CRITERION
THEATRE

PICADILLY CIRCUS, W.1
Licensed by the Lord Chamberlain to SIR BRONSON ALBERY
Lessees: THE WYNDHAM THEATRES, LTD.
Managing Directors SIR BRONSON ALBERY & DONALD ALBERY

Produced at Criterion Theatre, London, on Monday, Nov. 19th, 1951
TENNET PRODUCTIONS LTD.

PRESENT

EMLYN WILLIAMS as CHARLES DICKENS

PROGRAMME

1. "MOVING IN SOCIETY"
   Scenes from "OUR MUTUAL FRIEND"
   (1860)

2. "PAUL"
   Scenes from "DOMBEY AND SON"
   (1848)

   Interval of Ten Minutes

3. "MR. BOB SAWYER GIVES A BACHELOR PARTY"
   An Episode from "PICKWICK PAPERS"
   (1837)

4. "THE SIGNAL-MAN"
   A Ghost Story from "CHRISTMAS STORIES"
   (1861)

   Interval of Ten Minutes

5. "MR. CHOPS" A Story from "CHRISTMAS STORIES"
   (1868)

6. "THE FANCY BALL"
   An Episode from "A TALE OF TWO CITIES"
   (1859)
I. THE NATURE OF THE PERFORMANCE

On the 27th December, 1885, CHARLES DICKENS (at the height of his fame as a novelist) ventured on something quite new: he gave, in Birmingham, a public 'Reading' of one of his own stories. This turned out to be an historic occasion, opening up an extraordinary second career for the great writer: spread over fifteen years, throughout the United Kingdom and America, the 'Readings' were each more sensationally successful than the last. The word is put into inverted commas because nothing could have been less like a reading than Dickens' solo presentation; he knew every scene by heart, the book before him became merely a symbol, and he gave throughout an untrammeled dramatic performance.

EMILY WILLIAMS, like many other artists, discovered Dickens in childhood; and Dickens has been, ever since, her cherished author. It is well known that attempts to transfer the Dickens flavor to the theatre, via a play, can be fraught with insuperable difficulties: for years it has been Emily Williams' ambition to share—with a new public—the immense theatrical richness of Dickens through the medium of the 'Solo Performance.'

For nearly a year he has been preparing the performance which is now presented to the public: this, whom he makes his bow as Charles Dickens giving a Solo Performance of Scenes from the Famous Novels and Stories.

II. THE ADAPTATIONS

The scenes have been adapted by Mr. Williams from the books named. To an adapter in these conditions two courses are open—

(a) to take for granted that the audience are thoroughly familiar with the text of the work in question, as Dickens did—rightly, for his audience knew his books as well as he knew them; (b) to adapt under the assumption that the audience know nothing of the book, or have forgotten all they once knew. The latter is the harder way, but Mr. Williams decided that it was the one to take: he felt that if (beforehand, in the adaptation) he could make the performance acceptable to an audience strange to Dickens, then there was a chance of coaxing such an audience to lift down from their bookselves what they had, possibly thought of as a ponderous classic, and to turn its pages for the first time, with the feeling that they were about to explore a wonderful new world.

For the record, Dickens used (over the seventeen years of his 'Readings') sixteen adaptations from his works, as follows:

A Christmas Carol
Mr. Chops
The Shipward
The Ever Traveller
Nicholas Nickleby
Boots at the Holly Tree Inn
Bob Sawyer's Party
The Butcher Brothers
The Story of Little Dorrit
Silk and Nancy ("Oliver Twist")

III. THE DESK

The piece of furniture at which Emily Williams stands, as Charles Dickens, is an exact replica of the 'Reading Desk' which was used by Dickens for his performances. After the celebrated Farewell Reading of March 18th, 1870, he left it to his daughter Kate (Mrs. Perugini), and later it came into the possession of the Dickens House, 48, Doughty Street, W.C.1, where it may now be seen.

