualified Engineer and her busy work schedule takes her all over the southern half of the UK on a regular basis so fitting in rehearsals has not been easy.

Eliza's home in Lisson Grove, incidentally, must have changed its character over the years. From 'not being fit to live in' it now abuts St Johns Wood Road just opposite the main entrance to Lord's cricket ground!

Rod Lipscombe

When a group decides to do a play like *Pygmalion* suddenly there are Londoners everywhere you look! Certainly Rod was created for the part of Doolittle, undoubtedly the best part in the play and the one gifted with all the best lines. He has been giving thought to which is his favourite line and the final verdict was '...but she's only a woman and don't know 'ow to be 'appy anyway'.



This is Rod's second outing with the Players having previously played a few roles in *Jeffrey Bernard*, most memorably the racehorse trainer playing 'find the lady' with his triplets.

Emma Garbutt



A chance meeting in the New Inn where she had been examining our Hall of Fame enabled us to recruit Emma for this first appearance. All the way from Preston Bowyer, she has previously performed with Milverton Players, memorably a few years ago as Prince Charming.

Barbara Bartlett

Barbara's association with the Players goes back longer than most; see if you can spot her in the black and white pics of a past pantomime on our wall at The New Inn. This is her first appearance with the current generation of players, clearly motivated to show her skills after seeing daughter Heather in the lead for *The Heiress* last year.



Tracey and Eva



Welcome to Tracey and Eva in their first small roles for the Players. Tracey is well known to us all as everyone's favourite landlady at The New Inn and Eva has come to us all the way from Hungary via The Farmers' Arms. Eva,

incidentally has been in the audience for virtually every one of our productions; there are not many of us who could sit through a full length play in Hungarian!



Halse Players

Thanks to our audiences, Halse Players has always generated a financial surplus on each production. Our costs vary, depending on costume and staging requirements, and there is also the question of Performing Rights which are often substantial. Happily we have been able to cover these expenses and at the same time create a fund sufficient for future productions to ensure the continuity of the group. Importantly each production provides income to Halse Village Hall (a registered charity) averaging about £300 per production so that Halse Players now provide the second biggest annual contribution to Village Hall funds after the Country Fair. At some time in the near future we are planning to upgrade the existing stage lighting so we will continue to need your support in the years to come.

Looking to the future you will see that we have two productions already in rehearsal, our first musical event in late October and the ever popular one handed play *Shirley Valentine* at the end of November. Under our new chairman, Matt Ogden, we have plans to average three full productions each year and in order to facilitate overlapping rehearsal schedules, one of the three will involve a small cast (thus making it possible to perform plays not usually undertaken by amateurs) while two will be larger scale, offering opportunities for all.

Look out also for a series of one act plays for a single actor starting early in 2011. The venue is to be The New Inn, early on a Sunday evening.

www.halsevillage.org.uk/players

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Consonants Examples
 b, bb as in bay, rubber

Production Team

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|--------------------------|---|
| Set Construction | Stephen Hoole Tony Burch |
| | Derek Hillenbrand |
| | Clayton Vellacott |
| Set Design and Painting | Sheila Pearce |
| Furniture and Properties | Derek Hillenbrand and Halse Players |
| Stage Hands | Clayton Vellacott Marcus Westcott Calum Kershaw |
| Costume | Rosemary Taylor Ann Hoole |
| Makeup | Claire Hollingworth Sylvia Mary Haselock |
| Photography | Michael Baker |
| Posters and Programme | Matt Ogden Andy Hill |
| Ticketing and Publicity | Deborah and Michael Baker |
| Front of House, Bar | Heather Davis, Sally Pascall, Giles Remnant, Leff Cook, Tim Payne |
| Lighting and Sound | Advisor: Simon Burch Operator: Rob Hollingworth |
| Prompt | Kate Payne |
| Stage Manager | Jan Baker |
| Assistant Director | Sylvia Mary Haselock |
| Produced by | Stephen Hoole |
| Directed by | Ann Hoole |

Halse Players would like to thank The New Inn for the provision of rehearsal facilities, and Sheila Pearce for the 'Phrenological Head' and 'Window Scene.'

as in curl, journey

as in hurry

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Previous Productions

Cinderella and the Forty Thieves in the Wood (January 2007). Alan Byrne, David Porter, Richard Elston, Liz Topping, Jay Brooksbank, Alison Bellamy, Leff Cook, Rob Wonnacott, Matt Ogden, Derek Hillenbrand, Sam Kirkham, Norman Tricks, Barbara Bartlett, Chris & Katy Davies, Doreen Williams, Ann Hoole, Vicky Remnant, Katy MacKeith, Anna Kennedy, Naomi Porter. **Produced and Directed by Maggie Cooksley and Liz Richmond**

Time and the Conways (J.B. Priestley) July 2007. Ann Hoole, Richard Elston, Maggie Cooksley, Simon Burch, Jay Brooksbank, Jenny Hill, Claire Daly, Sylvia-Mary Haselock, Matt Ogden and Alan Byrne. **Produced and Directed by Andy Hill**

Absurd Person Singular (Alan Ayckbourn) February 2008. Jenny Hill, Andy Hill, David Porter, Caroline Cook, Claire Daly, Derek Hillenbrand. **Produced by Andy Hill, Directed by Matt Ogden**

Under Milk Wood (Dylan Thomas) June 2008. Chris Davies, Alan Byrne, Leff Cook, David Porter, Paul Batchelor, Matt Ogden, Charles Grimwade, Caroline Cook, Katy Davies, Claire Daly, Doreen Williams, Sylvia-Mary Haselock and Simon Burch. **Produced by Jenny Hill, Directed by Ann Hoole**

Jeffrey Bernard is Unwell (Keith Waterhouse) November 2008. Andy Hill, Sylvia-Mary Haselock, Leff Cook, Derek Hillenbrand, Matt Ogden, Katy Davies, Richard Elston, David Porter, Caroline Cook, Maggie Cooksley, Rod Lipscombe, Alan Byrne, Claire Daly, Simon Burch, Doreen Williams. **Produced by Jenny Hill, Directed by Matt Ogden and Andy Hill.**

Deckchairs (Jean McConnell) March 2009. Jenny Hill, Sylvia-Mary Haselock, Caroline Cook, Vicki Remnant, Ann Hoole, Louisa Beale, Katie Davies, Jay Brooksbank, Dawn Wylie, Maggie Cooksley. **Produced and Directed by Jenny Hill and Maggie Cooksley**

The Heiress (Ruth and Augustus Goetz) November 2009. Dawn Wylie, Alan Byrne, Ann Hoole, Heather Davis, Maggie Cooksley, Louisa Beale, Simon Burch, Matt Ogden, Jenny Hill. **Produced by Caroline Cook, Directed by Andy Hill.**

Next Productions

Songs from Oliver, Les Miserables, and Fiddler on the Roof. October 2010.
Musical Directors Katy and Chris Davies, Producer Maggie Cooksley

Shirley Valentine (Willy Russell). November 2010. **Director Doreen Williams**

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as in hurry

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