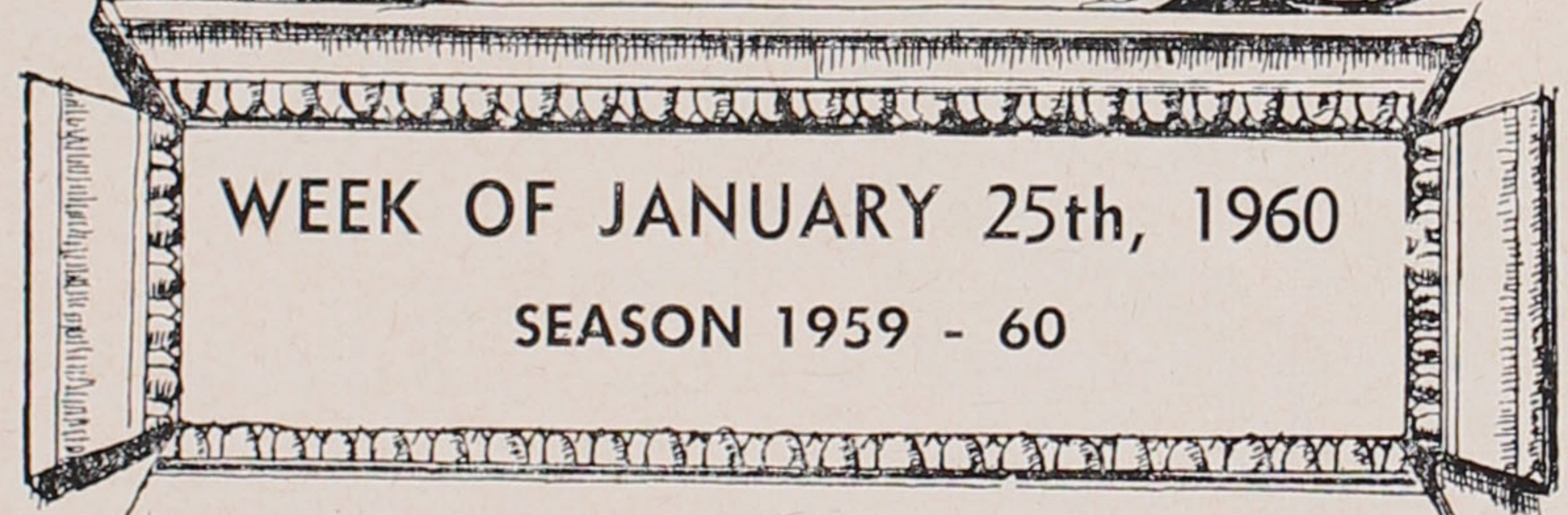
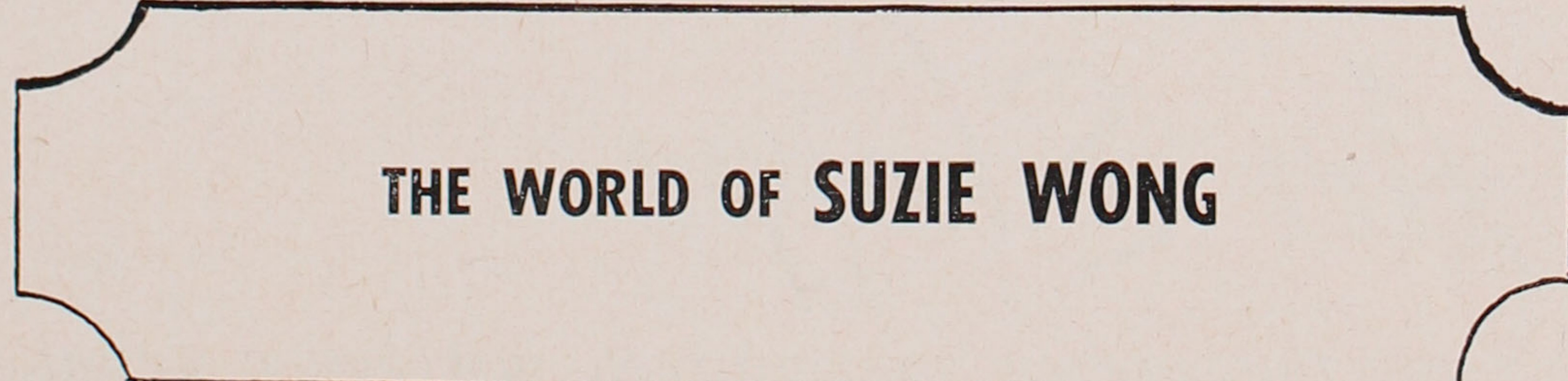




