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PRESENTS



MY FAIR LADY

APRIL 21, 22, 23 • 8:30
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Welcome—

It is with a great deal of pride that we welcome you to *My Fair Lady*, for this is truly one of the classics of the American stage.

A musical adaptation of Bernard Shaw's *Pygmalion*, *My Fair Lady* has delighted even the most dedicated Shavian with its ingenious mixture of wit, color, and melody. Here is London of the 1910's—complete with Cockneys and Aristocrats; with flower stands and Great Halls, and with an Eliza and a Professor Higgins.



But there is an equally important reason for taking pride in this performance, for this production marks the fortieth year that SLOC has staged shows here in Schenectady. It is particularly fitting that we pay tribute to those many individuals who have helped build the Company through the years—Etta Moore, Ed Hatfield, Dorethea Hilbert, Bob Coller, and the Lowes to name just a few. It is doubtful that we would be producing *My Fair Lady* had it not been for their efforts.

We are also indebted to our Special Members, whose names appear early in this Program. Their patronage has helped us stage this production, and has also enabled us to award three vocal scholarships each year for talent in the classical and light opera fields. It is hoped that even more of you will consider becoming Special Members.

Finally, we would like to express our thanks to you—our audience. Your support has enabled us to grow steadily throughout the first forty years of our existence. We hope that you will consider continuing this support, particularly for next seasons presentations of *Most Happy Fella* and *Paint Your Wagon*.

For our part, we shall try to give you the best in entertainment. With that, we invite you to sit back and enjoy the show.

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Betty Vernon—Director

Schenectady Light Opera Company

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MAY 20-21, 1966

7:30 P. M.

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presents

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Music by FREDERICK LOEWE

Book and Lyrics by ALAN J. LERNER

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So many people and businesses give freely of their time and services to the Schenectady Light Opera Company that it is impossible to establish rational criteria for distributing complimentary tickets as an expression of appreciation.

Most people wouldn't take them if offered since the real reward for their efforts is the continued existence of the Company.

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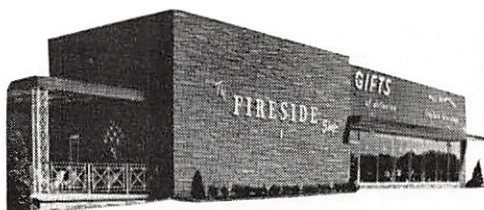
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Synopsis of Show



An adaptation of G. B. Shaw's *Pygmalion*, *My Fair Lady* has been one of the most popular musicals in Broadway's history. It is currently enjoying similar success on the screen. The story centers around attempts by Professor Henry Higgins and Colonel Pickering to make a duchess out of Eliza Doolittle, a common flower girl of London 1912. Sparked by a desire to improve herself, Eliza approaches Higgins with a token payment which is quickly supplemented by Pickering in a bet with Higgins that he will fail in his attempts.

Drilling and coaching of Eliza with appearances at Ascot and the Royal Embassy Ball make up much of act one. Eliza's father, Alfred P. Doolittle, "the most original moralist in England" wishing in a small way to capitalize on his daughter's success, finds himself, instead, made into a victim of "middle class morality." Higgins, during the course of his work with Eliza, finds he has changed from a stuffy old bachelor to a point where he has "grown accustomed to her face."

Eliza, following a brief courtship by Freddy, finds that she has fallen in love with Higgins. An eternally popular success story, embellished with memorable tunes, *My Fair Lady* is truly an entertaining performance.

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Synopsis of Scenes



The Place: London

The Time: 1912

ACT I

- SCENE 1—Outside the Royal Opera House, Covent Garden
A Cold March Night
- SCENE 2—Tenement Section—Tottenham Court Road
Immediately Following
- SCENE 3—Higgins' Study
The Following Morning
- SCENE 4—Same as Scene 2
Several Weeks Later
- SCENE 5—Higgins' Study
Later That Day
- SCENE 6—Outside Ascot
A July Afternoon
- SCENE 7—Ascot
Immediately Following
- SCENE 8—Outside Higgins' House, Wimpole Street
Later That Afternoon
- SCENE 9—Higgins' Study
Six Weeks Later
- SCENE 10—The Transylvanian Embassy
Later That Night
- SCENE 11—The Ballroom of the Embassy
Immediately Following

ACT II

- SCENE 1—Higgins' Study
Three o'clock the following morning
- SCENE 2—Outside Higgins' House, Wimpole Street
Immediately following
- SCENE 3—Flower Market at Covent Garden
Five o'clock that morning
- SCENE 4—Upstairs hall of Higgins' House
Eleven o'clock that morning
- SCENE 5—The conservatory of Mrs. Higgins' House
Later that day
- SCENE 6—Same as Scene 2
Dusk, that afternoon
- SCENE 7—Higgins' study
Immediately following

