

Lerner and Loewe's

My Fair Lady

Book & Lyrics by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

Adapted from George Bernard Shaw's play and
Gabriel Pascal's motion picture "Pygmalion"
Original production directed and staged by Moss Hart

This amateur production is presented by Music Theatre International
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SHARNBROOK MILL THEATRE
12th-16th May 2026

Welcome to Sharnbrook Mill Theatre

We are delighted to present to you the enduring masterpiece that is My Fair Lady.

Sharnbrook Mill Theatre is a conversion of a former water mill which dates back to the Domesday Book in 1086. We opened in 1979 with the musical Salad

Days, and since then we have staged over 250 plays, musicals and concerts. The theatre is run by volunteers and is a registered charity.

We hope you enjoy tonight's show and we thank you for your support and generosity, which helps us to maintain and improve this wonderful theatre. If you would like to get involved in any way, please contact us or visit our website.

Thank you for visiting The Mill and enjoy the performance!



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From the Chair - Paul Wildman

Good evening, and welcome to Sharnbrook Mill Theatre for our production of My Fair Lady.



This is the second show of our season, following the great critical success of *Waiting for Godot*. One of the things I am most proud of at the Mill is our commitment to exploring new and challenging work - but every so often it is wonderful to return to productions with lasting and enduring appeal.

That balance sits at the heart of our mission: to offer high-quality, community-led theatre that inspires creativity, nurtures talent, and brings people together.

My Fair Lady is a wonderful show, and one of only a handful to have been performed more than once in our nearly fifty-year residency at this venue. Lerner and Loewe's masterpiece is one of those rare occasions where a musical matches - or even surpasses - its source piece, Bernard Shaw's *Pygmalion*.

Director Charlotte Pask is no stranger to the Mill, with her fantastic NODA-nominated choreography, but this production marks her directorial bow with us. She has thrown her heart and soul into the project, guiding every element with her signature dignity, skill, and positivity. We are also delighted to welcome back our brilliant, longstanding and award-winning Musical Director, Kaye Tompkins, under whose baton the company has been wonderfully tutored.

Please enjoy the show, and we look forward to welcoming you back to the Mill for our next production.

My Fair Lady

My Fair Lady stands as one of musical theatre's most enduring achievements. Premiering in 1956, it quickly established itself as a landmark of the genre. Adapted from George Bernard Shaw's *Pygmalion*, the musical preserves the sharp social critique of the original play, examining class structures, language, aspiration, and personal reinvention in Edwardian London.



Shaw famously resisted musical adaptations of his work, yet the collaboration between Alan Jay Lerner (book and lyrics) and Frederick Loewe (music) succeeded in creating a version that honours his intentions while enriching the material with warmth, sophistication, and wit. Their partnership, already highly regarded, reached new artistic heights with this production, which went on to influence generations of composers, lyricists, and directors.

The narrative follows Eliza Doolittle, a spirited young flower seller whose accent and manner mark her as firmly working class. Professor Henry Higgins, a brilliant and exacting expert in phonetics, becomes captivated by the notion that he can transform her speech so completely that she will be accepted as a lady within high society. From this premise emerges a nuanced exploration of identity: to what extent is a person's social position constructed, imposed, or self-determined?

Eliza's journey foregrounds themes of dignity, independence, and self-respect, while her complex relationship with Higgins raises enduring questions about power, empathy, and the true nature of transformation.

Featuring beloved songs such as "Wouldn't It Be Lovely?", "On The Street Where You Live", and "I Could Have Danced All Night", the score combines wit and lyrical charm with dramatic insight, illuminating moments of conflict, growth, and revelation. Though rooted in its Edwardian setting, *My Fair Lady* continues to resonate with contemporary audiences through its exploration of ambition, societal expectation, and the search for an authentic voice.

From the Director Charlotte Pask

Welcome to our production of My Fair Lady. It has truly been a pleasure to bring this wonderful musical to life with such a lover-ly and talented group of people. This show has been a favourite of mine since I sat with my grandparents as a little girl and watched the film. I think you'll agree there isn't one piece of music in it that isn't beautiful, powerful and memorable. It was an easy decision for me to want to direct this show.



