

KING'S THEATRE

HAMMERSMITH
RIVERSIDE 5094

Proprietors: The Trustees of J. B. Mulholland
Licensee: J. V. Mulholland Manager: Anthony Pigott

Evenings at 7.30

Matinees: Wednesday and Saturday at 2.30

A SEASON OF
SHAKESPEARE
AND SOPHOCLES

Commencing Wednesday, 4th February, 1953

Advance Players Association Ltd.
present

A New Translation by E. F. WATLING
of

OEDIPUS

by
SOPHOCLES

In Two Parts:
OEDIPUS THE KING
OEDIPUS IN EXILE

(Reprinted from the "West London Observer")

King's Theatre reaches its Golden Jubilee

FIFTY YEARS of THEATRICAL HISTORY

By PHILIP J. BENNETT

At 1 p.m. on December 26th, 1902, the King's Theatre, Hammersmith, opened its doors to the public for the first time with the pantomime *Cinderella*.

It was the climax to months of exciting activity. Once, for a whole day, Hammersmith Road traffic had been stopped as the massive 63 ft. girders to support gallery and circle were manoeuvred into position. People stared at this new engineering wonder, for it was the first theatre to be constructed on the cantilever system, dispensing with all pillars. They stared, too, at the French craftsmen in frock coats and top hats in sharp contrast to their British counterparts. They had come over specially from France to execute the ornamental plaster mouldings which are such a feature of the theatre.

During the 50 intervening years since that opening day, almost every British actor and actress of any claim whatsoever to fame has appeared on its stage. Thumbing through the volumes of the King's programmes is like turning the pages of a theatrical "Who's Who".

There, in the old-style print of the day, are names that will never die, commencing with those giants of the Edwardian era who today are still the yardstick by which Thespian talent is measured. It was at the King's that Martin-Harvey first played *Methuselah* in *The Bells in London*. Here Ellen Terry and Matheson Lang played in *Shakespeare* and Mrs. Pat Campbell transfixed audiences in *The Second Mrs. Tanqueray*. Beerbohm Tree, Henry Lytton, Charles Hawtrey, Frank Benson, Marie Tempest, Aubrey Smith, Fred Terry, Forbes-Robertson are among the household names once billed at the King's. And together with the drama, the theatre built a reputation as the opera house of West London with the many seasons of the Carl Rosa and D'Oyly Carte companies, as well as the frequent visits from the No. 1 musical comedy companies of George Edwardes and George Dance.

More recently the programmes carry the names of our modern stars—Donald Wolfitt, Ivor Novello, Noel Coward, Godfrey Tearle, Eileen Herlie, Fay Compton, Ruth Draper . . . but one could go on for a long time without exhausting the list of names covering every facet of the entertainment world. The programmes of this famous Hammersmith theatre are in very truth the pages of theatrical history.

A long-standing family connection between direction and management is a noteworthy feature of the King's. The present direction is in the hands of the Trustees of the late J. B. Mulholland, owner and founder. His son, Mr. J. V. Mulholland, is the licensee and the manager is Mr. Anthony Pigott, the son of Mr. Thomas J. Pigott, general manager to J. B. Mulholland and the Trust for 40 years.

It is this friendly family atmosphere, I'm sure, that has helped to draw the crowds of parents and children year after year to one of London's now time-honoured entertainments, the annual King's pantomime, which has firmly adhered to the standards of true pantomime since that first *Cinderella* of 1902.

In celebration of its 50 years, the theatre could not have chosen a better name to maintain its traditions in the new Season than that of Donald Wolfitt. An audience of children were recently told by him where to find real acting; not in films, radio or television, but in a theatre, "the only place to see it". And it is to the pride of the district that Londoners have, more often than not, found that the place to see it was in Hammersmith.

PLAYER KING



In common with most men who can strike genius from their art, Donald Wolfitt, who on February 4th begins a season at the King's, Hammersmith, with "Oedipus", is a valiant individualist. His independence sometimes gets him into trouble with public and critics, but more often is part of the means whereby he catches the popular fancy as the finest all-round Shakespeare player of our day. He has appeared in more Shakespeare parts, more often, than any actor in the history of our theatre. Like Sir Frank Benson before him, he has done State and people much service in helping to keep Shakespeare vividly alive in the provinces. Parts of all kinds followed his debut at the Royal, York, in 1920, as Biondello in "The Taming of the Shrew". It was in 1937, however, when he formed his own company, that he established himself with a legion of faithful admirers. From 1937 to 1950 he gave over 2,000 performances of Shakespeare throughout the country and in many places abroad; during the Battle of Britain his lunch-time Shakespeare at the Strand was one of the few cultural activities available to a tired yet eager public; and seasons at Stratford-upon-Avon and the Old Vic have further enhanced his reputation. As Shylock, Othello, Macbeth and Malvolio, not to mention Jonson's Volpone and Marlowe's Tamburlaine, he is outstanding. Yet the glory of his career, however long he continues to delight us, must surely remain his King Lear, a mighty creation embodying all the attributes of great acting.