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Musical Numbers



ACT I

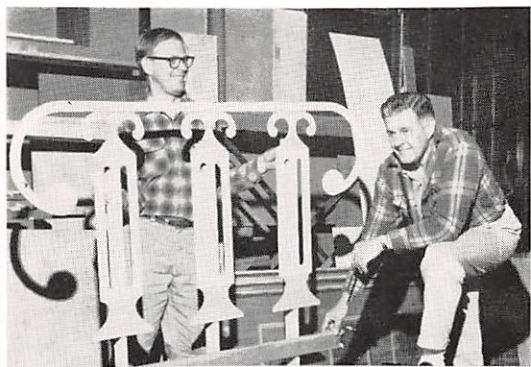
<i>Why Can't the English?</i>	HIGGINS
<i>Wouldn't It Be Lovely?</i>	ELIZA and ENSEMBLE
<i>With A Little Bit of Luck</i>	DOOLITTLE, HARRY, and JAMIE
<i>I'm An Ordinary Man</i>	HIGGINS
<i>With A Little Bit of Luck (Reprise)</i>	DOOLITTLE and ENSEMBLE
<i>Just You Wait</i>	ELIZA
<i>The Servant's Chorus</i>	SERVANTS
<i>The Rain in Spain</i>	HIGGINS, ELIZA, PICKERING
<i>I Could Have Danced All Night</i>	ELIZA, MRS. PEARSE, MAIDS
<i>Ascot Gavotte</i>	FULL ENSEMBLE
<i>On the Street Where You Live</i>	FREDDY
<i>The Embassy Waltz</i>	HIGGINS, ELIZA, PICKERING, KARPATY and FULL ENSEMBLE

ACT II

<i>You Did It</i>	HIGGINS, PICKERING, MRS. PEARSE, and SERVANTS
<i>Just You Wait (Reprise)</i>	ELIZA
<i>On the Street Where You Live (Reprise)</i>	FREDDY
<i>Show Me</i>	ELIZA and FREDDY
<i>Get Me to the Church on Time</i>	DOOLITTLE, HARRY, JAMIE,and ENSEMBLE
<i>A Hymn to Him</i>	HIGGINS
<i>Without You</i>	HIGGINS and ELIZA
<i>I've Grown Accustomed to Her Face</i>	HIGGINS

Candid Shots
Behind the Scenes of . . .
MY FAIR LADY





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ROBERT R. BRADY

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Diane Wells
Mary von Herrmann

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Andjres Garoza
Jay Blumenthal

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Eleanor Boot

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Nancy Bachtel

Bassoon

June Partch

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<i>Mrs. Eynsford-Hill</i>	SYLVIA LAUTERBORN
<i>Eliza Doolittle</i>	MARY BOGGS
<i>Freddy Eynsford-Hill</i>	FRED LYGARD
<i>Colonel Pickering</i>	JOHN POHL
<i>Henry Higgins</i>	TED COOKE
<i>Bystander</i>	GLADYS LUTHY
<i>Horton Woman</i>	CONNIE HOLSER
<i>Selsey Woman</i>	MARION FOSTER
<i>First Cockney</i>	SKIP JOHNSTON
<i>Second Cockney</i>	MARK BORNFIELD
<i>Third Cockney</i>	JAMES CARR
<i>Fourth Cockney</i>	DALE ATWELL
<i>Bartender</i>	JAMES CARR
<i>Harry</i>	ED SMITH
<i>Jamie</i>	ORLANDO PIGLIAVENTO

Cast, in Order of Appearance (Continued)



<i>Alfred P. Doolittle</i>	PETER STEWART
<i>Mrs. Pearse</i>	MARJORIE FEINER
<i>Mrs. Hopkins</i>	CONNIE HOLZER
<i>Butler</i>	JOHN GABRIEL
<i>Maids</i>	MARION FOSTER, DOREEN HENESSEY, NANCY SWANN, LYDIA CICARELLI
<i>Mrs. Higgins</i>	ADRIENNE GRENFELL
<i>Chauffeur</i>	JOHN FERRERA
<i>Lord Boxington</i>	JAMES CARR
<i>Lady Boxington</i>	MARION FOSTER
<i>Policeman</i>	BOB JENNETTE
<i>Flower Girl</i>	BEV FASAKE
<i>Footman</i>	JAMES CARR
<i>Zoltan Karpathy</i>	STUART WOOSTER
<i>Queen of Transylvania</i>	BETTY VERNON
<i>Mrs. Higgins' Maid</i>	EILEEN FULLER
<i>Singing Ensemble</i>	Lydia Cicarelli, Jane Cohen, Bev Fasake, Marion Foster, Eileen Fuller, Doreen Hennessey, Connie Holzer, Gladys Luthy, Sue Owens, Nancy Swann, Sally Ann Zollo, Dale Atwell, Frank Blum, Mark Bornfield, James Carr, John Gabriel, Skip Johnston, Bill Kornrumpf, Ed Smith, Andy Starr
<i>Dancing Ensemble</i>	Sandra Bartlette, Carol Constantino, Patricia Doyle, Eleanor Pigliavento, Kathleen Wilson, Steve DiGiorgio, John Ferrera, Robert Jenette, Orlando Pigliavento, Gene Snook

