

GREAT
LAKES
THEATER

TEACHER PREPARATION GUIDE



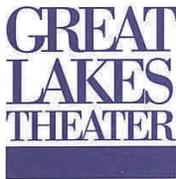
MY *Fair* LADY

Book and lyrics by ALAN J. LERNER, Music by FREDERICK LOEWE
Based on the play *Pygmalion* by GEORGE BERNARD SHAW

Directed By VICTORIA BUSSERT

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Fall 2016

Producing Artistic Director
Charles Fee

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Dear Educator,

Thank you for your student matinee ticket order to Great Lakes Theater’s production *My Fair Lady* by Alan J. Lerner and Frederick Loewe, which will be performed in repertory with William Shakespeare’s *Twelfth Night* in the beautiful Hanna Theatre at Playhouse Square from September 23rd through October 30th.

When the opinionated linguistics professor and bachelor Henry Higgins wagers that he can convert a lowly Cockney flower girl named Eliza Doolittle into a lady of high society, he never bargains for the unexpected transformation that she will evoke within him. Featuring such enduring Broadway favorites as “I Could Have Danced All Night,” “Wouldn’t It Be Lovely,” “The Rain in Spain,” “On the Street Where You Live,” and “Get Me to the Church on Time,” this acclaimed musical is a joyful classic that the entire family will enjoy.

This guide is designed – through essays, discussion questions and classroom activities – to give students both an introduction to, and a point of entry for, a personal exploration of *My Fair Lady*. We offer special thanks to arts educator Jodi Kirk for her outstanding contribution to this guide.

Great Lakes Theater is proud to provide you with the finest in classic theater and the necessary educational resources to support your work in the classroom. We are thrilled that you will be coming to see us and we welcome your input on how best to support your classroom preparation for our work. Please let us know what you think!

Sincerely,

Kelly Schaffer Florian
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A NOTE TO STUDENTS: WHAT TO EXPECT AT THE THEATER



You may or may not have attended a live theater performance before. To increase your enjoyment, it might be helpful to look at the unique qualities of this art form — because it is so different from movies or video.

The live theatrical performance not only involves the actors on the stage; it is meant to involve you, the audience, in ways that film and television cannot. In truth, although you are sitting in an auditorium and the actors are on stage, there is very little separating the audience from the performers. How you react to the play *deeply affects* the actors. Something as seemingly trivial as whispering or unwrapping a candy bar can distract them and disrupt the mood and tone of their performance. Due to the important relationship between actors and audience members, there are certain, perhaps obvious, provisions of live theater we wish to call to your attention.

In the Hanna Theatre, it is important to know that the taking of pictures, either with or without a flash, is strictly prohibited. Also, it is essential that all electronic equipment, including cell phones, music players (even with headphones), alarm watches, etc.,

be completely powered off once you have entered the theatre. Even the glow from a silent cell phone (used for text messaging, or posting social network updates, for example) can be very distracting to fellow audience members, even if you try to mask it under your hand or an article of clothing. Our goal is to provide every person in the audience with the best possible theatrical experience, so we appreciate your respectful cooperation during the performance.

Other differences live theater provides: in film or video, the camera and editing define what we will see. In the theater, however, each of us works as a camera and editor, choosing his or her personal points of focus. And in the Hanna Theatre, you should know that often we do not use microphones. As audience members you'll need to actively listen and "tune in" to the sound of the unamplified human voice.

As for our lighting and scenery, it might surprise you to know that these are not necessarily meant to be realistic. In this production, for example, there are design elements that are abstract or metaphorical.

The theater's ability to focus on human experience — distilled through the dialogue and behavior of people on stage and enhanced by the scenery, costumes, lighting, music and dance — is a centuries-old tradition. Being part of the communal magic when performer and audience connect — whether at a baseball game, music concert or theater performance — cannot be duplicated.

The performance you will see at Great Lakes Theater will happen only once. It is unique and personal. Though this play will be performed more than a dozen times, the performance you see belongs only to you.

We hope you enjoy it, and we'd like you to share your response with us.

GLT: OUR HISTORY, OUR FUTURE



Tom Hanks and fellow company member Bert Goldstein.



The beautifully renovated Hanna Theatre.

Since 1962, Great Lakes Theater (GLT) has brought the world's greatest plays to life for all of Cleveland. In 1961, the Lakewood Board of Education president persuaded a Shakespeare troupe, led by Arthur Lithgow, to make Lakewood Civic Auditorium its home. The theater that opened its doors on July 11, 1962 as Great Lakes Shakespeare Festival presented six Shakespeare plays in rotating repertory. In exchange for free rent, the company provided student matinee productions. The repertory was expanded in 1965 to include non-Shakespearean classics as a result of an exchange of productions with Princeton's McCarter Theater. The Company outgrew its original home at Lakewood Civic Auditorium and, in 1982, made the move to the Ohio Theatre in Playhouse Square, launching the revitalization of downtown Cleveland's Theatre District.

In 2001 the Company was searching for a new Producing Artistic Director, and the Board sought a candidate with well-established business skills as well as artistic leadership. Charles Fee was selected for his commitment to Shakespeare and his reputation for building Idaho Shakespeare Festival into a highly successful regional theater. GLT recommitted itself to its founding core values: Shakespeare, rotating repertory and an acting company of the highest caliber. During Fee's tenure, the company has been recognized for its artistic excellence, winning the *Northern Ohio Live Magazine Award* for excellence in Theater in 2005 after three years of being a finalist, as well as *The Free Times Reader's Choice Award* for Best Performing Arts Group in 2006, and for eliminating the inherited accumulated net deficit of over one million dollars.

The Company has also been a revolutionary producing model unlike any other in America to create cost efficiency and enhance our artistic product. We now exchange our repertory productions with Idaho Shakespeare Festival (ISF) in Boise, Idaho and Lake Tahoe Shakespeare Festival (LTSF) in Nevada. This deep collaboration between independent producing organizations is a first in American theater. With this visionary model now fully in place, GLT, ISF, and LTSF are able to deepen the artistic quality of the work on our stages, share our production costs, maximize our resources, and provide nearly year-round employment to our resident company of artists.

Now, GLT has entered into a new phase, making the historic Hanna Theatre in Playhouse Square its home. The renovation of the Hanna Theatre, as well as the creation of GLT's first endowment fund, is part of our *Re-Imagine A Classic* Campaign to ensure GLT's future. Our new home in the Hanna features a hydraulically operated thrust stage, a first for this region, and innovative and intimate seating where no seat is farther than eleven rows from the stage. We believe that this extraordinary theater experience will revolutionize the way Northern Ohio experiences classic theater.

Great Lakes Theater is one of only a handful of American theaters that have stayed the course as a classic theater. With a plucky history of bucking economic trends to strive for and nurture the highest artistic quality, it remains a distinctive and significant cultural resource in an extraordinary American city.

DIRECTOR'S NOTE

BY VICTORIA BUSSERT

“ So what do *My Fair Lady* and *Hamilton* have in common? They are the groundbreakers of their respective eras, the ones that defied the rules and defied the odds. ”



“A legendary evening.” “Broadway will never be the same.” “One of the best musicals of the century.” “Don't bother to finish reading this review now. You'd better get your tickets.” It sounds like these critics might be praising the current Broadway blockbuster, Lin-Manuel Miranda's extraordinary, *Hamilton*; but in 1956, this praise was lavished on *My Fair Lady*, the musical that broke all box office records of that time. Alan Jay Lerner, who adapted the George Bernard Shaw play, *Pygmalion*, and wrote the lyrics was convinced that “the right people at the right moment in their lives embarked on the right venture — and rather than extending their talents to the limit, expressed them to the limit.” The story of how this all happened is almost more exciting than the finished product.