While celebrating its timeless score - brought to life so brilliantly by our 11-piece orchestra - I was particularly interested in exploring the relationship between Eliza and Higgins. Over the past 18 months, I've seen many productions of My Fair Lady, and almost all leaned heavily into a romantic narrative between the two. Something George Bernard Shaw was famously opposed to when handing over the rights to Pygmalion.

For me, this meant looking at Higgins' behaviour and Eliza's journey from strength to vulnerability, independence to reliance, and ultimately the choices she makes. Together with Sarah and Tim, we spent many hours discussing whether Eliza's return is an act of strength or weakness, whether she truly has autonomy, and how factors such as class, gender, and personal relationships shape her decisions. Throughout rehearsals, it became clear there is no single answer. The differing interpretations within the cast and creative team only highlighted how interesting this piece is.

This production has been a truly special experience for me. I feel incredibly fortunate to have worked with such a committed company, on and off stage, whose energy and generosity have made the process a joy. Thank you to Sharnbrook Mill Theatre for giving me this opportunity; please enjoy the performance and perhaps it will spark conversation long after the final curtain. And remember: respect empowers. The way we treat others can lift them higher than we realise.

I'd like to dedicate this show to my Aunty Fay, who, right up to the day before she passed, was still asking me about My Fair Lady. Her love of musical theatre and her willingness to sing show tunes with me at every opportunity were truly inspiring, and I'll always be grateful.

Charlotte Pask - Director/Choreographer

Charlotte trained at London Studio Centre as a dancer and went on to work professionally as a dancer and singer, with credits including P&O Cruises, pantomimes, and Thoroughly Modern Millie at the Adelphi Theatre.

Since returning to the area, she has loved being part of the local theatre community, performing with companies including MKTOC, TATS, Theatreworkz and Sharnbrook Mill Theatre. Her roles have included Nancy & Bet in *Oliver!*, Lily St. Regis in *Annie*, Annabella/Margaret/Pamela in *The 39 Steps*, Sally in *Me & My Girl*, Angela in *Abigail's Party* and Mayzie in *Seussical*.

Alongside performing, Charlotte has choreographed productions including *Oklahoma!*, *Me & My Girl*, and *Bad Girls*. She is also a founding member of The Back Door Theatre Company. *My Fair Lady* marks her directorial debut, and she has thoroughly enjoyed bringing this production to life and working with such a talented company.



Louise Devonshire-Mander - Assistant Director/Choreographer

Louise trained at University of Liverpool before working professionally as a singer in a touring band and later as a resident choreographer at local theatres.

She has since become a familiar face in the local theatre community, with recent roles including Beverly in *Abigail's Party*, Angela in *Duets*, Shell Dockley in *Bad Girls*, Mrs Mayor in *Seussical*, and Tiara in *Elf*.

Alongside performing, Louise owns The Umbrella Theatre Company, providing training for young people and is a founding member of The Back Door Theatre Company.

Louise has directed many shows over the years and was thrilled to assist Charlotte in bringing *My Fair Lady* to life. "Charlotte is one of my favourite people in the world, so working together on this project has been a dream."



Kaye Tompkins - Musical Director

After gaining an Honours Degree in Music, Kaye has been lucky enough to pursue a lifetime of music and theatre, as a Director and as a Musical Director. Kaye ran her own music, art and drama centre for ten years, out of which sprang choirs, orchestras, theatre companies and a thriving jazz venue.

As a writer, she has produced musicals and choral works, and as an accompanist has worked for many years across the country. Kaye has genuinely lost count of the number of shows she's been a part of at the Mill, and it would be rude for you to guess! Too many to list, but each one brings new joys and challenges. *My Fair Lady* is a beautiful, traditional musical, overflowing with songs that will stay with you long after you leave the theatre.



Cast

Eliza Doolittle – Sarah Purser

Sarah studied English Literature and Drama at the UEA, before committing fully to the art at Trinity College London. Here she developed a strong foundation in performance practice, but very few transferable skills.

She has since appeared in many roles - some musical, some dramatic and all involving at least one frantic costume change! Her favourites have included Maria in *The Sound of Music* and Laura in *The Glass Menagerie*.