Who Who in the Cast



TED COOKE (Henry Higgins) — A graduate of Columbia University, he is with General Electric's Audio Visual Communications Operation. Ted has appeared as the King in *The King and I*, as Charlie Cowell in *Music Man*, and Will Parker in *Oklahoma!* He is also active with Schenectady Civic Players as a director, set designer, and actor.

MARY BOGGS (Eliza Doolittle)—is making her fourth SLOC appearance, having played Anna in *The King and I*, Marian in *Music Man* and sung in the chorus of *Oklahoma!* She has also been seen in Civic Players productions. A graduate of Southern Methodist University, Mary has sung with the Dallas Opera Company and in SMU operas. She is a voice teacher, and a legal secretary.

JOHN POHL (Colonel Pickering)—A native of England, is making his first appearance on the Schenectady theatrical scene. He has extensive musical experience as a violinist both orchestral and as a soloist. John is a graduate of Birmingham University, England and is employed as a project engineer with General Electric Company.

PETER STEWART (Alfred P. Doolittle) — in his initial performance on the SLOC stage. Peter has directed several plays and played about forty parts in England, Canada and the U. S. Locally, he has worked extensively with the Playhouse. Peter earned his Ph.D at London University, and is in the New Business Development Operation at General Electric.

MARJORIE FEINER (Mrs. Pearce)—in her third show for SLOC, having appeared as Mrs. Paroo in *Music Man*, and Aunt Eller in *Oklahoma!*, she also served on make-up committee for the Menotti operas. Marge has directed and appeared in numerous Civic Playhouse and Galaxy Players productions. She holds a BA in dramatics from Carnegie Institute of Technology, and is a housewife with two children.

FRED LYNARD (Freddy)—newcomer with SLOC. He has worked with the Triune Musical Company in Latham, appearing in *Guys and Dolls* and conducting *Red Mill*. Having co-written two junior high school musicals Fred directs a church choir in Colonie, sings at the Temple in Albany, and teaches in the Burnt Hills-Ballston Lake School System. He is a graduate of the Crane School of Music, Potsdam, New York.

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Production Staff

<i>Producer</i>	William E. Fasake
<i>Director</i>	Robert J. Boggs
<i>Assistant Director</i>	Orlando Pigliavento
<i>Rehearsal Secretary</i>	Marion Glass
<i>Cue Girl</i>	Beverly Chapman
<i>Promptor</i>	Virginia Mills
<i>Conductor</i>	Lawrence S. Pivacek
<i>Orchestra Manager</i>	Eleanor Boot
<i>Accompanists</i>	Metta Hooker, Harold Holzer, Barbara Weber, Virginia Icke, Mary Montgomery, Anne Hahn, Don MacMillan, Peggy Sayers
<i>Choreographer</i>	Orlando Pigliavento
<i>Stage Manager</i>	Harold E. Holzer
<i>Stage Crew</i>	Frank Blum, Jack Byrne, James Caulfield, Robert Chapman, Robert Clarke, Varro Clarke, Andrew Chilcott, Will Dalton, Clark Gittinger, Frank Klein
<i>Set Designer</i>	Charles McGarrahan
<i>Production Manager</i>	Robert B. Johnson
<i>Set Technician</i>	Frank Vrooman
<i>Set Building and Painting</i>	Diane Buckley, James Caulfield, Bev Chapman, Andrew Chilcott, Jane Cohen, Jean Gladstone, Clark N. Git- tinger, Connie Holzer, Carol Jones, Barbara Kelly, Dave MacMillan, Tom MacMillan, Florence McGinley, Eliza- beth Nickerson, Gioia Ottaviano, Mrs. Nicandro Ottaviano, Susan Owens, Jim Shook
<i>Sound Director</i>	Ted Rautenberg
<i>Crew</i>	Jack Boot, Richard Connery, Peter Gray, Don- ald MacLennan, Charles Moose, Dudley Marple
<i>Costume Mistress</i>	Pat Roumanis
<i>Costume Committee</i>	Barbara Fertig, Gail Garten, Kathy Johnston, Georgia Nelson, Jane Miller, Rita Ouellette, Virginia White
<i>Lighting Designer</i>	Bob Willard
<i>Lighting</i>	Forney Miller, Bernie Morris
<i>Make-up Artist</i>	Lillian Kline
<i>Makeup</i>	Sandy Bartlett, Lynn Cowan, Josephine Fava, Anne Gurdak, Nancy Hobden, Mary Anne Holmes, Gladys Luthy, Jeanine Patsy, Esther Rorich, Julie Scott, Mary Steinkirchner
<i>Properties Mistress</i>	Helen Kelly
<i>Properties</i>	Don Atwell, Donald Bush, Martha Delaney, Mary Ann Farrell, Mrs. W. A. Frederick, Sally Gazda, Jean Gladstone, Barbara Kelly, Julia Livingston, James Shook

