MICHAEL HILTON was born in Norwich where early experience was gained with the Youth Theatre and as a junior at the Mediterranean Theatre. His work in repertory includes three years at Bradford and two years at Bexhill. He has toured England, Europe 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 1948 joined cast of "The Dancing Years" at the Adelphi Theatre and for two years played the juvenile lead. He joined Donald Wolfit's Company in 1944 for two years, reading to play the parts in a cast of "Under the Counter". Rejoined Donald Wolfit for "The Solitary Lover" at the Winter Garden and to play "Theasdale" at the Bradford, Cunard Town. He returned to the regional stage to play "William Playfair" in the tour of "Pendennis" followed by a part in "Othello" in the Savoy Theatre and the subsequent tour.

DESMOND TESTER was with the Arts Council Midland Theatre Company at Coventry from 1948-1951 and with Wolverhampton Repertory for the 1952 season.

VIVIEN MERCHANT is of Scottish descent though born in Manchester. An actress and dancer, she played child parts in repertory in Peterborough and at the age of 18 played in Noel Coward's "Ecstasy" at the Pleas- darte Theatre. She has acted with Donald Wolfit 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, an actress from Cambridge, trained at the Old Vic Theatre School and then joined the Young Vic Company for its 1946-47 season. This was followed by a season at Stratford Memorial Theatre in 1951 he went to America where he played with the Smith Donman Group, broadcast and televised. Since returning to England he has broadcast, television and acted with the Oxford Repertory Company and the Regents Park Open Air Theatre. He is now in Cambridge.

TOM CRIDDELL was born in Edinburgh in 1928. He was "discovered" by cinema organist Andrew Fenner as a boy-actor. As Master Thomas Criddle he broadcast in "Grand Hotel" and many other radio programmes. On leaving the Army he played in repertory at St. Andrews' and joined Donald Wolfit's Company for the 1951 and 1952 seasons.

ALAN 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 "Bill Down a Minute Ago". He has broadcast, 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 then played at the Chesterfield Civic Theatre and with the McMaster Company in Write.

NICHOLAS COURTIN was trained at the Webber-Douglas School, where he won the Margaret Rutherford medal. He was a Scholar in the Old Vic and is now repertory at the National in his first production of "Othello" for Martin Harvey's first production of the play in England.

JOSEPH CHESTNUT's first London appearance was at the Gate in 1933. He has played in repertory throughout Britain and joined Wolfit in 1939, returning to the company after the war in 1948. Recently, he has been in repertory in York and Worthing with Bernard Miles at the Mermaid Theatre and touring Germany in 1956 and 1957. His own play, Battle Royal, was produced at the New Lindsey in 1946.

In accordance with the requirements of the L.C.C. it is necessary that all seats must be occupied at the end of the performance by all out doors, and each person at their seats at the time the curtain goes up. No other persons, either in the dress circle or on the stage, may be admitted, and no admission will be granted to unaccompanied or unaccompanied by the person who takes it unless the person has a ticket for the same place. The manager at his discretion may refuse admission to any person who appears to him to be under the influence of drink or of any other intoxicating liquid.
King’s Theatre reaches its Golden Jubilee

FI FIFTY YEARS OF THEATRICAL HISTORY

By PHILIP J. BENNETT

At 3 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. gilders to support gallery and circle were manoeuvred into position. People crowded at that new engineering wonder, for it was the first theatre to be constructed on the cantilever system, dispensing with all pillars. They stood, just as the French craftsmen in frock coats and top hats in sharp contrast to their British counterparts. They had come over specially from France to create 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. Thrilling through the volumes of the King’s programmes is the turning of the pages of a theatrical ‘Who’s Who’. There, in the old-style print of the day, are names that will never die, beginning with those giants of the Edwardian era who today are still the parodies by which Thespian talent is measured: Edmund Bovell, it was at the King’s that Martin Harvey first played Mathias in The Belle of London. Here Ellen Terry and Matheson Lang played Shakespeare and Mrs Pat Campbell triumphed in The Second Mrs Tanqueray. Both Dame Trelawny, Charles Hawtrey, Frank Benson, Marie Tempest, Audrey Smith, Peg Terry, Forbes-Robertson are among the hundred names once billed at the King’s. And, together with the drama, the theatre built a reputation as the premier house of West London with the annual seasons of the Civil Service 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 Wolfit, 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 connexion 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, father 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 am sure that has helped to draw the crowds of London and of one of London’s finest annual-occasion 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 page to maintain its traditions in the new season than that of Donald Wolfit. 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.
AS YOU LIKE IT
By WILLIAM SHAKESPEARE

Duke, Senior (living in exile) ...................... JAMES DALE
Frederick (his Brother, usurper of his dominions) MICHAEL BLYTHE

Antipholus Brothers: .................................... TOM CRIDDLE, JOHN WYNYARD

Jaques ......................................................... DESMOND TESTER
Le Beau (a Courtier attending on Duke Frederick) ALAN OWEN