When “real life” eventually beckoned, Sarah now works as a tutor and examiner for the LAMDA. She also dabbles in the world of garden media and has taken on her most rewarding role yet: mum to two small boys, neither of whom follow stage direction.

She now returns to the Mill Theatre stage as Eliza Doolittle, a role requiring transformation, stamina and diction - something she is attempting nightly with varying degrees of success.



Henry Higgins – Tim Jackson-Waite

Tim achieved abysmal A-level results and so ended up at drama school. Ten years of treading the boards followed by the realisation that man cannot live on baked beans alone led him naturally into a hedonistic champagne lifestyle subsided by a larger salary.

His resume is far too short to be of any interest but has appeared in plays by Berkoff, Chekhov, Brecht, Ibsen, Miller and a chap called Shakespeare. Insomniacs can catch him on old reruns of *Escape to the Country* and *Wheel Clampers*.



Colonel Pickering – Rod Arkle

Rods Mill journey started as Billy Flynn in Chicago. He has appeared in numerous other shows at the Mill, Cloud, Macbeth, Camelot to name a few. My favourite would be a charity cabaret evening with my wife Kim in the clubroom.

Away from the mill my highlights include Ed in Entertaining Mr Sloane, Judas in JCS, Sky in Guys and Dolls, building the large plant and manipulating it in Little Shop. Building sets for White Cobra Productions for their touring shows, the sets for Glorious and Beauty Queen of Linnane were high points. Other notable highlights include Love letters, The Shakespeare Review, Duets.

It is a pleasure to be involved in such a enjoyable production with a lot of talented people. Never forgetting all those unseen people working behind the scenes.



Alfred P. Doolittle – David Pibworth

This is the first time David has appeared at The Sharnbrook Mill Theatre.

Over the years he has appeared in many comedy stage productions including a tour as Tony Hancock , and as Harold Steptoe in 'Steptoe and Son'. He adapted many comedies to the stage including 'Porridge' and 'Ripping Yarns' and co wrote the second stage play of 'Allo Allo' which is now produced worldwide.

He played the drunk butler in The Tempest in London and France and for many years was in pantomime around the UK.

Locally he is the Artistic Director of The Arches Theatre in Clifton Reynes and is the director of a stage and events company and lives beside The Arches with his wife and daughter surrounded by horses and dogs.



Freddy Eynsford-Hill – Paul Wildman

Paul is a long-standing member of the Mill community and is delighted to revive the role of Freddy Eynsford-Hill, which he first played 20 years ago. His work spans over 25 years of acting and directing, including a NODA Award for his 2023 performance as Che in Evita.

He assists in coordinating the Mill's successful youth programme, having directed multiple youth productions and contributed to the annual summer school since 2003.

He also runs weekly youth drama classes at the theatre with Wildchild Youth Drama. Paul teaches Drama and Performing Arts and facilitates improvisation workshops for work and life skills.



Mrs Pearce – Cate Lawson

Cate is thrilled to be playing Mrs Pearce in her first production with Sharnbrook Mill Theatre.

Cate returned to the stage in 2025 in Bedford Marionettes' At The Movies production. Previous roles include Reno Sweeney in Anything Goes and Mrs Lyons in Blood Brothers and Sister Kate in Brecht's Happy End. Cate is Head of Creative Arts in a secondary school in Central Bedfordshire.

Cate has loved being part of the My Fair Lady cast and is grateful for the support and encouragement of the cast and creative team.



Mrs Higgins – Kim Vaughan

Kim has been a member of Sharnbrook Mill Theatre for many years. Over the years Kim has been involved in many Sharnbrook Mill Theatre plays and musicals, far too many to list but more recently has had the pleasure of performing in Godspell and Vanya, Sonia, Masha and Spike.

It's always a pleasure to work with such talented people on and off stage and the team involved in this production have been a joy to work with.



Mrs Eynsford-Hill – Jenny Tymon-Robins

Jenny has been involved in local theatre for over 30 years and made her debut with Sharnbrook as Jenny in Company. For Sharnbrook Mill Jenny has also played, Morgana in Camelot, Tituba in The Crucible and Mrs Phagan in Parade. Jenny was very proud of playing Peebol in Sharnbrook Mill's world premiere of Cloud the musical, which will remain a highlight.