(Reprinted from "The Stage", January 8th, 1953)

OEDIPUS

by Sophocles

In Two Parts: Oedipus the King; Oedipus in Exile

PART I

OEDIPUS THE KING

Oedipus DONALD WOLFIT
Teiresias LEWIS CASSON
Creon ERNEST HARE
Jocasta ELLEN POLLOCK
A Messenger from Corinth JAMES DALE
A Shepherd JOHN KILLNER
An Attendant MICHAEL BLYTHE
A Priest DESMOND TESTER
Elders of Thebes ... MICHAEL INGHAM, PETER RENDALL,
NICHOLAS COURTNEY, DAVID WOOD-
MAN, TOM CRIDDLE, JOHN WYNYARD,
ALUN OWEN, HAROLD PINTER

Attendants, Children:

Sally Bussell, Stella Christie, Lily Contain, Sandra Gold,
Maretta Grace, Josephine Mahoney, Anne Morrell, Jane Sherrell
(By arrangement with Arts Educational Schools)

Before the Royal Palace at Thebes

INTERVAL OF 15 MINUTES

PART II

OEDIPUS IN EXILE

Oedipus DONALD WOLFIT
Antigone ROSALIND IDEN
Ismene EILEEN BARRY
Creon ERNEST HARE
Theseus PETER RENDALL
Polynices MICHAEL INGHAM
A Messenger JOHN WYNYARD
Countrymen ... DESMOND TESTER, DAVID WOODMAN, TOM
CRIDDLE, MICHAEL BLYTHE, HAROLD
PINTER, NICHOLAS COURTNEY
Guards RONALD McMASTER, COLIN MANN, ALUN
OWEN, RONALD FRASER

Colonus—Outside a Sacred Grove on the road to Athens

Production by DONALD WOLFIT

Settings and Costumes Designed by
TOM LINGWOOD

Orchestra and Musical Arrangements under the Direction of
ROSABEL WATSON

Mr. Wolfit wishes to express his grateful thanks to Sir Lewis Casson for
his advice and assistance in the production

Approximate playing time (including interval) 2 hours 45 minutes

Part I 75 minutes

Part II 75 minutes

Sets, costumes and properties made in the Association Workshops by Jeanne
Goddard and Ernest Waller. Wigs by Gustave. Special Lighting by the
Strand Electric and Engineering Co., Ltd.

THE AUDIENCE IS REQUESTED KINDLY TO SMOKE AS LITTLE
AS POSSIBLE DURING THE PERFORMANCE

GENERAL ADMINISTRATOR LLEWELLYN REES
Stage Director PAMELA TUCKER
Stage Manager RONALD McMASTER
Assistant Stage Managers NICHOLAS COURTNEY, COLIN MANN
(For Advance Players Association Ltd.)

MANAGER ANTHONY PIGOTT
Stage Manager and Engineer ARTHUR CAMP, A.M.I.B.E.
Treasurer D. MacKINNON
Publicity Manager GERARD YOUNG
(For the King's Theatre)

King's Theatre Information:

Box Office Telephone: Riverside 5094. Box Office Open daily, 10 a.m.—8 p.m.

Prices of Admission:

Stalls: 8/6, 7/6, 5/6, 3/6; Circle 7/6, 6/6, 4/6; Balcony 2/6 (unreserved).

The Management reserve the right to refuse admission.

The Management reserve the right to vary the division between rows.

Four Licensed Bars: right and rear of Stalls, rear of Circle and Balcony.

Applications for Theatre Parties at Special Terms should be made
personally or in writing to the Manager.

Car parking. To avoid obstruction, please park your car on the theatre
side of Rowan Road.

Afternoon Tea (1/6); Coffee and Biscuits (9d.); Ices (6d.); Soft Drinks (6d.);
Chocolates; Programmes (6d., in balcony, 3d.), may be obtained from the
attendants.

Leave your name and address for our mailing list.

The Company

ROSALIND IDEN. The work of Rosalind Iden has been one of the features of the Advance Players Association's activities. From the inception of the Association in 1937, her assistance not only as an actress, but as producer of the dances, mimes and ensembles has been outstanding. She received her training as a dancer from Karsavina and at 14 appeared before George V and Queen Mary as a dancer with the Arts League Travelling Theatre. Her range of parts has been acclaimed as being as great as any actress in Shakespeare since Ellen Terry. Her Hilda in Ibsen's *Master Builder* is one of her outstanding successes. Throughout Wolfitt's famous Lunch Time programmes at the Strand during the war, she played every performance. She is the daughter of B. Iden Payne, Director of the Stratford Memorial Theatre, 1935-42, and Mona Limerick.