Charles (a Wrestler) ....................................... JOHN KILLNER
Oliver ......................................................... MICHAEL INGHAM
Sir Oliver Martext (a Vicar) ......................... DESMOND TESTER

Dennis ................................................................ COLIN MANN
Servants to Oliver ...................................... DONALD WOLFIT
Sons of Sir Rowland de Bois ....................... HAROLD PINTER, PETER RENDALL

Touchstone (a Clown) .................................... JOSEPH CHELTON

Corin ........................................................... DAVID WOODMAN
Shepherds .................................................. ROBERT HALLMAN

Celia (Daughter to Frederick) ....................... EILEEN BARRY
Phoebe (a Shepherdess) .............................. VIVIEN MERCHANT

Audrey (a Country Wench) ......................... ELLEN POLLOCK

Rosalind (Daughter of the banished Duke) ROSALIND IDEN

Lords, Page, Foresters and Attendants............. JOHN KILLNER

The action takes place at the Court and the Forest of Arden

The Play Produced by DONALD WOLFIT
Scenes devised by ERNST STERN

Orchestra and Musical Arrangements under the Direction of ROSABEL WATSON

First Act plays 65 minutes. Second Act plays 76 minutes.
Approximate time of playing without interval; 2 hours 30 minutes.
Wigs by Gustave. Special Lighting by Strand Electric and Engineering Co., Ltd. Sets by Brownall and Loke and painted by Alick Johnston.

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

GENERAL ADMINISTRATOR .................... LLEWELLYN REES

Stage Director ........................................... PAMELA TUCKER
Stage Manager .......................................... ROBERT McMASTERS
Assistant Stage Managers ......................... NICHOLAS COURTNEY, COLIN MANN
Wardrobe under the direction of ............... JEANNE GODDARD
(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: £1, 7/6, 5/-, 3/-; Circle 1/-, 6/6, 4/-; Balcony 2/- (unreserved).
The Management reserve the right to refuse admission. The Management reserve the right to vary the division between rows. Four Evening Bases: 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 Rowen Road.
Afternoon Tea (1½): Coffee and Biscuits (6/-); Ices (6/-); Soft Drinks (6½). Chocolates, Programmes (6d.), in balcony (3d.), may be obtained from the attendants.

Leave your name and address for our mailing list.
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 1927, her assistance not only as an actress, but as producer of the dances, mime and ensembles has been outstanding. She received her training as a dancer from Karasins and at 18 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 Iden's Master Builder is one of her outstanding successes. Throughout Wolf's famous Lenten Time programmes at the Strand during the war, she played every performance. She is the daughter of H. Iden Payne, Director of the Stratford Memorial Theatre, 1923-41, and Mona Limerick.

THE DONALD WOLFIT SEASON
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. 19-26)

ROSALIND IDEN

SIR LEWIS CASSON's long career of more than 50 years has included much pioneering work with William Peal, with Granville Barker and with Miss Horniman's company in Manchester. His work as producer has ranged from Bürgfried to Shaw, from intimate Grand Guignol, farce and thriller to spectacular Shakespeare at Drury Lane for Ivo Novello, from Gilchrist to Priestley. As an actor he has gone through the whole gamut of Shakespeare from Romeo in 1935 to Lomano with Gilchrist in 1939. Of his modern work perhaps Professor Linden is best remembered; and he has toured most of the world. His previous appearances at Hampstead include Benedick, Henry V, Shylock and Petruchio for the Old Vic temporarily at the Lyric in 1926 and at H. Landau's Repertory season in 1943 at the King's. He has appeared once before with Donald Wolfid when he produced with Sydney Thomlinson in "Marriage by Purchase" at the Embassy in 1931.

PETER RENDALL left the Navy in 1936 and played in repertory at Glasgow, Edinburgh and Richmond before his first West End appearance in 1938 at His Majesty's in Charlie's Aunt. He played Stanshope in the 1930 revival of Journeys End at the Westminster; his films include Appointment in London and Innocents in Paris and has made several TV appearances.

ELLEN POLLOCK first appeared on the stage in 1910 as a page in Romeo and Juliet and achieved her first big success at the New "Trevet" in Too True to be Good with Donald Wolfid, Cedric Hardwicke and Ralph Richardson. She is said to have played more Shavian heroines than any other actress and Hampstead, particularly remembers her performance and playing in five Shaw plays at the Lyric during the war. Memorable, too, was her revival of Grand Guignol at the Granville Wallis Green, in 1947, 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 Passion and Patience, and her latest film is The Fak. She is married to James Bondfield, R.F. O.D.

ERNST 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 "Horney" with Sid Field.

ELLEN BARRY started as a ballet dancer in pantomime. She studied at R.A.A.A. and first joined Donald Wolfid's Company in 1940 with his Shakespeare season at the Bedford Theatre. This 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 Canada and Canda with Donald Wolfid in 1937 and 1941, and was a member of the 1932 Pilchon 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 1929-30 season at the Old Vic. He played "Christy" in Martin Harvey's production of "The Devil's Disciple."