Originally, the rights for a musical version of Shaw's play were offered to Cole Porter, Dietz and Schwartz and Rogers and Hammerstein, all of whom declined. Richard Rogers noted that the drawing room ambience of *Pygmalion* and the texts deliberate non-romanticism were drawbacks to a musical form. Alan Jay Lerner and Fredrick Loewe enthusiastically took up the challenge, but their initial excitement soon gave way to frustration. No matter how hard they tried they “did not seem to be able to tear down the walls of the drawing room and allow the play to unfold in a setting and atmosphere that suggested music.” They struggled with trying to find a way to have a “singing ensemble” a requirement for any musical at the time. They went as far as setting the piece at Oxford with Henry Higgins as a Professor and the undergraduates providing the chorus — an idea that inspired a two-year departure from their work. During the hiatus an interesting shift occurred — the “rules” of musical theatre were being re-written. Realism had begun to toughen up American musicals and emotional reality (already celebrated in the works of Kurt Weill) was the new trend. When they returned to work, Lerner and Loewe discovered that their adaptation did not require new characters or a change of locale — they embraced the play and the screenplay of the film, finding musical inspiration by fleshing out business that occurs between the acts such as the time between Higgins exit from Covent Garden and Eliza's arrival at Wimpole Street — hence, “A Little Bit o' Luck.”

The casting was a drama in itself. There was no doubt in Lerner's mind that the most interesting and complex character in *Pygmalion* was Henry Higgins whom he believed to be a projection of Shaw in his articulateness,

intellectual ardor, and wittily concealed loneliness. According to Stanley Holloway, the original Alfred P. Doolittle, Noel Coward was the top choice followed by Michael Redgrave, George Sanders and Sir John Gielgud. It was Coward himself that recommended Rex Harrison whom he described as, next to him, “the finest light comedy actor in the world.” Although Harrison had never appeared in an musical, Kurt Weill had proposed writing a new version of *The Threepenny Opera* starring the 1949 Tony Award winning actor. Lerner, a friend of Weill’s, was startled by this news and asked the composer, “Does he sing?” Weill replied, “Enough.” — a remark that stuck with Lerner.

In the meantime, Mary Martin’s husband, Richard Halliday, had caught scent of the project and pushed for his wife to be considered as Eliza. Although she seemed a rather strange choice for the role, Lerner and Loewe thought they had nothing to lose and agreed to share some of their early songs. Initially they played the songs for Halliday, and after his very enthusiastic response agreed to meet with Miss Martin one evening following her performances of *Peter Pan*. Shortly before midnight, the couple arrived at the apartment of Lerner’s mother (neither Lerner nor Loewe lived in New York) and listened to five songs in silence. Two days later, Lerner requested a meeting with Halliday who related that Mary had been awake half the night saying over and over again, “How could it have happened? How could it have happened? Richard, those dear boys have lost their talent.” With Mary Martin out, the writers went on to consider Deanna Durbin and Delores Gray, but finally decided to pursue the new young star of *The Boy Friend* on Broadway, 19-year-old Julie Andrews.

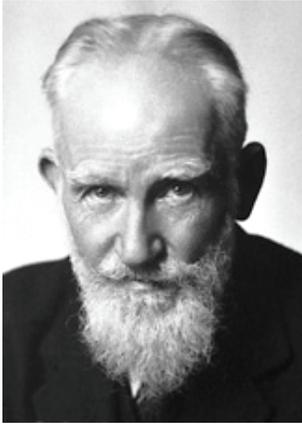
With the leads signed, the creative team in place and rehearsals beginning, you would think it would be time for some smooth sailing — not so. Harrison became out of sorts at the very first reading, believing his character had gotten lost in the second act — this was only the first of many of Harrison’s complaints. In terms of the leading lady, it was only five days into rehearsal when it became clear to the director, Moss Hart, that Julie Andrews was clearly out of her depth. He dismissed the entire company for two days and took his leading actress to the New Amsterdam Theatre sealed off from all outsiders. There, he and Julie put the part of Eliza together bit by bit; later he recalled, “It was the sort of thing you couldn’t do in front of a company without destroying a human being. We met in this silent, lonely, dark theatre, and I told her ‘Julie, this is stolen time, time I can’t really afford. So there can be no time for politeness and you mustn’t take offense. We have to start from the first line and go over the whole play line by line.’”

By the second week, a new song had been added for Harrison in Act II, “A Hymn to Him” returning the focus squarely to Higgins, Andrews was processing her 2-day work session transforming herself into a stunning Eliza — but one thing was missing. A title. Originally the musical had been titled *Liza*; but with Harrison insisting on star billing above the title, “Rex Harrison starring in Liza” didn’t have the ring to it. Other versions batted around included *My Lady Liza*, *Mayfair Lady* and even the strange *Fanfaroon* — Loewe’s favorite because it rhymed with his biggest hit to date, *Brigadoon*.

The final drama occurred at 4:00 on the afternoon of opening night — Rex Harrison simply refused to go on. His agent was rushed to the theatre to negotiate with the actor, “I can’t open. I just cannot open. I’m not ready.” Finally, an hour before curtain, Harrison emerged from his dressing room and agreed to go on. Unfortunately, the company had been dismissed so the start time of 7:30 grew to 8:40 while the cast was rounded up — but when the curtain rose, every single actor was in their place.

So what do *My Fair Lady* and *Hamilton* have in common? They are the groundbreakers of their respective eras, the ones that defied the rules and defied the odds. These are never easy pieces to birth — each comes with their own drama, but they both stand as a unique part of the proud legacy of the American Musical Theatre — and inspirations for generations to come.

GEORGE BERNARD SHAW



Playwright George Bernard Shaw was born in Dublin, Ireland, on July 26, 1856. The third and youngest child, Shaw's early education took the form of tutoring sessions provided by his clerical uncle.

Early on, Shaw explored the worlds of the arts (music, art, literature) under his mother's guidance and through regular visits to the National Gallery of Ireland. In 1872, Shaw's mother left her husband and took Shaw's two sisters to London, and four years later Shaw followed (his younger sister had died in the meantime), deciding to become a writer. Shaw struggled financially, and his mother essentially supported him while he spent time in the British Museum reading room, working on his first novels.

The Writing Life Begins

Unfortunately, despite the time he spent writing them, his novels were dismal failures, widely rejected by publishers. Shaw soon turned his attention to politics and the activities of the British intelligentsia, joining the Fabian Society in 1884. The Fabian Society was a socialist group whose goal was nothing short of the transformation of England through a more vibrant political and intellectual base, and Shaw became heavily involved, even editing a famous tract the group published (*Fabian Essays in Socialism*, 1889).

The year after he joined the Fabian Society, Shaw landed some writing work in the form of book reviews and art, music and theater criticism, and in 1895 he was brought aboard the *Saturday Review* as its theater critic. At was at this point that Shaw began writing plays of his own.

The Dramatist

Shaw's first plays were published in volumes titled "Plays Unpleasant" (containing *Widowers' Houses*, *The Philanderer* and *Mrs. Warren's Profession*) and "Plays Pleasant" (which had *Arms and the Man*, *Candida*, *The Man of Destiny* and *You Never Can Tell*). The plays were filled with what would become Shaw's signature wit, accompanied by healthy doses of social criticism, which stemmed from his Fabian Society leanings. These plays would not go on to be his best remembered, or those for which he had high regard, but they laid the groundwork for the oversized career to come.