The desk was carefully designed by Dickens, after a system of trial and error. For his first public 'Reading,' he used a strange contraption—a tall pulpit of red baize, looking not unlike a Pulpit and Jowly show with the top taken off; nothing of Dickens was visible but his head and shoulders. (Kate Field—Ten Photographs of Dickens' Readings): a rough contemporary painting of his first desk, as well as of the present one, is in the Dickens House. Dickens quickly realized that his performance would be badly handicapped unless as much of his body as possible could be seen by his audience, and evolved the desk as we see it on the stage: a cunningly simple affair, with a raised rest for the left arm, and a low ledge for the water-glass and the inevitable white gloves—as inevitable as the carnation in the buttonhole.

Mr. Williams wishes to express his appreciation of the help given him by The Dickens Fellowship, the Dickens House, 48, Doughty Street, London, W.C.1. (Open to the public daily—Sundays excepted from 10 a.m. to 12.30 p.m. and from 2.0 to 5.0 p.m.)

General Manager
Manager and Stage Director
Production Manager
Press Representative

For TENNENT PRODUCTIONS LTD.
OBIGEAL GOSLE
TAY DOW
VIVIENNE BIRLEY

Ladies are respectfully asked to remove their hats as pincushions inform us that even the smallest hat seriously impairs their view of the stage.

SMOKING IS NOT PERMITTED

Manager (for The Wyndham Theatres Ltd.)

DON OFFICE (F. Brown)

A. F. LANGRIDGE

WHI. 3236

In accordance with the requirements of the Lord Chamberlain—

1. The public may leave at any time during the performance by all exit doors and such doors may be left open at any time of the performance.

2. All entrances, whether or not in use, must be kept locked; in case of fire, the exits only are to be opened.

3. No scene changes are to be made during the performance, without the first floor and the prompter's gallery, that the audience may be unaware that the performance is being interrupted.

4. The audience may not exceed the number accommodated in the theatre, and the audience must remain seated until the end of the performance.

5. All female persons must be seated in the dress circle and the dress circle must be kept strictly for women, if possible.

