KING'S THEATRE
Hammersmith
Riverside 5994
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
King's Theatre reaches its Golden Jubilee

FIFTY YEARS OF
THEATRICAL HISTORY

By PHILIP J. BENNETT

At 1 p.m. on December 30th, 1933, 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 52 ft. gridiron 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 black coats and top hats in sharp contrast to their British counterparts. They had come over specially from France to execute the ornamental plasterwork which were 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. Scanning through the volumes of the King's programmes is like turning the pages of a theatrical "Who's Who".

The up-to-date print of the day, are names that will never be forgotten, with those names of the Edwardian era who today are still biding their time, a host of other names which are etched in the memories of the audience of the present day.

Names like that of Martin Harvey first played Mathias in The Beli in London. Here Ellen Terry and Matheson Lelt; Peter in Shakespear and Mrs. Pat Campbell transfigured audiences in The Second Mrs. Tanqueray, Britannia Tree, Honra Lyttlet, Charles Hawtry, Frank Benson, Marie Studley, Audrey Smith, Fred Terry, Porte-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 home of West London with 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 Edwards and George Dance.

More recently the programmes carry the names of our modern stars—Donald Wolfit, Ivor Novello, Noel Coward, Godfrey Tearle, Elsie Merle, Pay Compton, Ruth Draper—just as 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 longstanding family connection between direction and management is a noteworthy feature of the King's. The present direction is in the hands of the Trustee of the late J. B. Mullahill, current and founder. His son, Mr. J. N. Mullahill, is the licence and the manager is Mr. Anthony Pigott, the son of Mr. Thomas J. Pigott, general manager to J. B. Mullahill and the Trust for 40 years.

It is this friendly family atmosphere, I'm sure, that has helped to draw the crowds of people and children that arrive to enjoy a visit to the King's. Among the time-honoured entertainments the annual King's pantomime, which has always adhered to the standards of true pantomime since that first Cinderella of 1932.

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 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 Wolfit, who on February 4th began a season at the King's, Hampstead, with "Oedipus", is a vivid individual on his own. His independence sometimes gets him into trouble with critics and critics, but, more often, is part of the very essence of all true artists. Wherever he catches the popular fancy as the finest all-around Shakespearean player at our day, he has appeared in more Shakespearean 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's works alive and the classics. Parts of all kinds followed his debut at the Royal, Vaux. In 1939, as Ibsen in "The Thieving of the Shores", in 1937, however, when he formed his own company, that the established himself with a legion of faithful admirers. From 1937 to 1938 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-on-Avon and the Old Vic have further enhanced his reputation. As Shakespeare, Ibsen, Maeterlinck and Ibsen, and to supply, Johnson's "Volvos" and Mahler's "Tannhauser", he is out. He must surely remain the 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 DALLE
A Shepherd ............................ JOHN KILNER
An Attendant ........................... MICHAEL BLYTHE
A Priest ................................. DESMOND TESTER
Elders of Thebes ..................... MICHAEL INGHAM, PETER RENDALL,
                                NICHOLAS COURTNEY, DAVID WOODMAN,
                                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
Iamene ................................. EILEEN BARRY
Creon .................................. ERNEST HARE
Theseus ................................. PETER RENDALL
Polyneices ............................. MICHAEL INGHAM
A Messenger ............................ JOHN WYNYARD
Countrypeople ......................... DESMOND TESTER, DAVID WOODMAN,
                                  TOM CRIDDLE, MICHAEL BLYTHE, HAROLD
                                  PINTER, NICHOLAS COURTNEY
Guards ................................. RONALD McMILLAN, 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. Walfit 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. Wig 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 McMILLAN
Assistant Stage Managers ............ NICHOLAS COURTNEY, COLIN MANN
(For Advance Players Association Ltd.)

MANAGER ............................ ANTHONY FIGOTT
Stage Manager and Engineer ........ ARTHUR CAMP, A.M.I.SC.
Treasurer ............................ T. MACKINNON
Publicity Manager ................... OBERARD YOUNG
(For the King's Theatre)

King's Theatre Information;
Box Office Telephone: Riverside 5694. Box Office Open daily, 10 a.m.—8 p.m.
Prices of Admission: 
Stalls: £4.5. 2/6d. 1/6d. Circle 2/6d. 1/6d. 6d. Balcony 2/- (unreserved).

The Manager reserves 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

Car parking: To avoid obstruction, please park your car on the theatre

Afternoon Tea (1/-): Coffee and Biscuits (6d.); Tea (6d.); Soft Drinks (6d.);

Chocolates; Programmes (6d., in valence, 6d.), may be obtained from the

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 Adxance Players Association’s activities. From the inception of the Association in 1921, her assistance not only as an actress, but as producer of the dances, music and ensembles has been outstanding. She received her first recognition in pantomime with the Shakespearian role of Juliet in the American Film of "Romeo and Juliet" produced by Mr. Walter H. White for 20th Century Fox. She joined the company as an actress in 1938 and has been playing important roles ever since. Mrs. Iden has been with the company every year since its inception and has been actively connected with its activities. She is the daughter of Mrs. Iden Fox, Director of the Stratford Memorial Theatre, 1935-42, and Mona Limerick.

