MICHAEL BLYTHE was born in Norwich where early experiences were gained with Noyes Monck at the St. Edmunds Theatre. His work in repertory includes three years at Bradford and two years at Don Hill. 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 WYNNYARD studied under Fly Compton and after wide repertory experience, in 1934 joined cast of "The Dancing Years" at the Aldwych Theatre and for two years played the juvenile lead. He joined Donald Wolfit’s Company in 1935 for two years, playing the lead in a tour of "Under the Counter", Rejoined Donald Wolfit for "The Solitary Lover" at the Winter Garden and to play "Romeo" at the Scotchman, Camden Town. He returned to the musical stage to play "William Boyce" in the tour of "Perdurance 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 1948-1951 with and Wolverhampton Repertory for the 1952 season.

VIVIAN 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 "High No More" at the Pecadilly 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".

TOM CRIDDLE was born in Edinburgh in 1930. He was "discovered" by cinema original Andrew Pierson as a boy-soprano. At nineteen 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 Wolfit 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 Perse. In the West End he played in "The Man Down a Minute Ahead". 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 McPherson Company in Eire.

NICHOLAS COURTNEY trained at the Webber-Douglas School, where he won the Margaret Rutherford medal. His grandfather, W. J. Courtney, co-founder with Arthur Bolesworth 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 1932. He has played in repertory throughout Britain and joined Wolfit in 1950, returning to the company after an war service in 1945. Recently, he has been in repertory in York and Worthing, with Bernard Miles at the Edenbridge Festival and touring Germany in 1959. All That, his own play, Battle Royal Birds was produced at the New Lindsey in 1946.

KING’S THEATRE
HAMMERSMITH

Evenings at 7.30
Matinees: Wednesday and Saturday at 2.30

A SEASON OF
SHAKESPEARE

Commencing Monday, February 22, 1952
and February 26, 28, March 3, 6, 7
Matinees: Wednesday, March 4

Advance Players Association Ltd.

DONALD WOLFIT
in
THE TRAGEDY OF
KING LEAR
By
WILLIAM SHAKESPEARE

In accordance with the requirements of the L.C.C.:
If the curtain drops at the end of the performance by any of these doors, and such doors at that time be open, the audience may pass through the doors and may be seated in any of the other parts of the building, and performances may nominally be given during such intervals. If this is done, it is understood that the audience and the personnel of the theatre will not be present in any of the other parts of the building.
FIFTY YEARS OF THEATRICAL HISTORY
By PHILIP J. BENNETT

At 1 p.m. on December 26th, 1992, 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 High Street had been stopped as the massive 30 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 costumes in frock coats and top hats in sharp contrast to their British counterparts. They had come over especially 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. Thinking through the volumes of the King’s programmes is like turning the pages of a historical “Who’s Who”.

There, in the old-style print of the day, are names that will never disappear from the minds of the Elizabethan era who today are still the yardstick by which thespian talent is measured. It was at the King’s that Martin Harvey first played Malvolio in The Merry Wives of Windsor. Here Ellen Terry and Maureen Tang played in Shakespeare and Mrs. Pat Campbell starred in Taming of the Shrew. Here recorded its name in the hands of the famous Dame’s of the stage: Thespian talent is measured. The present direction is in the hands of the Princess of the stage, J. B. Muirhead, who has been in charge of the King’s for the last 10 years.

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 Princess of the stage, J. B. Muirhead, and the management is in the hands of the assistant manager, J. B. Muirhead, and the management, J. B. Muirhead, who has been in charge of the King’s for the last 10 years.

It is this friendly family atmosphere, I’m sure, that has helped to create the crowd of characters and children who gather here to one of London’s most-loved playhouses, the annual King’s pantomime, which has family audience and the standards of true pantomime since that first Cinderella of 1992.

In celebration of its 50 years, the theatre could not have chosen a better time to maintain its traditions in the new season than that of Donald Wolfit. An audience of character actors 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 if in the pride of the district that Londoners have more often than not found that the place to see it was in Hammersmith.

PLAYER KING

It is common with most men, who can strike jokes from their art, Donald Wolfit, who on 1946 began a second 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 it is of the scenes whereby he creates the fancy of the finest all-round Shakespearean player of our day. He has appeared in more Shakespeare parts more often than any actor in the history of our theatre. Few Sir Francis Bacon join him, he has done little and people much service in helping to keep Shakespeare vividly alive in the provinces. Part of his skill followed his debut at the Royal York, in 1923, as Romeo in “The Tragedy of the Sonnets”.