The Literary Giant

Toward the end of the 19th century, beginning with *Caesar and Cleopatra* (written in 1898), Shaw's writing came into its own, the product of a mature writer hitting on all cylinders. In 1903, Shaw wrote *Man and Superman*, whose third act, "Don Juan in Hell," achieved a status larger than the play itself and is often staged as a separate play entirely. While Shaw would write plays for the next 50 years, the plays written in the 20 years after *Man and Superman* would become foundational plays in his oeuvre. Works such as *Major Barbara* (1905), *The Doctor's Dilemma* (1906), *Pygmalion* (1912), *Androcles and the Lion* (1912) and *Saint Joan* (1923) all firmly established Shaw as a leading dramatist of his time. In 1925, Shaw was awarded the Nobel Prize in Literature.

Pygmalion, one of Shaw's most famous plays, was adapted to the big screen in 1938, earning Shaw an Academy Award for writing the screenplay. *Pygmalion* went on to further fame when it was adapted into a musical and became a hit, first on the Broadway stage (1956) with Rex Harrison and Julie Andrews, and later on the screen (1964) with Harrison and Audrey Hepburn.

Shaw died in 1950 at age 94 while working on yet another play.

SCENES & MUSICAL NUMBERS

ACT I

Scene 1: Outside the Opera House, Covent Garden; *a cold March night*

"Why Can't the English" ... Higgins

"Wouldn't it Be Lovely" ... Eliza & Quartet

Scene 2: Tottenham Court Road; *immediately following*

"With a Little Bit of Luck" ... Doolittle, Jamie & Harry

Scene 3: Higgins's Study; *the following morning*

"I'm an Ordinary Man" ... Higgins

Scene 4: Tottenham Court Road; *three days later*

"With a Little Bit of Luck Reprise" ... Doolittle & Ensemble

Scene 5: Higgins's Study; *later that day*

"Just You Wait" ... Eliza

"The Servants' Chorus (Poor Professor Higgins)" ... Mrs. Pearce & Servants

"The Rain in Spain" ... Eliza, Higgins & Pickering

"I Could Have Danced All Night" ... Eliza, Mrs. Pearce & Maids

Scene 6: Near the Race Meetings, Ascot; *a July afternoon*

Scene 7: Inside a Club Tent, Ascot; *immediately following*

"Ascot Gavotte" ... Company

Scene 8: Wimpole Street, outside Higgins's House; *later that afternoon*

"On the Street Where You Live" ... Freddy

Scene 9: Higgins's Study; *6-weeks later*

Scene 10: The Promenade of the Embassy; *later that night*

Scene 11: The Ballroom of the Embassy; *immediately following*

"The Embassy Waltz" ... Company

ACT II

Scene 1: Higgins's Study; *3:00 the following morning*

"You Did It" ... Pickering, Higgins, Mrs. Pearce, & Servants

"Just You Wait Reprise" ... Eliza

Scene 2: Wimpole Street, outside Higgins's House; *immediately following*

"On the Street Where You Live Reprise" ... Freddy

"Show Me" ... Eliza & Freddy

Scene 3: Flower Market of Covent Garden; *5:00 that morning*

"Wouldn't it be Lovely Reprise" ... Eliza & Quartet

"Get Me to the Church on Time" ... Doolittle, Harry, Jamie, & Ensemble

Scene 4: Higgins's Study, *11:00 that morning*

"A Hymn to Him" ... Higgins

Scene 5: The Conservatory of Mrs. Higgins's House; *later that day*

"Without You" ... Eliza

Scene 6: Wimpole Street, outside Higgins's House; *immediately following*

"I've Grown Accustomed to her Face" ... Higgins

Scene 7: Higgins's Study; *immediately following*

THE INSPIRATION

The Myth of Pygmalion and Galatea

Pygmalion was a talented Greek sculptor from Cyprus. After becoming disgusted by some local prostitutes, he lost all interest in women and avoided their company completely. Pygmalion saw women as flawed creatures and vowed never to waste any moment of his life with them. He dedicated himself to his work and soon created Galatea, a beautiful stature of a woman out of ivory.

Whatever the case, Pygmalion worked so long and with such inspiration on the statue of Galatea, that it became more beautiful than any woman that had ever lived or been carved in stone. As he finished the statue's features, they became exquisitely lovely, and he found himself applying the strokes of hammer and chisel with increasing affection. When his chisel finally stopped ringing, there stood before him a woman of such perfection that Pygmalion, who had professed his disdain of all females, fell deeply in love.



Pygmalion by Jean-Baptiste Regnault, 1786.

He would bring it gifts, caress it, kiss it and talk to it every day. He brought it gifts he thought women would enjoy, such as pretty seashells, beads, songbirds, baubles and flowers. He would dress the statue in fine clothing, and put rings on her fingers, necklaces around her neck and even earrings. However, what irony that he who had scorned women should fall in love with a woman who could never love him in return!

Such a passion could not go unnoticed by the goddess of love, Aphrodite. She took pity on the young man and, when Pygmalion went to her temple to sacrifice a bull, Aphrodite gave him a sign. As the offering burned on the temple, the flames shot up one, two, three times. Pygmalion went home, wondering what to make of the manifestation he had seen. When he entered his studio, however, and saw the statue, all other thoughts were banished from his mind. He ran to his statue and embraced it.

Pygmalion's mind oscillated between doubt and joy. Fearing he may be mistaken, again and again with a lover's ardor he touched the object of his hopes. It was indeed alive. The veins when pressed yielded to the finger and again resumed their roundness. Slowly it dawned on Pygmalion that the animation of his sculpture

was the result of his prayer to Goddess Aphrodite who knew his desire. At last, the votary of Aphrodite found words to thank the goddess. Pygmalion humbled himself at the Goddess' feet.

Soon Pygmalion and Galatea were wed, and Pygmalion never forgot to thank Aphrodite for the gift she had given him. Aphrodite blessed the nuptials she had formed, and this union between Pygmalion and Galatea produced a son named Paphos, from whom the city of Paphos in Cyprus (this city was sacred to Aphrodite), received its name. Pygmalion and Galatea brought gifts to her temple throughout their life and Aphrodite blessed them with happiness and love in return.

Pygmalion by George Bernard Shaw

Even though Shaw used several aspects of the legend, most prominently one of the names in the title, viewers, writers, critics, and audiences have consistently insisted upon there being some truth attached to every analogy in the myth. First of all, in Shaw's *Pygmalion*, Professor Henry Higgins is the most renowned man of phonetics of his time; Higgins is also like Pygmalion in his view of women — cynical and derogatory. Higgins says, "I find that the moment I let a woman make friends with me, she becomes jealous, exacting, suspicious, and a damned nuisance." And whereas in the myth, Pygmalion carved something beautiful out of raw stone and gave it life, Shaw's Higgins takes a "guttersnipe," a "squashed cabbage leaf" up out of the slums and makes her into an exquisite work of art. Here, however, the analogies end. Shaw's "Galatea," Eliza, develops a soul of her own and a fierce independence from her creator.

In the popular film version and in the even more popular musical comedy version (*My Fair Lady*), the ending allows the audience to see a romantic love interest that blends in with the ancient myth. This, however, is a sentimentalized version of Shaw's play. Shaw provided no such tender affection to blossom between professor and pupil.

- adapted from Greek Myths and Greek Mythology and CliffNotes



A Sketch Magazine illustration of Mrs. Patrick Campbell as Eliza Doolittle from April, 1914. Shaw wrote the part of Eliza expressly for Campbell who played opposite Herbert Beerbohm Tree as Henry Higgins.

PAST PERFORMANCES OF PYGMALION & MY FAIR LADY



Illustration depicting Mrs. Patrick Campbell as Eliza Doolittle. Image from the 1913 stage production of *Pygmalion*.