SIR LEWIS CASSON'S long career of more than 50 years has included much pioneering work with William Poel, with Granville Barker and with Miss Horniman's company in Manchester. His work as producer has ranged from Euripides to Shaw, from intimate Grand Guignol, farce and thriller to spectacular Shakespeare at Drury Lane for Ivor Novello, from Galsworthy to Priestley. As an actor he has gone through the whole gamut of Shakespeare from Romeo in 1905 to Leonato with Gielgud in 1952. Of his modern work perhaps Professor Linden is best remembered, and he has toured most of the world. His previous appearances at Hammersmith include Benedick, Henry V, Shylock and Petruchio for the Old Vic temporarily at the Lyric in 1928, and Basil Langton's Repertory season in 1946 at the King's. He has appeared once before with Donald Wolfitt when he produced him with Sybil Thorndike in "Marriage by Purchase" at the Embassy in 1931.

ELLEN POLLOCK first appeared on the stage in 1920 at the Everyman as a page in *Romeo and Juliet* and achieved her first big success at the New as "Sweetie" in *Too True to be Good* with Donald Wolfitt, Cedric Hardwicke and Ralph Richardson. She is said to have played more Shavian heroines than any other actress and Hammersmith particularly remembers her producing and playing in five Shaw plays at the Lyric during the war. Memorable, too, was her revival of Grand Guignol at the Granville, Walham Green, in 1948; not to mention her Grand Guignol at the Irving last year when even an ambulance attendant fainted. Her television appearances include *Shaw's Back to Methuselah*, *Village Wooing*, *Arms and the Man* and *Poison, Passion and Putrefaction*, and her latest film is *The Fake*. She is married to James Proudfoot, R.F., R.O.I.

ERNEST HARE. His career includes five seasons at the Stratford Memorial Theatre and thirty productions with the Old Vic. He was with John Gielgud's Company during the latter's war-time season at the Haymarket Theatre and also toured India and Cairo with John Gielgud as the King in "Hamlet". He played Dr. Chumley in "Harvey" with Sid Field.

EILEEN BARRY started as a ballet dancer in pantomime. She studied at R.A.D.A. and first joined Donald Wolfitt's Company in 1949 for his Shakespeare season at the Bedford Theatre. This was followed by repertory seasons and touring. She has broadcast and televised.

JAMES DALE. His long and varied theatrical career includes seasons at the Old Vic and Stratford Memorial Theatre. In the last two years he has devoted much of his time to television and broadcasting. He is also a painter and writer.

MICHAEL INGHAM was born in Nottingham of a theatrical family. His career includes seasons at the Stratford Memorial Theatre and repertory at Dundee, Wolverhampton and Guildford. He toured England and Canada with Donald Wolfitt in 1947 and 1948, and he was a member of the 1952 Pitlochry Festival Company.

JOHN KILLNER was born in Lewes, Sussex. As a very young man he played with H. B. Irving in "The Sin of David". He was a member of the Company which Harcourt Williams produced during the 1928-29 season at the Old Vic. He played "Christy" in Martin Harvey's production of "The Devil's Disciple".

MICHAEL BLYTHE was born in Norwich where early experience was gained with Nugent Monck at the Maddermarket Theatre. His work in repertory includes three years at Bradford and two years at Bexhill. He has toured Italy, Greece and the Middle East, has filmed and broadcast, and appeared in the West End at the St. James' and Westminster Theatres.

JOHN WYNYARD studied under Fay Compton and after wide repertory experience, in 1943 joined cast of "The Dancing Years" at the Adelphi Theatre and for two years played the juvenile lead. He joined Donald Wolfitt's Company in 1945 for two years, leaving to play the lead in a tour of "Under the Counter". Rejoined Donald Wolfitt for "The Solitary Lover" at the Winter Garden and to play "Bassanio" at the Bedford, Camden Town. He returned to the musical stage to play "William Fayre" in the tour of "Perchance to Dream", followed by a part in "Gay's the Word" at the Saville Theatre and the subsequent tour.

DESMOND TESTER was with the Arts Council Midland Theatre Company at Coventry from 1949-1951 and with Wolverhampton Repertory for the 1952 season.

VIVIEN MERCHANT is of Scottish descent though born in Manchester. An actress and a dancer, she played child parts in Repertory in Peterborough and at the age of 15 played in Noel Coward's "Sigh No More" at the Piccadilly Theatre. She has acted with Donald Wolfitt before on tour and during his season at the Savoy Theatre. She played Stanley Holloway's daughter in the film "The Way Ahead".