(Reprinted from the West London Observer)
KING LEAR

By WILLIAM SHAKESPEARE

Characters in order of appearance:

Earl of Kent .................. ERNEST HARE
Earl of Gloucester .............. LEWIS CASSON
Edmund, Bastard Son to Gloucester MICHAEL INGHAM
Lear, King of Britain ........... DONALD WOLFFITT
Goneril ......... EILEEN BARRY
Regan .......... ELLEN POLLOCK
Cordelia .......... ROSALIND DEN
Duke of Albany .............. PETER RENDALL
Duke of Cornwall .............. JAMES DALE
King of France .......... TOM CRIEDLE
Duke of Burgundy .......... JOSEPH CHELTON
Edgar, Son of Gloucester ...... MICHAEL BLYTHE
Oswald, Steward to Goneril JOHN WYNYARD
Fool ............... RICHARD GOLDEN

Curran, a Courtier .......... ALUN OWEN
Doctor .......... JOSEPH CHELTON
A Herald .......... ALUN OWEN

Knights of Lear's Train, Officers, Messengers, Soldiers and Attendants

Scene: Early Britain

The Play was First Produced for Donald Wolffitt
By Nugent Monck, O.B.E.

Orchestra and Musical Arrangements under the Direction of ROSABEL WATSON

The Play will be presented in Two Parts with an Interval of fifteen minutes
First Act plays 1 hour 49 minutes Second Act plays 50 minutes
Approximate playing time with interval: 3 hours, 49 minutes

Scenery devised by ERNST STERN
Wigs by Gustave, Lighting by Strand Electric and Engineering Co. Ltd.
Scenery built by Brunskill & Loveday, Painted by Alex Johnstone.

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 MCMONASTER
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. McKINNON
Publicity Manager .......... GERARD YOUNG
(For King's Theatre)

King's Theatre Information:
Box Office Telephone: Riverside 5094. Box Office Open daily, 10 a.m.—6 p.m.
Prices of Admission:
Stalls: 0/6, 7/6, 9/—, 12/6; Circle 6/6, 9/—, Balcony 2/— (unreserved).
The Management reserve the right to refuse admission.
Applications for Theatre Parties at Special Terms should be made
personally or in writing to the Manager.
Parking. To avoid obstruction, please park your car on the theatre
side of Rosebud Road.
Afternoon Tea (1/4): Coffee and Biscuits (8d); Tea (6d); Soft Drinks (6d);
Chocolates; Programmes (6d, in balcony, 1/2d), may be obtained from the
attendants.

Leave your name and address for our mailing list.
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 1931, her assistance not only as an actress, but as producer of the dance, music and ensemble has been outstanding. She received her training as a dancer from Karolina 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 Shakespeare since Ellen Terry. Her film in Brian's Master Builder is one of her outstanding successes. Throughout Wolfit's famous lunch-time programmes as the Olivia, during the war, she played every performance. She is the daughter of St. Iden Payne, Director of the Stratford Memorial Theatre, 1890-42, and Mona Luttrell.

THE DONALD WOLFIT SEASON (till June 6)
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)
THE WANDERING JEW (Sat. April 4-25)

The Company

SIR LEWIS CASSON'S long career of over 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 Earlpire to Shaw, from Intimate Grand Guignol, farce and thriller to spectacualr Shakespeare at Derry Lane for Tom Bewick, from Galsworthy to Priestley. As an actor he has gone through the whole gamut of Shakespeare from Romea in 1936 to Macbeth with Gosnell in 1935. Of his modern work perhaps Professor Lunden is best remembered; and he has toured most of the world. His previous appearance at Hammondsport include Benjamin, Henry V, Shylock and Perugino for the Old Vic temporarily at the Lyric in 1958 and Paul Lawrence's Repertory season in 1946 at the King's. He has appeared once before with Donald Wolfit when he produced him with Rydl Thorne in "Marriage by Perference" at the Belfry in 1951.

PETE BENDALL left the Navy in 1946 and played in repertory at Glasgow, Edinburgh and Hitchin before his first West End appearance in 1948 at His Majesty's in Charlie's Aunt. He played Stanhope in the 1950 revival of Journey's End at the Westminster; his films include Appointment in London and Innocents in Paris and he has made several TV appearances.

ELLEN POLLOCK first appeared on the stage in 1939 at the Everyman as a page in Romeo and Juliet and achieved his first big success at the New as "Violet" in Too True to be Good with Donald Wolfit, Cedric Hardwicke and Ralph Richardson. She is said to have played more Stratford successes than any other actress and Hammondsport particularly remembers her producing and playing in five shows plays at the Lyric during the war. Meanwhile she was the first to direct at the Old Vic, while as an assistant director at the Old Vic she directed many of the Stratford productions and was an assistant director at the Old Vic with Kenneth Tynan. Her recent triumph in Macbeth was the most remarkable of her many successes and she is now the Mary Astor of the 1960s.

ERNST HALE. 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 with Ham and Wolfit with John Gielgud as the King in "Hamlet". He played Dr. Chumley in "Harvey" with Sid Field.

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

JAMES DALL. His long and varied theatrical career includes seasons at the Old Vic and Stratford Memorial Theatre. In the last two years he had 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 notable private seasons at the Stratford Memorial Theatre and the Abbey Theatre with Ham and Wolfit in 1932, 1934 and 1935 at the Old Vic. He played the part of the Duke in James III in the Donmar Warehouse's production of "The Devil's Disciple".