Wendy Hiller and Leslie Howard in the 1938 film *Pygmalion*.

Gertrude Lawrence as Eliza Doolittle in the 1938 film *Pygmalion*.



Poster for the 1938 film *Pygmalion*.

Honeysuckle Weeks as Eliza Doolittle, Peter Eyre as Colonel Pickering and Rupert Everett as Henry Higgins





Julie Andrews in the original stage production of *My Fair Lady*, 1956.



Original 1956 Broadway poster by Al Hirschfeld.



Julie Andrews and Rex Harrison in the Broadway musical *My Fair Lady*.

Rex Harrison and Audrey Hepburn in the 1964 film *My Fair Lady*.



Rex Harrison and Audrey Hepburn *My Fair Lady*.



The poster for the 1964 film *My Fair Lady*.

IDAHO SHAKESPEARE FESTIVAL'S PRODUCTION OF *MY FAIR LADY*, NOW PLAYING AT GLT'S HANNA THEATRE



Clockwise from top left: Mathew Lynn, Tom Ford, Pedar Benson Bate, Juan Lebron Rivera & Peter Gosik; Juan Lebron Rivera, Jillian Kates, Pedar Benson Bate & Mathew Lynn; Lynn Allison, Jillian Kates & Tom Ford; Lynn Robert Berg; M.A. Taylor & Johnathan Christopher MacMillan; Mathew Lynn, Emily Sofia Wronski, Pedar Benson Bate, Jonathan Christopher MacMillan, M. A. Taylor, Adrian Bumpas, Lynn Robert Berg, Peter Gosik, Laura Welsh Berg & Juan Lebron Rivera.





Clockwise from top left: Jillian Kates; Jillian Kates, Tom Ford & Aled Davies; Tom Ford & Jillian Kates; Jillian Kates & Laura Perrotta; Tom Ford & Aled Davies.

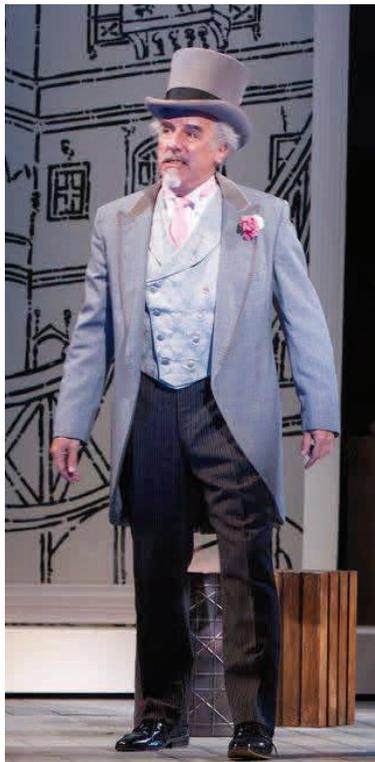
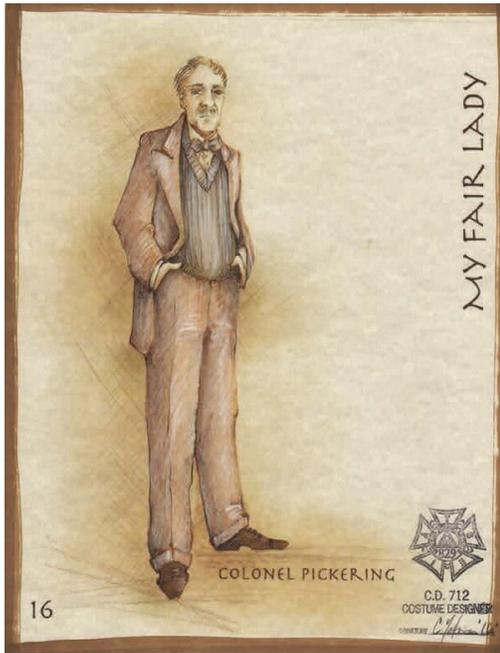
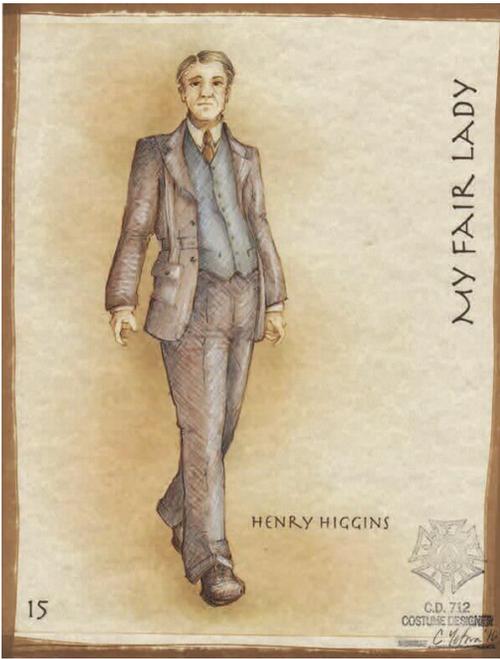
COSTUME DESIGN

BY CHARLOTTE YETMAN



Jillian Kates as Eliza Doolittle. Photography by DKM Photography.

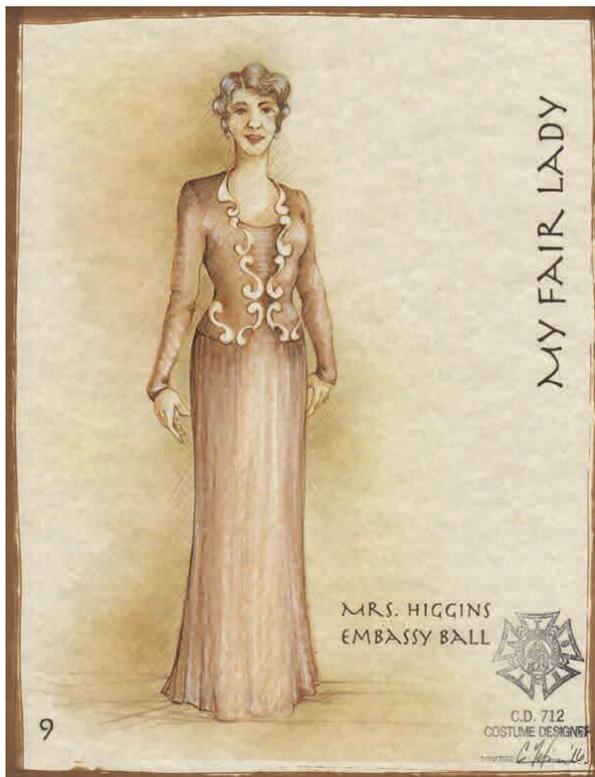




Tom Ford as Henry Higgins, Aled Davies as Colonel Pickering, M.A. Taylor as Alfred P. Doolittle and Lynn Allison as Mrs. Pearce. Photography by DKM Photography.



Colton Ryan as Freddy Eynsford-Hill and Laura Perrotta as Mrs. Higgins. Photography by Photography by DKM Photography.





Colton Ryan, Peter Gosik, Cassandra Bissell, Pedar Benson Bate, M.A. Taylor, Lynn Robert Berg, Laura Perotta, Juan Lebron Rivera, Mathew Lynn, Emily Sofia Wronski, Christine Weber, Laura Welsh Berg, Jonathan Christopher MacMillan, and Adrian Bumpas; Jonathan Christopher MacMillan, Christine Weber and Cassandra Bissell. Photography by DKM Photography.

SCENIC DESIGN

BY JEFF HERRMANN



Photo of scenic model.

