



THEATRE ANCASTER'S CLASSICS COMPANY MUSICAL
PROGRAM INVITES AUDITIONS FOR ITS JANUARY 2026
PRODUCTION OF

Lerner and Loewe's

My Fair Lady

Calling all performers age 55+ !

*Do you dream of "dancing all night"?
Is your Cockney accent ready for the spotlight?*

*Theatre Ancaster is thrilled to announce auditions for **My Fair Lady**, the timeless musical full of charm, wit, and unforgettable songs.*

All principal and ensemble roles are open.

Theatre Ancaster Classics Company is open to all seniors aged 55 plus.

AUDITION INFORMATION

The program runs weekly on Monday nights from September 8 to November, when additional practices will be added (Thursdays) until performances January 16, 17 18, 2026 in Peller Hall at the [Ancaster Memorial Arts Centre](#). Additional rehearsals will be scheduled for lead performers.

The program fee is \$200.00.

Auditions are held at [The Old Firehall Arts Centre](#), 334 Wilson St. E, Ancaster.

Tuesday, May 20 from 2:00 – 5:00 pm

Thursday, May 22 from 2:00 – 5:00 pm

Friday, May 23, from 6:00 – 10:00 pm

We may be able to accommodate limited alternate times as indicated on the audition form.

[Book an audition here](#)

[View audition materials here](#)

Choose the dialogue sides and backing tracks best suited to your audition then download and rehearse.

You may not need to sing a full song, but anyone auditioning for a singing role, as well as all first-time auditioners (solo or ensemble), must complete a singing audition.

Returning performers who have only participated in the ensemble and wish to remain in the ensemble may not need to audition. Please indicate your status on the audition booking form.

During the production, cast and crew can communicate with Krys and Al using the following temporary email address:

myfairlady@theatreancaster.com

CAST OF CHARACTERS

- (1) ELIZA DOOLITTLE* - A cockney flower girl from Lisson Grove working outside Covent Garden. Her potential to become "a lady" becomes the object of a bet between Higgins and Pickering.
- (2) COLONEL PICKERING* - Retired British officer with colonial experience and the author of "Spoken Sanskrit."
- (3) MRS. EYNSFORD-HILL - A friend of Mrs. Higgins' and Freddy's mother.
- (4) MRS. HIGGINS - Henry's long-suffering mother.
- (5) HENRY HIGGINS* - British, upper class professional batchelor, world famous phonetics expert, teacher and author of "Higgins' Universal Alphabet."
- (6) FREDDY EYNSFORD-HILL* - Upper class young man who becomes completely smitten with Eliza.
- (7) ALFRED P. DOOLITTLE* - Eliza's father; an elderly but vigorous dustman.
- (8) BARTENDER - George, works the Tottenham Court Road Pub.
- (9) HARRY* - Drinking companion of Alfred Doolittle.
- (10) JAMIE* - Drinking companion of Alfred Doolittle.
- (11) MRS. PEARCE* - Henry Higgins' housekeeper.
- (12) MRS. HOPKINS - A cockney woman of Tottenham Court.
- (13) PROF. ZOLTAN KARPATY - A bearded Hungarian; former phonetics student of Henry Higgins.
- (14) A BYSTANDER - Opening scene, (2 men) a Bystander with Another Bystander outside Covent Garden.

* principal vocal parts

- (15) FIRST COCKNEY, (16) SECOND COCKNEY, (17) THIRD COCKNEY
- In Covent Garden Market; with a Fourth Cockney they form the male COCKNEY QUARTET.*
- (18) BULTER - Henry Higgins household employee.
- FOOTMAN - Henry Higgins house, non-speaking.
- (19) LORD BOXINGTON - Friend of Mrs. Higgins, Ascot race patron.
- LADY BOXINGTON - At Ascot races, non-speaking.
- (20) FLOWER GIRL - Working in Wimpole Street.
- (21) FOOTMAN - Embassy employee.
- FOOTMAN - Embassy employee, non-speaking.
- (22) SELSEY MAN - Opening scene, bystander outside Covent Garden.
- (23) HOXTON MAN - Opening scene, bystander outside Covent Garden.
- TWO MAIDS* - Henry Higgins household, non-speaking.
- THREE BUSKERS - Street performers outside Covent Garden, non-speaking.
- SIX SERVANTS - Henry Higgins household, non-speaking chorus singers, S-S-A-A-T-B.
- TWO STEWARDS - Ascot employees, non-speaking.
- SINGING & DANCING ENSEMBLES - The Ascot Race patrons, Embassy Ball guests including The Queen of Transylvania and her escort, the Ambassador and his wife and Dr. Themistocles Stephanos, Covent Garden scene Crowd, Tottenham Court crowd, etc.
- VARIOUS VOICES (Doubling roles with single spoken lines)
- ANGRY WOMAN - (Act I, Scene 2)
- ANGRY MAN - (Act I, Scene 2)
- CHARLES, Mrs. Higgins Chauffer - (Act I, Scene 6)
- POLICEMEN, Wimpole Street - (Act I, Scene 8)
- QUEEN OF TRANSYLVANIA - (Act I, Scene 10)
- MAID, Mrs. Higgins employee - (Act II, Scene 5)

To Prepare for Your Vocal Audition

USE THE LINKS TO GET THE LYRICS

Women

Eliza Doolittle:

We would like you to prepare 2 vocal items:

['I Could Have Danced All Night'](#) and ['Just You Wait'](#).

For other roles in this production, please determine whether your vocal range is more suited to soprano (higher) or alto (slightly lower) and prepare the following:

Sopranos: ['I Could Have Danced All Night'](#)

Altos: ['Wouldn't It Be Lovely'](#)

Men

Henry Higgins, please prepare: ['I've Grown Accustomed To Her Face'](#)

Colonel Pickering, please prepare: ['You Did It'](#)

Freddy, please prepare: ['On The Street Where You Live'](#)

Alfred Doolittle, please prepare: ['With A Little Bit of Luck'](#)

For any other role, please consider whether your vocal range aligns more with tenor (higher male voice) or baritone/bass (lower male voice), and prepare the following:

Tenors: ['On The Street Where You Live'](#)

Baritones: ['I'm Getting Married in the Morning'](#)

We will have the tracks and/or a piano accompaniment for you at the audition.

The Classics Musical Program

Rehearsals are held upstairs at the Old Firehall Arts Centre, 334 Wilson St. E, Ancaster on Monday evenings from 6:30 to 9:00 pm

Performances are in Peller Hall, at the [Ancaster Memorial Arts Centre](#), 357 Wilson St. E, Ancaster.

The production will be presented in concert style using the entire script and music but with minimal choreography and sets.

It will help, but is not necessary, if you can offer an appropriate [British accent](#) - especially Cockney for Eliza and Doolittle.

However, we will not be forcing accents during the production if we lose the ability for the audience to understand the dialogue.