DAVID WOODMAN, on coming down from Cambridge, trained at the Old Vic Theatre School and then joined the Young Vic Company for its 1948-49 season. This was followed by a season at Stratford Memorial Theatre. In 1951 he went to America where he played with the Smith Drama Group, broadcast and televised. Since returning to England he has broadcast, televised and acted with the Oxford Repertory Company and the Regents Park Open Air Theatre. His home town is Cambridge.

TOM CRIDDLE was born in Edmonton in 1928. He was "discovered" by cinema organist Andrew Fenner as a boy-soprano. As Master Thomas Criddle he broadcast in "Grand Hotel" and many other radio programmes. On leaving the Army he played in repertory at St. Andrew's and joined Donald Wolfitt for a season and a tour. He was at Pitlochry Festival Theatre for the 1951 and '52 seasons.

ALUN OWEN. His Repertory experience includes seasons with the Liverpool Old Vic, with the Birmingham Repertory Company and at Perth. In the West End he played in "Sit Down a Minute Adrian". He has broadcast and televised and filmed in "Pool of London" and "A Run for Your Money".

HAROLD PINTER was born in London. He trained at the Central School. He has played at the Chesterfield Civic Theatre and with the McMaster Company in Eire.

NICHOLAS COURTNEY trained at the Webber-Douglas School, where he won the Margaret Rutherford medal. His grandfather, W. L. Courtney, co-founder with Arthur Bourchier of the O.U.D.S. and once dramatic critic of "The Daily Telegraph", wrote the first translation of "Oedipus Rex" for Martin Harvey's first production of the play in England.

JOSEPH CHELTON'S first London appearance was at the Gate in 1933. He has played in repertory throughout Britain and joined Wolfitt in 1939, returning to the company after war service in 1949. Recently, he has been in repertory in York and Worthing, with Bernard Miles at the Mermaid Theatre and touring Germany in 1966 *And All That*. His own play, *Battle Royal Birds* was produced at the New Lindsey in 1940.

In accordance with the requirements of the L.C.C.:

1. The public may leave at the end of the performance by all exit doors, and such doors at that time must be open. 2. All gangways, passages and staircases must be kept entirely free from chairs or any obstruction whether permanent or temporary. 3. Persons shall not be permitted to stand or sit in any of the other gangways. If standing is permitted in the gangway at the sides or rear of seats, it shall be limited to the numbers indicated in the notice exhibited in those positions. The safety curtain must be lowered in the presence of such audience.

CORONATION YEAR — 1953

Commencing Wednesday, February 4th

Evenings, 7.30 p.m. Matinees Wednesday and Saturday, 2.30 p.m.

ADVANCE PLAYERS ASSOCIATION LTD.

present

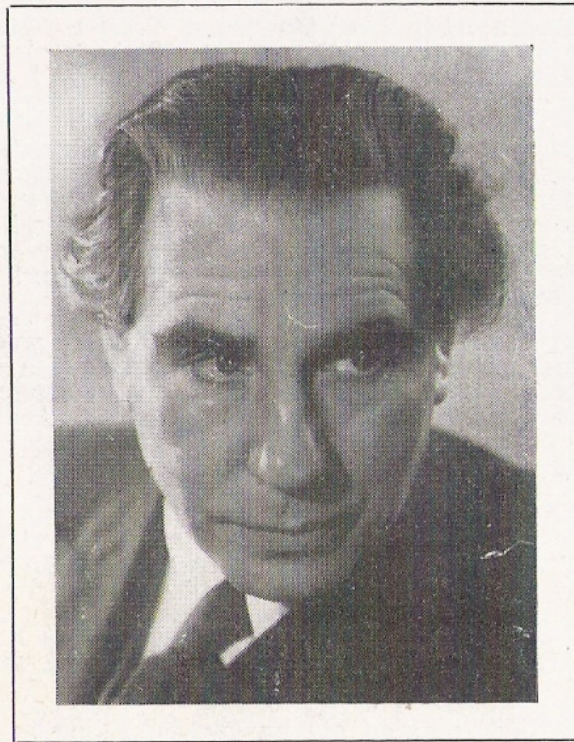
A SEASON OF SHAKESPEARE

and

SOPHOCLES

with

DONALD WOLFIT



in

ŒDIPUS (Feb. 4-14)

AS YOU LIKE IT (Feb. 16-21)

KING LEAR

(Eve. Feb. 23, 24, 26, 28, Mar. 3, 6, 7. Mat. Mar. 4)

TWELFTH NIGHT

(Eve. Feb. 25, 27, Mar. 2, 4, 5. Mat. Feb. 25, 28, Mar. 7)

THE MERCHANT OF VENICE (Mar. 9-18)

MACBETH (Mar. 19-28)

Now Booking

Special Terms for Parties