6. The audience must be seated by 8.30 p.m., and the doors must be closed at 8 p.m.

7. The audience must be seated by 2.30 p.m., and the doors must be closed at 2 p.m.

8. The audience must be seated by 12.30 p.m., and the doors must be closed at 12 p.m.

9. The audience must be seated by 8.30 a.m., and the doors must be closed at 8 a.m.

10. The audience must be seated by 2.30 a.m., and the doors must be closed at 2 a.m.

11. The audience must be seated by 12.30 a.m., and the doors must be closed at 12 a.m.

12. The audience must be seated by 8.30 p.m., and the doors must be closed at 8 p.m.

13. The audience must be seated by 2.30 p.m., and the doors must be closed at 2 p.m.

14. The audience must be seated by 12.30 p.m., and the doors must be closed at 12 p.m.

15. The audience must be seated by 8.30 a.m., and the doors must be closed at 8 a.m.

16. The audience must be seated by 2.30 a.m., and the doors must be closed at 2 a.m.

17. The audience must be seated by 12.30 a.m., and the doors must be closed at 12 a.m.

18. The audience must be seated by 8.30 p.m., and the doors must be closed at 8 p.m.

19. The audience must be seated by 2.30 p.m., and the doors must be closed at 2 p.m.

20. The audience must be seated by 12.30 p.m., and the doors must be closed at 12 p.m.

21. The audience must be seated by 8.30 a.m., and the doors must be closed at 8 a.m.

22. The audience must be seated by 2.30 a.m., and the doors must be closed at 2 a.m.

23. The audience must be seated by 12.30 a.m., and the doors must be closed at 12 a.m.

24. The audience must be seated by 8.30 p.m., and the doors must be closed at 8 p.m.

25. The audience must be seated by 2.30 p.m., and the doors must be closed at 2 p.m.

26. The audience must be seated by 12.30 p.m., and the doors must be closed at 12 p.m.

27. The audience must be seated by 8.30 a.m., and the doors must be closed at 8 a.m.

28. The audience must be seated by 2.30 a.m., and the doors must be closed at 2 a.m.

29. The audience must be seated by 12.30 a.m., and the doors must be closed at 12 a.m.

30. The audience must be seated by 8.30 p.m., and the doors must be closed at 8 p.m.

31. The audience must be seated by 2.30 p.m., and the doors must be closed at 2 p.m.

32. The audience must be seated by 12.30 p.m., and the doors must be closed at 12 p.m.

33. The audience must be seated by 8.30 a.m., and the doors must be closed at 8 a.m.

34. The audience must be seated by 2.30 a.m., and the doors must be closed at 2 a.m.

35. The audience must be seated by 12.30 a.m., and the doors must be closed at 12 a.m.

36. The audience must be seated by 8.30 p.m., and the doors must be closed at 8 p.m.

37. The audience must be seated by 2.30 p.m., and the doors must be closed at 2 p.m.

38. The audience must be seated by 12.30 p.m., and the doors must be closed at 12 p.m.

39. The audience must be seated by 8.30 a.m., and the doors must be closed at 8 a.m.

40. The audience must be seated by 2.30 a.m., and the doors must be closed at 2 a.m.

41. The audience must be seated by 12.30 a.m., and the doors must be closed at 12 a.m.

42. The audience must be seated by 8.30 p.m., and the doors must be closed at 8 p.m.

43. The audience must be seated by 2.30 p.m., and the doors must be closed at 2 p.m.

44. The audience must be seated by 12.30 p.m., and the doors must be closed at 12 p.m.

45. The audience must be seated by 8.30 a.m., and the doors must be closed at 8 a.m.
GREENHOUSES
As you only buy one in a lifetime, give the subject plenty of thought.

LUDGATE GARDENS
are agents for all
good makes and
have
LONDON’S LARGEST
SELECTION
ENCOURAGED FOR YOU TO
INSPECT AT LUDGATE

Every conceivable garden requirement can be seen or purchased at
LUDGATE GARDENS
(In the Marquee of St. Paul’s Cathedral)
CITY 2538

QUEEN’S HOTEL
LEANING HOTEL on PROMENADE
General Manager: ROBERT LEIBNER, M.C.C.
Central heating, Hot and Cold water and
Telephones to all bedrooms.

GLOUCESTER RESTAURANT—on the
foot of the

SUSSEX
Commanding View of English Channel
Tel.: (Hastings 642). Telephones: Queen’s Landings

HASTINGS
Ballroom
Piccolo Bar

Within easy reach of Golf, Angling, Riding, Tennis. Two minutes from distances Hotels and Railways. Also one of the largest indoor swimming pools in England, 40 yards long and 12 yards wide.

EN PENSION TERMS from 2s/6 per day.
Apply for Tariff (Depdt. E.)

British Biscuits
at their Best
Macfarlane, Lang & Co., Ltd.,
London & Glasgow.

ASK FOR
Genuine
CINZANO
VERMOUTH
AT THE BARS

Ridgways
Tea
Chief Depot:
RIDGEWAY HOUSE
41-42 King William St., E.C.4

BINOCULARS
New and Second Models of all makes
Ross, Berr & Stansd, Kinhaw, Zeiss, Weyk, etc.
FULL PRICE LISTS ON REQUEST
EDWARD MARCUS LTD.
DEPT. C
21-22 REGENT VICTORIA M. LIVERPOOL ST.,

UNFURNISHED
& FURNISHED FLATS TO LET
RENTS FROM 2 GNS.—10 GNS.
DOUBLE ROOMS
SINGLE ROOMS
& KITCHENS—325
& COOKERS—25

STAR ESTATE AGENTS
449, OXFORD STREET, W.1 (opposite Selfridges)
No Charge to Landlords
Phone: GRO 6968-6969-6969

Have YOU Tried this! (Chopsticks Optional)
Why not bring your friends to
THE
HONG KONG
RESTAURANT
58-60 Shaftesbury Avenue, W.1
Telephone: GH 6947
Open Every Minute 11 a.m. to 12 p.m., Including Sundays
FLAIR

...for the few

by Yardley

a rich compelling perfume, as splendid as a vintage wine

35/- 85/-