LEWIS CASSON, the long-serving actor of more than 30 years has included much Shakespearean work: with the Rye Players, with the Folkestone Players and with the King’s Players. Casson has been in the company since its inception in 1921. He was one of the founder members of the company and has been active in many productions, including"Romeo and Juliet," "Hamlet," "As You Like It," "King Lear," and "A Midsummer Night’s Dream." He is also a noted translator and has translated several plays from French and Italian.

HENRY GREEN, the long-serving actor of more than 30 years has included much Shakespearean work: with the Rye Players, with the Folkestone Players and with the King’s Players. Casson has been in the company since its inception in 1921. He was one of the founder members of the company and has been active in many productions, including"Romeo and Juliet," "Hamlet," "As You Like It," "King Lear," and "A Midsummer Night’s Dream." He is also a noted translator and has translated several plays from French and Italian.

ERNEST HARE, the long-serving actor of more than 30 years has included much Shakespearean work: with the Rye Players, with the Folkestone Players and with the King’s Players. Casson has been in the company since its inception in 1921. He was one of the founder members of the company and has been active in many productions, including"Romeo and Juliet," "Hamlet," "As You Like It," "King Lear," and "A Midsummer Night’s Dream." He is also a noted translator and has translated several plays from French and Italian.

JENNY BARRY, the long-serving actress of more than 30 years has included much Shakespearean work: with the Rye Players, with the Folkestone Players and with the King’s Players. Casson has been in the company since its inception in 1921. She was one of the founder members of the company and has been active in many productions, including"Romeo and Juliet," "Hamlet," "As You Like It," "King Lear," and "A Midsummer Night’s Dream." She is also a noted translator and has translated several plays from French and Italian.

JAMES DALE, the long-serving actor of more than 30 years has included much Shakespearean work: with the Rye Players, with the Folkestone Players and with the King’s Players. Casson has been in the company since its inception in 1921. He was one of the founder members of the company and has been active in many productions, including"Romeo and Juliet," "Hamlet," "As You Like It," "King Lear," and "A Midsummer Night’s Dream." He is also a noted translator and has translated several plays from French and Italian.

MICHAEL GILMOUR, the long-serving actor of more than 30 years has included much Shakespearean work: with the Rye Players, with the Folkestone Players and with the King’s Players. Casson has been in the company since its inception in 1921. He was one of the founder members of the company and has been active in many productions, including"Romeo and Juliet," "Hamlet," "As You Like It," "King Lear," and "A Midsummer Night’s Dream." He is also a noted translator and has translated several plays from French and Italian.

JOHN KILNER, the long-serving actor of more than 30 years has included much Shakespearean work: with the Rye Players, with the Folkestone Players and with the King’s Players. Casson has been in the company since its inception in 1921. He was one of the founder members of the company and has been active in many productions, including"Romeo and Juliet," "Hamlet," "As You Like It," "King Lear," and "A Midsummer Night’s Dream." He is also a noted translator and has translated several plays from French and Italian.

MURIEL RITCHIE, the long-serving actress of more than 30 years has included much Shakespearean work: with the Rye Players, with the Folkestone Players and with the King’s Players. Casson has been in the company since its inception in 1921. She was one of the founder members of the company and has been active in many productions, including"Romeo and Juliet," "Hamlet," "As You Like It," "King Lear," and "A Midsummer Night’s Dream." She is also a noted translator and has translated several plays from French and Italian.

SHERWOOD BARKER, the long-serving actor of more than 30 years has included much Shakespearean work: with the Rye Players, with the Folkestone Players and with the King’s Players. Casson has been in the company since its inception in 1921. He was one of the founder members of the company and has been active in many productions, including"Romeo and Juliet," "Hamlet," "As You Like It," "King Lear," and "A Midsummer Night’s Dream." He is also a noted translator and has translated several plays from French and Italian.

MARGARET WILKINS, the long-serving actress of more than 30 years has included much Shakespearean work: with the Rye Players, with the Folkestone Players and with the King’s Players. Casson has been in the company since its inception in 1921. She was one of the founder members of the company and has been active in many productions, including"Romeo and Juliet," "Hamlet," "As You Like It," "King Lear," and "A Midsummer Night’s Dream." She is also a noted translator and has translated several plays from French and Italian.
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
THE MERCHANT OF VENICE (Mar. 9-18)
MACBETH (Mar. 19-28)

Now Booking Special Terms for Parties