QUESTIONS FOR DISCUSSION

PRIOR TO ATTENDING THE PERFORMANCE

1. What do you imagine it takes to produce a Broadway musical the scope of *My Fair Lady*? In what ways do you think seeing a musical is different from seeing a play? What does it take for you to personally to lose yourself in the story and journey of the characters? Is this type of transcendence more difficult at a live performance? Why? How does the experience of witnessing live performance differ from going to the movies, renting a DVD, or sitting in front of the TV?
2. Obviously, in real life people do not break out in song whenever they need to express a thought or feeling. How do you imagine this musical conceit enhances (or distracts) the audience from soaking in the full theatrical experience? In what ways do you think seeing a musical is different from seeing a play?
3. What is your favorite musical? What makes it so great? Musical theater performers are said to be “triple threats” because they need to be able to sing, dance and act. Which skill do you believe is most important? Why?
4. Is teaching a profession or a calling? Explain. What qualities are needed to be a great teacher? In what ways do teachers, coaches, directors and/or mentors motivate and challenge you to reach new heights? Which teacher has had the most impact on you? Why? Has a teacher, coach or adult leader ever prevented or stopped you from achieving a goal or pursuing a dream? How? What — if any — power do teachers have over their students?
5. How does your environment and/or opportunity change who you are? In what ways does the core nature of who we are stay the same regardless of where we are or who we are with? How does pushing yourself —or being pushed — out of your comfort zone lead to personal transformation?
6. In what ways are you defined by the way you dress or speak. Do you feel that opportunities are closed off to people who dress, speak or “look” a certain way? Share some examples. What assumptions do *you* make about people who dress, speak and/or look differently? Can you tell where someone is from, what school they go to, what neighborhood they live in, their economic and/or social background simply by the way they speak, how they dress and what they look like? What are some classic tells?
7. Why are makeover shows and stories so appealing and even addictive? Have you ever made a drastic change to your physical appearance – i.e. haircut or coloring, lost or gained weight, piercing or tattoo or major style change – that altered the way people looked at you or treated you? What did that feel like? How do those external changes affect the way we see and understand ourselves?
8. In terms of the way we are treated by others, which do you believe has a greater impact – they way we look or they way we act?
9. How do you define “class?” Does money buy class? How easily is it to move up the economic ladder in today’s current society? What do you believe is the greatest leverage for class mobility – money, education, looks or talent? What is the greatest obstacle – money, education, environment, language, race or gender?
10. How do you learn to trust yourself and believe in your potential even if you may not “measure” up to

society standards? Must you forfeit what you know and parts of who you are in order to fit in and assimilate into a new social strata? What might you lose in the process? Is there a pecking order at your school? Who or what defines social power?

11. What does it take for someone to truly examine who they are? What are the responsibilities that come with owning your particular gifts and personal power? What barriers prevent us revealing our authentic selves? What must happen for personal change and transformation to occur? How do you break from destructive patterns to create a new path? Why do we sometimes sabotage our own efforts to manifest change? Why is change so scary? What is more frightening, that which we already know or the unknown possibilities that lie before us?
12. How important are your dreams in your life? In what ways do dreams influence your life choices? What are some of your goals/wishes/dreams for the future? What are some of the actions that will be required by you to achieve them? What do you do about the events and issues in our life for which we seem to have no control?



Jillian Kates, Aled Davies and Tom Ford. Photography by DKM Photography.

ACTIVITIES

EVERYONE SAYS DON'T

Here are some of the **don'ts** every Edwardian lady was expected to follow...

- When offered a dish at a friend's table, **don't** look at it critically, turn it about with a spoon and fork, and then refuse it.
- In walking, **don't** take the wrong side of the path and elbow out those who are but keeping their proper place.
- **Don't** wear a large number of rings; it looks vulgar and does not show the beauty of the rings or of the hands.
- **Don't** make a point of being late for church and for any entertainment to which you may be invited; it is a habit which does not increase your importance, but materially decreases your popularity.
- **Don't** lose control of your temper, and rage and storm at persons or animals.
- If a friend mispronounces a word, **don't** immediately pronounce it in the correct way; it will probably hurt his or her feelings very much.
- **Don't** speak of a person as "a swell"; keep the expression to apply to the ocean.
- **Don't** talk of your ailments in company, or discuss your diseases.
- **Don't** appear in soiled, untidy clothes in your home, and only dress up for occasions. Be always so dressed as to be ready to see a visitor or a friend at any time.
- If you meet a gentleman smoking a cigar, **don't** stop and talk to him, unless you have something of importance to say; as to do so would make it incumbent on him to throw his cigar away, or let it go out, which to him would be almost as bad.

—(**Don'ts** are from *Etiquette for Women: A Book of Modern Modes and Manners* by "One of the Aristocracy," published in 1902.)

Divide the class into small groups and have each group make a list of contemporary 'DON'Ts.' Have each group think about how behavior and the expectation of manners vary in different environments. Consider what acceptable behavior is in school, when hanging with friends, at home, in public spaces, etc. Have each group write out and share their favorite don'ts and then have the class come up with agreed upon etiquette for the classroom.

Although this activity is meant to be fun, the idea of how behavior and attitude and treatment of others is an important discussion to have. How we treat others not only reflects personal character but defines both a group dynamic and overall climate. What behaviors poison trust and create toxic environments? What type of behavior promotes teamwork, inclusion, productivity and creativity?

IT'S ALL GREEK TO ME

The storyline of George Bernard Shaw's *Pygmalion* and Lerner and Lowe's *My Fair Lady* is inspired by the Greek myth of a sculptor who creates and falls in love with his own statue – the perfect woman who comes to life. It has many reiterations throughout literature and popular culture. Take a moment to think about modern movies and television shows/episodes in which this premise has been used. Take a stab at writing and/or producing your own modern adaptation of the *Pygmalion* tale in story or script form.

ON THE STREET WHERE YOU LIVE

Professor Higgins claims that he can determine where a person lives simply by listening to their dialect. What dialects are uniquely American? How would you describe accents from various parts of the country? Is there a Cleveland accent or dialect? Play with the following dialogue as someone from the deep South; from Boston; from New York (the Bronx); from Minnesota or Wisconsin; from Texas; from California; from the North West (Washington/Oregon); and — of course — from Cleveland:

“The rain in Spain falls mainly on the plains...”

“Oh beautiful, for spacious skies, for amber waves of grain..”

What assumptions – if any – do you associate with people who have these various regional accents? Do you feel that you have a good ear for accents and/or dialect work? What impressed you — or bothered you — by the accents used by the actors in the Great Lakes production? Are there any celebrities that you associate with a particular accent or region of the country?

A WORD BY ANY OTHER NAME

In what ways does the way we speak influence the way others perceive us? In what way is language a “class” issue? Is language a generational issue? Discuss.

Place poster boards with the following 10 words (boldly written on them) around the room:

HOME CAR MUSIC FRIEND(S) ROMANTIC PARTNER
DATE SCHOOL KISSING/MAKING OUT MONEY JOB

Give your students a few minutes to go around to each poster and speed write any and all words and/or euphemisms and/or slang terms to describe the various terms. Once the sheets have been filled, read the various terms out loud and talk about how our use of language shapes us, defines us, and can separate us.

After this discussion, break the class in small groups and have them think of a simple personal story — being asked to the prom, making the final shot in a basketball game etc. — and then shape that story for various audiences. Have each member of the group tell the same basic story to:

- A college interviewer from a prestigious college where you are in the running for a major scholarship
- A kindergarten class
- Your “crew”
- Your crush who you are trying to charm/impress
- Your parental unit – mom, dad, grandparent or guardian
- A church congregation

How did the language and overall story presentation change? Do you find that the way you communicate changes based on who you are with or the circumstances/environment that you are in? What do you imagine counts for the difference?