Jenny most recently played Sylvia Hollamby in Bad Girls and Mrs Curtain in A Man of No Importance. Jenny is very much looking forward to being in My Fair Lady and hopes you enjoy the show. Jenny is very much looking forward to being in My Fair Lady and hopes you enjoy the show.



Harry & Zoltan Karpathy – Tim Dawes

Tim is delighted to be returning to Sharnbrook Mill Theatre, having previously appeared in Elf (2024). Since then, he has been involved in a variety of musical and stage projects with local theatre groups, both on stage and as part of the creative team, most recently performing in Legally Blonde (Bedford Marianettes - 2025).

He has found Sharnbrook Mill Theatre to be a wonderfully friendly and welcoming group, and is very pleased to be back working with such a talented company.

In My Fair Lady, Tim takes on the roles of Harry and Zoltan Karpathy, and is thoroughly enjoying bringing these characters to life.



Jamie – Robin McAllister

Robin is returning for his second ever show at the Mill, having previously played the role of Spike in 2025's production of 'Vanya, Masha, Sonia and Spike'.

I have thoroughly enjoyed working with this welcoming and talented company who have made the process of bringing Jamie to life delightful fun from start to finish!



Ensemble/Supporting roles

Tracey Arnold

Debs Boddington

Cleo Carter

Bob Damon

Simon Daw

Charley Dixon-Kelly

Elspeth Duffy

Ella Ekins

Steve Fender

Louise Fenwick

Eleanor Leonard-Smith

Katie Morton

Rachel Osbourne

Roger Osborne

Anita Osborne

Clare Patrick

Vicki Roberts

Natalie Soroko

Carol Stewart

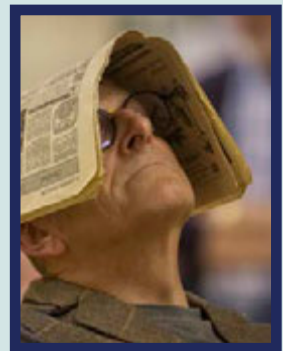
Valerie Summers

Rebecca Swindell

Barry Usher

Poppy Wood

Pauline Youngs



Crew and management

Director	Charlotte Pask
Assistant Director/Choreographer	Louise Devonshire-Mander
Musical Director	Kaye Tompkins
Rehearsal Pianist	Andy Stewart
Production Manager	Debs Boddington & Nicole MacDonald
Stage Manager	Emily Thomas
Stage Crew	Emily Giddens, Greg Wright, Sean McDermot & Liz Ewang
Sound Designer & Operations	Lloyd Gray - Lightening Lloyd
Lighting Designer & Operations	Ricky Johnson - Standing in the Wings
Set Design	Cleo Carter
Set Building & Construction	Rod Arkle, Kevin Beirne, Tim Murden, Roger Osborne, Paul Robbins & Gerry Stafford
Set Painting & Dressing	Cleo Carter & the team of volunteers
Props	Emily Thomas, Charlotte Pask, Cleo Carter & Team
Costume Coordinator	Virginia Pope
Wardrobe for SMTT made by	The Pin Up Girls: Virginia Pope, Gill Ridley & Kim Hawkins Assisted by: Nicki Swindell, Phil Wise & Deanne Tucker
Wigs/Hair:	Susan Moore & Debs Boddington

Front of House	Janet Brown & our team of volunteers
Bar	Ron Johnson, Sue Lander, Jenny Luckin & our team of volunteers
Photographs	Alexandra Goodbody & Mick Watson
Marketing	Michael Horne & Alexandra Goodbody
Artwork & Programme	Michael Horne & Ian Meadows
Finance & Budgets	Alan Capper

Band

Musical Director & Keys	Kaye Tompkins
Reed 1	Andy Stewart
Reed 2	Barbara Taylor
Reed 3	Michelle Reading
Trumpet	Charlie Manning
Trombone	Liz Schofield
Drums	Brendan Raynor
Violin 1	Liz Guest
Violin 2	Jeni Melia
Cello	Matthew Sweet
Bass	Lee Wong



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TIM MINCHIN

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