Who's Who in Production



WILLIAM E. FASAKE (Producer)—A valued SLOC contributor, he has been active with the company over ten years. *My Fair Lady* is Bill's fourth show as producer—the others were *Kiss Me, Kate*, *The King and I*, and *Oklahoma!* Among his other back-stage credits are: stage manager for *LaPerichole*; production manager for *The Mikado* and *Guys and Dolls*; and set technician for the Menottis *Amelia Goes to the Ball* and *The Medium*. Bill served two terms as president of the company, and is currently on the Board of Directors. He was Schenectady's Outstanding Young Man in 1962. A graduate of Union College with a BS in Electrical Engineering and R. P. I. with an Master of El. Eng, he is an application engineer with G.E.'s Industrial Sales Division.

ROBERT J. BOGGS (Director)—A consistant SLOC contributor, he has directed *The King and I*, *The Music Man*, *The Merry Widow*, and assistant director for *Kiss Me, Kate*. His on-stage appearances include Captain Andy in *Showboat*, Og in *Finnian's Rainbow*, Curley in *Oklahoma!*, and Sir Francis in *Where's Charley?* for the opera company. Bob has directed and appeared in many shows for the Schenectady Civic Players. He is a graduate of Southern Methodist University, and is with Audio-Visual Communications at General Electric Company.

LAWRENCE S. PIVACEK (Conductor)—Made his last SLOC appearance as conductor for *Where's Charley?* He served as conductor for *The King and I* and as assistant conductor for *The Mikado*. Larry has conducted several special musical events in Schenectady and is a member of the Schenectady Choral Society. A graduate of Crane School of Music, Potsdam and Union College, he is music coordinator at Oneida Junior High School.



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Who's Who in Production (Continued)

ORLANDO PIGLIAVENTO (Choreographer)—is choreographing his fifth SLOC production, the most recent being last season's *Kiss Me, Kate*. In *Kate* he was also featured as a specialty dancer. Orlando danced and acted the role of Tommy D'Jilas in *The Music Man*, and has appeared in productions at the Playhouse. He is a member of the Dance Educators of America, and with his wife, Eleanor is co-owner of the Orlando School of Dance. A graduate of Siena College, with a Masters Degree from Oneonta State Teachers College, he is a member of the faculty of Glenhaven School.

HAROLD E. HOLZER (Stage Manager)—A newcomer to SLOC, this is Harold's first major assignment. He has accompanied for this show, as well as having been on the accompanists staff for *Can Can*; and served as prompter for *Kiss Me, Kate*. He stage managed *The Spy's the Limit*, and produced *Leave It To Eve* at Massachusetts Institute of Technology. Harold holds an Industrial Management degree from M.I.T., and is a contract administrator for Machinery Apparatus Operation at General Electric. He also teaches piano.

CHARLES MCGARRAHAN (Set Designer)—has graced the Light Opera stage with his artistic set creations numerous times. Among the most recent shows which have had the "McGarrahan touch" are *The King and I*, *La Perichole*, *Finian's Rainbow*, and *Carousel*. Charlie's paintings have been exhibited at the Albany Art Institute, the Schenectady Museum, and Rockport Massachusetts Art Show. When not busily engaged with his career as Art Director at WRGB, he finds relaxation with antiques, hi-fi music and color photography.

ROBERT B. JOHNSON (Production Manager)—A newcomer to SLOC last season, he was a member of the stage crew for *Kiss Me, Kate* and *Can Can*. He also served as budget control manager for *Can Can*, but this is his first major staff assignment. Bob is a native of Nebraska, and a graduate from the University of Nebraska with a B.S. in Business. He is currently writing his thesis for Master of Business Administration degree for University of Louisville, and is a specialist, business audits at General Electric's Large Steam Turbine-Generator Department.

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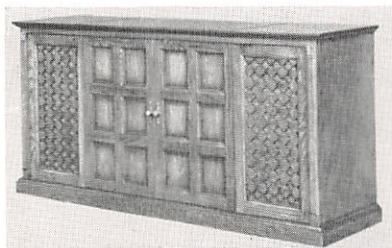
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