WRITING PROMPTS

JOURNAL ENTRIES

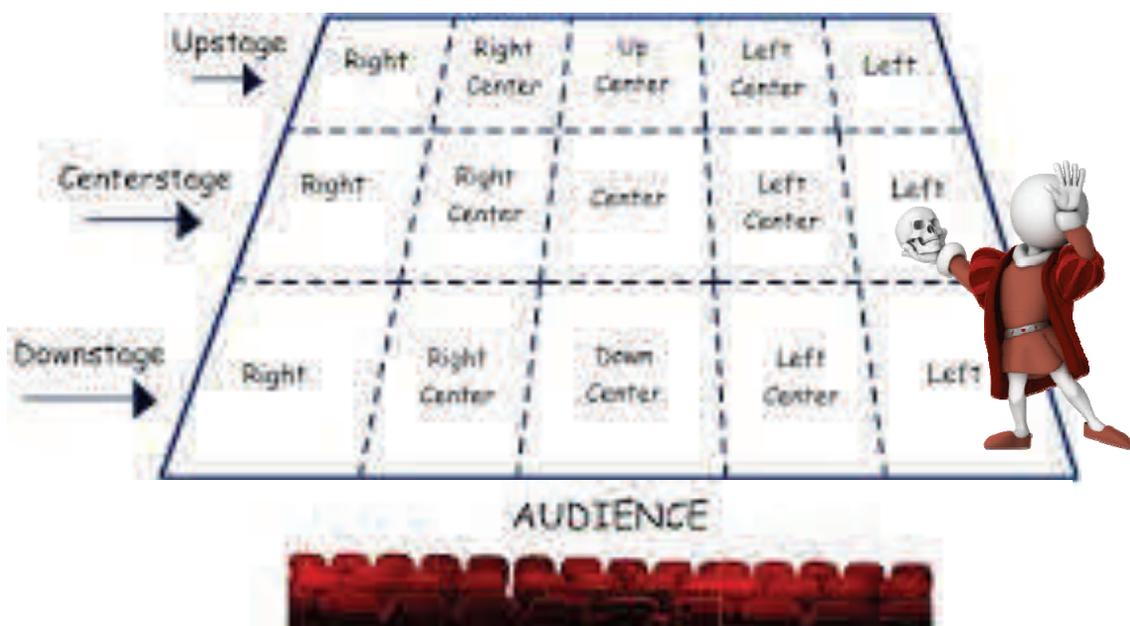
- “When I was little I used to believe...”
- “Now that I am older I know that what really matters is...”
- “Most people would never guess that I...”
- “The time that I am most myself is when...”
- “I am most like my...”
- “Love is like...”
- “I wish...”
- “I wish I could sing like...”
- “If only I could dance like...”
- “When I dance, I feel...”
- “In order to create, I...”
- “Expressing your true feelings can be...”
- “In order to trust, I must...”
- “When I am at a breaking point, I turn to...”
- “I hold back my feelings until...”
- “The first thing people notice about me is...”
- “My interest gets sparked when...”
- “I wish I could ...”
- “I wish I never ...”
- “If I could live I could live one day over, I’d choose ...”
- “My biggest regret is ...”
- “If I could change one thing about myself, it would be ...”
- “The best teacher allows you to ...”
- “How could I live without...”
- “In order to succeed, you must ...”
- “Dressing for success means ...”

A BRIEF GLOSSARY OF THEATER TERMS

Apron	The part of the stage in front of the curtain
Auditorium or House	Where the audience sits
Beam Spread	The area a single light covers
Blackout	Turning off all the lights in the theatre at once
Board	The control center for lights, sound, or both
Book (The)	A copy of the script containing all notes and blocking
Box Office	Where the audience buys tickets
Box Set	A set in a proscenium with three walls
Call	The time certain members of the production need to be at the theatre
Cheat	When an actor takes a realistic action and modifies it for the audience to see
Cloth	Scenery painted on fabric
Cue	A line or action that immediately leads to another action by the actor (for them to speak) designer or stage manager (to change the lights or sound)
Curtain Call	The bows at the end of the show
Dimmer	Equipment that controls the brightness of a light
Director	The creative head of a production. They create a vision for the show and work with actors, designers, and crew to bring that vision to life
Flat	A frame covered with canvas, cardboard, or some other light material which is then painted as part of the set
Floodlight	A light that has a wide unfocused beam covering most of the stage
Fly	A system used to raise set backgrounds, set pieces, or potentially actors
Follow-spot	A spotlight that can follow an actor as they move across around the stage
Footlights	Floodlights on the floor at the front of the stage.
Gel	A piece of plastic placed over the light to change its color
Greenroom	A room where the company can relax, eat, or potentially watch the show if a TV and a camera has been rigged
Notes	The director's notes on the performance or rehearsal
Pit	An area between the stage and the audience where an orchestra can sit (typically below audience level)
Producer	The person responsible for all logistical and financial aspects of a production (as opposed to the creative head, the director).

Properties or Props	Items used by actors in a show (such as swords, plates, watches, etc)
Proscenium	A type of stage defined by a proscenium arch. Proscenium theatres typically distinctly separate the audience and stage by a window (defined by the proscenium arch). The stage typically will not go far past the proscenium arch (the Ohio Theatre, for example).
Raked Stage	A stage that is angled (upstage is the top of the hill and downstage the bottom) so that the audience can see the action more clearly
Set	The scenery used in a scene or throughout the play
Set Dressing	Parts of the set that don't serve a practical function but make the set look realistic.
Spotlight	A type of light that is focused so that it can light a very specific area
Strike	Taking apart and removing a set from the theatre
Thrust	A stage that goes beyond the proscenium arch so that the audience is sitting on three sides of the set - in front, and on either side (the Hanna Theatre, for example).
Tracks	The rails on which curtains (tabs) run.
Trap	A hole in the stage covered by a door where actors or set pieces can exit or enter
Understudy	An actor who learns all of the lines and blocking of another actor (typically one of the actors in a lead role) who can perform in case the main actor cannot go on
Upstage	The rear of the stage
Wings	The sides of the stage typically blocked off by curtains where actors and crew can stand and wait for their cues

STAGE DIRECTIONS



HOW TO WRITE A REVIEW

MORE HOW AND LESS WHAT

A theater review is not a book review, you do not need to summarize what happens. Provide the necessary background so the reader knows the name of the play and the basics of what kind of play it is, and then move into your commentary. You do not need to explain WHAT the play is, instead write about HOW successfully it was presented.

THE ACTOR NOT THE CHARACTER

You can disapprove of the decisions a character makes, but how well did the ACTOR perform the role? Was their behavior appropriate to the part as written? Feel free to share your opinions, comparing or contrasting their work with other actors with whom you are familiar.

WHAT IS DIRECTION?

Maybe you have heard of a “director” in theater or film, but do you know what they do? It is not a director’s job to tell the actors how to say every line, but they are the person responsible for creating the general mood and concept for the production. What was your impression of the production as a whole? Was it too funny for a serious play? Or not amusing enough for a comic play? Use words to reflect back to the director how successful the production is as a whole.

DON’T FORGET THE DESIGN

The set you see and the sounds you hear are also unique to this one production of this play. Describe what you see and hear, but also be sure to make clear how successful these designs are in telling the story of the play.

IN CONCLUSION ...

While it is not necessary to give a “thumbs up” or “thumbs down” your concluding sentence should summarize your impression of the production as a whole.

THEATER REVIEWS IN THE NEW MEDIA

Reviews in news websites may be 1000 words, they may be as brief as 300 words. Can you write a one-page review? Can you write a 100 word review, to post on Facebook? Do you think you could create a 140-character review that sums up the production for posting on Twitter?

A sample review written by a student follows this page.

— *David Hansen, Education Outreach Associate*

A SAMPLE REVIEW WRITTEN BY A STUDENT

"Gambit": More Poetry Than History — Mark Wood

If Aristotle was correct when he said that poetry “is a higher thing than history,” then “Royal Gambit,” which opened Friday night at Pentacle Theater, is, I suppose, on the right track.

For those who were expecting a representational treatment of the life of England’s Henry VIII, “Royal Gambit” was a shock, if not a disappointment. Those who sought poetry got it, although of a very dogmatic and simplistic sort.

This unusual, highly presentational play by Hermann Gressieker, directed by Ed Classen, is an indictment of modern man as a ruthless opportunist. The Tudor king is a representative of a rationalizing, shifty society which has become “superior to the highest” while “wallowing in the depths.”

As Henry uses the banners of “reason” and “humanism” to obtain then dispose of his six wives, so modern man uses them for his own pleasure and glorification, uses them to wage war in the name of peace, to hate in the name of love.

Such is the grim theme pleasingly presented by a company of seven actors, who performed their roles energetically, if unevenly. The presentational acting style employed here is difficult to perfect. It should be theatrical, yet believable; aimed at the head, yet acceptable to the heart.

Louise Larsen was a standout as Catherine of Aragon, Largely because she utilized this presentational approach and was not afraid of open theatricality. Her flamboyant stage presence, which needed to be toned down in her recent role in “Last of the Red Hot Lovers,” found full vent here.

Henry's fourth wife, Anne of Cleves, was portrayed by Gale Rieder, who quickly became an audience favorite. Her thick accent was letter-perfect and her direct humor was a welcome contrast to the bitter satire of the rest of the play.

The other four actresses—Kathy Stratton, Marcia Engblom, Polly Bond and Patricia Sloan—each had their exceptional moments. However, they generally seemed tied to more conventional, representational acting styles.

Ron Fox was superb in the role of Henry. Tuxedoed, leering with the look of a demonic marionette, the vacant stare of a deranged orator, Fox dominated the stage fully, commanding both in voice and stage presence.

The technical elements of the play were more than adequate. Musical accompaniment was appropriately sparse and simple.

At one point the play, King Henry roared, “In my realm I decide what constitutes tragedy!” Ironically, Gressieker strips modern man not only of his possibilities as a tragic figure worthy of any sympathies at all. In the final moments of the play, Catherine of Aragon announces the death of modern man and the birth of a new era. It is a scene of great hope, but it is not as profound as her earlier pronouncement to her husband that “the ways of the world are not so cut and dried!”

For my own part, I wish that “Royal Gambit’s” statement were not so cut and dried. By making man out to be such a simple monster the play defeats its own purposes and turns poetry into scathing dogma, which is probably even less interesting than, say, history.

<http://faculty.chemeketa.edu/jrupert3/eng105/Annrev.html>

QUESTIONS FOR DISCUSSION

AFTER ATTENDING THE PERFORMANCE

1. What were your favorite aspects of this production? How did the visual elements — the set, costume and lighting design — aid in the telling of this classic work? What actor do you believe had the most fully realized characterization? What was it about his or her performance that drew you in? What moment was the most memorable? Why?
2. Track each character’s transformation from the beginning to the end of the play. What discoveries are made by the characters during the time that Eliza works with Professor Higgins? Which character do you think grows the most? Why? How is that growth manifested in performance? What moment in Great Lakes current production affected you most? Why?
3. What character did you most identify with? What was it about their journey or the actor’s portrayal that left an imprint or somehow stayed with you?
4. What was your first impression of Eliza Doolittle? In her first song “*Wouldn’t it be lovely*,” Eliza shares the simple needs that would bring her contentment – a warm place to rest, a loving companion and chocolate! What are your basic needs/desires? In what ways – if any – do worldly ambitions and desire of material things stifle or limit our ability to find a sense of contentment and/or personal satisfaction? In what ways do Eliza’s hopes and dreams change throughout the play? Is Eliza ambitious by nature? Discuss.
5. In many ways the play centers around two simple premises: Eliza’s desire to learn to speak properly so she could work in a flower shop instead of selling flowers on the street and Professor Higgins’ bet that he would be able to teach Eliza well enough that he could pass her off as a lady. Higgins clearly lays out the conditions of the wager in the following:

Eliza, you are to stay here for the next six months learning to speak beautifully, like a lady in a florist’s shop. If you work hard and do as you’re told, you shall sleep in a proper bedroom, have lots to eat, and money to buy chocolates and go for rides in taxis. But if you are naughty and idle, you shall sleep in the back kitchen amongst the black beetles, and be wolloped by Mrs. Pearce with a broomstick. At the end of six months you will be taken to Buckingham Palace, in a carriage, beautifully dressed. If the king finds out you are not a lady, you will be taken to the Tower of London, where your head will be cut off as a warning to other presumptuous flower girls! But if you are not found out, you shall have a present... of, ah... seven and six to start life with as a lady in a shop. If you refuse this offer, you will be the most ungrateful, wicked girl, and the angels will weep for you.

Even though both Higgins and Eliza wish for the same outcome, Eliza’s investment and agreement to the wager has much greater consequences. Women like Eliza, who made only 38 pounds a year, could not afford to get an education. This kept them in a low social class and made them dependent on marriage. Becoming a lady in a flower shop would mean Eliza could make 300 pounds a year. How else could a woman in her position make this transition? How could poor women assert their independence? In what ways were upper-class women also trapped? Do poor women suffer the same fate in today’s world? What – if any – does gender play in social and economic mobility?

6. How does the musical depict the role of women? How is Eliza treated by the men in her life?

-
7. In what way is Higgins' life turned upside down by the presence of Eliza? In the conversation immediately following Eliza's agreement to the wager, the ever sensible Col. Pickering asks, "Are you a man of good character where women are concerned?" Higgins' replies:

I find that the moment a woman makes friends with me she becomes jealous, exacting, suspicious, and a damn nuisance. And I find that the moment I make friends with a woman I become selfish and tyrannical.

In what ways does his prediction come true? Do you believe that any women would have the same effect on Higgins? What sets Eliza apart? Why does power – if any – does she have over Higgins? How would you describe the nature of the relationship?

8. What do you think of Higgins' teaching methodology? In what ways do you believe that he is the right teacher for Eliza? What style of teaching or coaching motivates you to push yourself farther than you ever imagined? Do you believe that Higgins crosses a line in the way he treats his student? What is that line? When in the play do you believe he crossed it.
9. The album cover of original Broadway cast recording featuring Julie Andrews and Rex Harrison depict Eliza as a puppet with Higgins as the puppet master pulling her strings. In your opinion, is that illustration reflective of the portrayals of the actors playing the roles of Professor Higgins and Eliza Doolittle in the current Great Lakes Production? Discuss.
10. In spite of – or perhaps because of – Higgins unconventional and often belittling methods, Eliza has success. The moment of epiphany and student awakening is magnificently captured in the joyous musical number, "The Rain in Spain." What does this moment illustrate for each character? What does it feel like to finally get something that you have worked so hard for? When has that happened for you as either a student or teacher/coach?
11. *My Fair Lady* is full of exuberant, memorable and classic Broadway songs, but perhaps one of the most famous is "I Could have Danced All Night." In what ways does this song resonate with today's audiences? What makes it a classic? What stood out – if anything – about the performance of this song in the current production?
12. How do the costumes help tell the story? How do the various costume choices illustrate the separation of class in Edwardian England? What costume impressed you the most? What made it stand out? How does Eliza's external transformations – her speech, manners and clothing – shape who she is? If you were the costume designer for a modern adaptation of *Pygmalion* or *My Fair Lady*, what would Eliza be wearing at the beginning of the play? What would she be wearing to the equivalent of the Embassy ball? Is there any truth to the old adage – "clothes make the man (or woman)"? Explain your answer.
13. Henry's mother and Eliza's father play significant roles in the play and – obviously – their children's lives. Describe the relationship between Eliza and her father and Henry and his mother? What are the major differences and similarities in parenting styles? How much of the relationship is grounded in class and economic circumstance versus personality traits and familial love and devotion. What three words would you use to describe Alfred Doolittle? What three words would you use to describe Henry's mother?
14. Eliza's father is a street philosopher and has much to say about, well EVERYTHING, but specifically about middleclass morality and some of the freedoms that come from being poor. He always believed that he couldn't afford morality, but after receiving an inheritance, Alfred Doolittle bemoans the loss of his

freedom:

The old bloke died and left me four thousand pounds a year in his bloomin' will. Who asked him to make a gentleman out of me? I was happy. I was free. I touched pretty nigh everyone for money when I wanted it, same as I touched him. Now, I'm tied neck and heels, and everybody touches me. A year ago, I hadn't a relation in the world except one or two who wouldn't speak to me. Now, I've fifty, and not a decent week's wages amongst the lot of 'em. Oh, I have to live for others now, not for myself. Middle-class morality.

Do you agree with Mr. Doolittle? In what ways are morality and social class and economic status woven together? How do you define morality? Do your values shift with a change in status or class? Discuss.

15. What is the primary source of humor in the Ascot scene? What commentary are George Bernard Shaw, author of *Pygmalion*, and Lerner and Lowe, creators of the musical, making about society's upper class in their depiction of Eliza making small talk at the races? What is it that separates social and economic classes? Is it life experiences or the way in which we share those experiences? Is Eliza's major gaff at the Ascot her language slip-ups or the fact that she shared personal experiences (the death of her aunt and her father's alcoholism) in so called "polite" society. Have you ever held back a feeling or exuberant response in a public setting because you felt it was not "proper"? Who makes the rules on what behavior, dress and language is "appropriate"? How do you personally navigate through various situations with such a variety of expectations? How does your behavior, language and appearance change from one situation to the next? Describe some of the different behaviors and manners associated with different groups or environments that you are connected to (i.e. church, home, school, a job interview, a date, chilling with friends, making a formal presentation at an awards banquet).
16. What is your impression of Freddy Eynford-Hill? Why is Freddy so taken with Eliza? Why is this meeting so different than his first encounter with Eliza? Have you ever felt invisible? In the opening scene, in his rush to get a taxi, Freddy dumps over Eliza's flower basket and never even acknowledges her existence. However, after their brief encounter at the races, he is completely smitten with her and wanders up and down her street, hoping to meet her again. What do you think this behavior says about Freddy's character?
17. After Eliza's triumph at the Embassy Ball, Higgins relishes in Eliza's success with Pickering in the self-congratulatory number, "We did it!" While Higgins is busy celebratory victory, Eliza is left wondering what is next for her and is dissatisfied that Higgins offers her neither praise or understanding. When Eliza confronts him — with both his slippers and her words — Higgins is truly taken aback. He casually offers her a few solutions — working at a flower shop or, with Pickering's support, owning one. He also suggests, much to Eliza's chagrin, marriage:

Higgins: You might marry, you know. You see, Eliza, all men are not confirmed old bachelors like myself and the Colonel. Most men are the marrying sort, poor devils. And you're not bad-looking; you're really quite a pleasure to look at sometimes. Not now, of course, when you've been crying, you look like the very devil; but when you're all right, and quite yourself, you're what I would call... attractive.

Eliza: I sold flowers; I didn't sell myself. Now you've made a lady of me, I'm not fit to sell anything else.

What were your thoughts as you witnessed the argument between Eliza and Henry in the GLT production?

Do you believe that Higgins is heartless? Does he view Eliza as a commodity or a prize? What do you think would have eased Eliza's mind, and possibly her heart? Is the root of her anger due to Higgins' seeming dismissal of her work and character, or because her choices as a woman in society remain so limited?

18. Professor Higgins seems incapable of understanding why Eliza is upset after her triumph at the ball and cannot figure out why she would leave. What did you think of Higgins' rant against women, "Why can't a woman be more like a man?" Do you believe that women and men are wired differently? Are women, as Higgins suggests, more emotional and sensitive than men? Are men more rational and logical? Is there any truth to the stereotypes that Higgins exposes? From your experience, what are the central differences between the ways men and women communicate and respond to conflict, hurt, fear, insecurity and disappointment?
19. What life lesson — if any — do you believe Eliza taught Higgins? In one of their final discussions, Eliza talks about how true class goes beyond manners and etiquette but boils down to the way in which a person is treated. She states:

I should never have known how ladies and gentlemen really behaved, if it hadn't been for Colonel Pickering. He always showed what he thought and felt about me as if I were something better than a common flower girl. You see, Mrs. Higgins, apart from the things one can pick up, the difference between a lady and a flower girl is not how she behaves, but how she is treated. I shall always be a common flower girl to Professor Higgins, because he always treats me like a common flower girl, and always will. But I know that I shall always be a lady to Colonel Pickering, because he always treats me like a lady, and always will.

To which Higgins replies:

You see, the great secret, Eliza, is not a question of good manners or bad manners, or any particular sort of manners, but having the same manner for all human souls. The question is not whether I treat you rudely, but whether you've ever heard me treat anyone else better.

Do you agree? How does the way you treat someone reflect on your character? What does Higgins' treatment of Eliza say about him? Is rudeness acceptable if it is equitable?

20. Do you believe that *My Fair Lady* depicts women in a positive light? Where does Eliza's strength lie? Much has been made of the musical's ending. George Bernard Shaw was adamant about the fact that Higgins and Eliza were not in love. In *Pygmalion*, Eliza does not return to Higgins, but in the musical she does. How would you define the relationship between Higgins and Eliza? How did the final moments of the GLT production support or disprove your presumption? What do you imagine happens with Eliza and Higgins moments after the final curtain? What does the future look like for both of them?
21. Deliver a one minute review of the production either encouraging (or discouraging) a friend to see the show.

NOTES

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ABOUT GREAT LAKES THEATER



Charles Fee, Producing Artistic Director

The mission of Great Lakes Theater, through its main stage productions and its education programs, is to bring the pleasure, power and relevance of classic theater to the widest possible audience.

Since the company's inception in 1962, programming has been rooted in Shakespeare, but the company's commitment to great plays spans the breadth of all cultures, forms of theater and time periods including the 20th century, and provides for the occasional mounting of new works that complement the classical repertoire.

Classic theater holds the capacity to illuminate truth and enduring values, celebrate and challenge human nature and actions, revel in eloquent language, preserve the traditions of diverse cultures and generate communal spirit. On its mainstage and through its education program, the company seeks to create visceral, immediate experiences for participants, asserting theater's historic role as a vehicle for advancing the common good, and helping people make the most joyful and meaningful connections between classic plays and their own lives. This Cleveland theater company wishes to share such vibrant experiences with people across all age groups, creeds, racial and ethnic groups and socio-economic backgrounds.

The company's commitment to classic theater is magnified in the educational programs (for both adults and students) that surround its productions. Great Lakes Theater has a strong presence in area schools, offering an annual series of student matinees and, for over 30 years, an acclaimed school residency program led by teams of specially trained actor-teachers.

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