THE
ROYAL
ALEXANDRA
THEATRE
TORONTO



WEEK OF JANUARY 25th, 1960
SEASON 1959 - 60

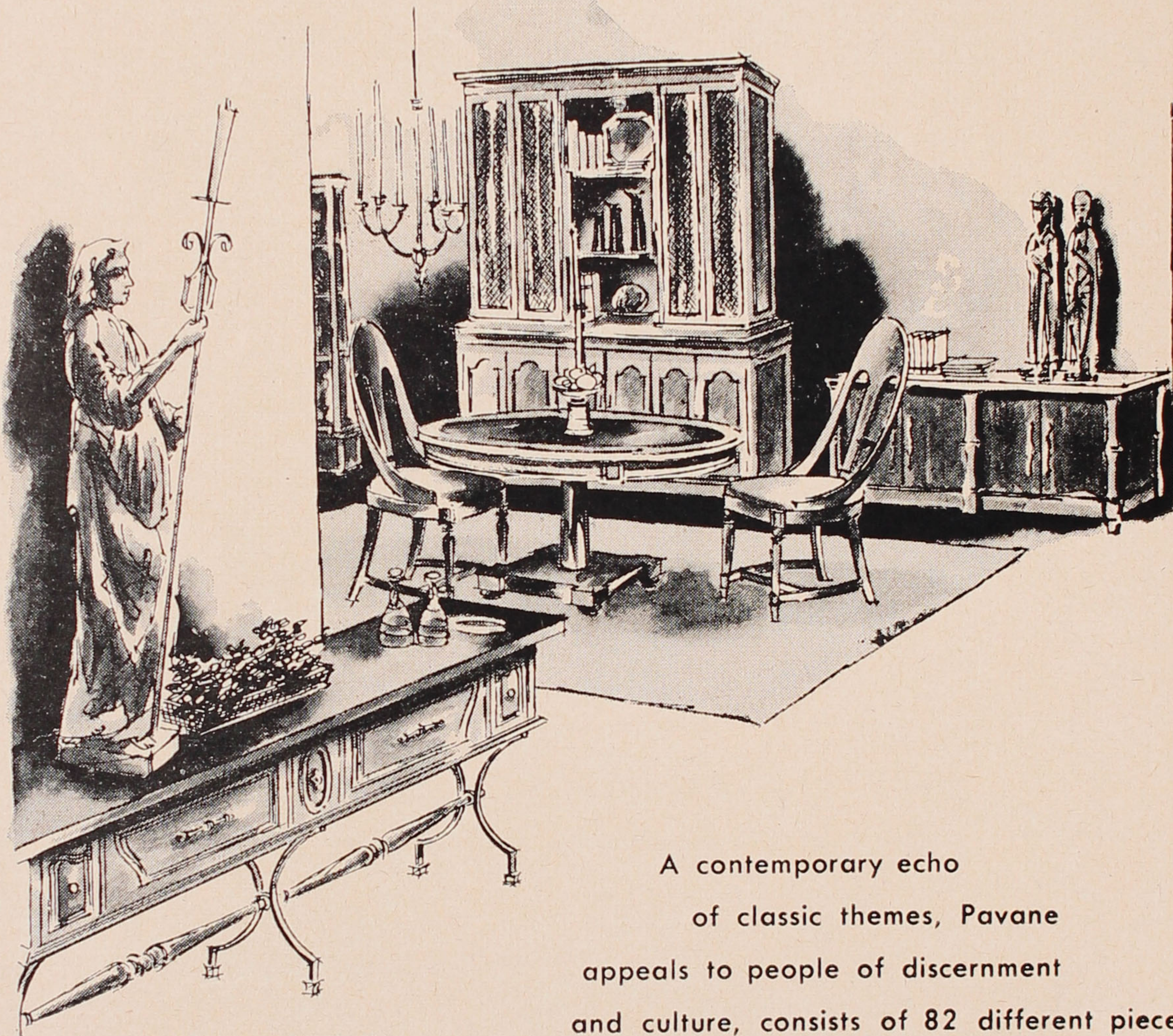


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SOME GREAT EVENTS IN STORE FOR TORONTO THEATREGOERS

A varied and interesting program is in store for patrons of the Royal Alexandra Theatre, for the balance of the theatrical season. February 1st the National Ballet Company of Canada returns to Toronto from a most successful tour of Canada and the United States. During its four-week run the Company will perform three new ballets, recently imported from England by Celia Franca, artistic director, and two new Canadian divertissements, choreographed by David Adams, premier danseur. In addition the company will dance such well-known classics as Swan Lake, Les Sylphides and Coppelia and a number of contemporary ballets, long favorites in the repertoire.

On February 29th Lunt and Fontanne will be welcomed again to Toronto with "The Visit", being performed for the first time in Canada. The play, introducing Swiss author Friedrich Duerrenmatt to North America audiences, opened last season in New York. Critics were unanimous in their opinion that the play and the acting were magnificent. "The Visit" is a powerful drama, with direction and acting of superior quality. Miss Fontanne portrays a moneyed and much-married woman who returns to her home, a small central European town, to seek justice for a wronged suffered in her youth. Mr. Lunt, as a respectable shopkeeper, becomes the scapegoat of the community's corruption and greed. The Lunts have not had such strong material since

(continued on page 14)



After your exciting theatrical visit to Hong Kong, why not enjoy an equally exciting (and REAL) visit to the Plaza? You'll find the atmosphere at the Plaza is delightful — not Oriental maybe, but just perfect for that pleasant after-theatre chat.

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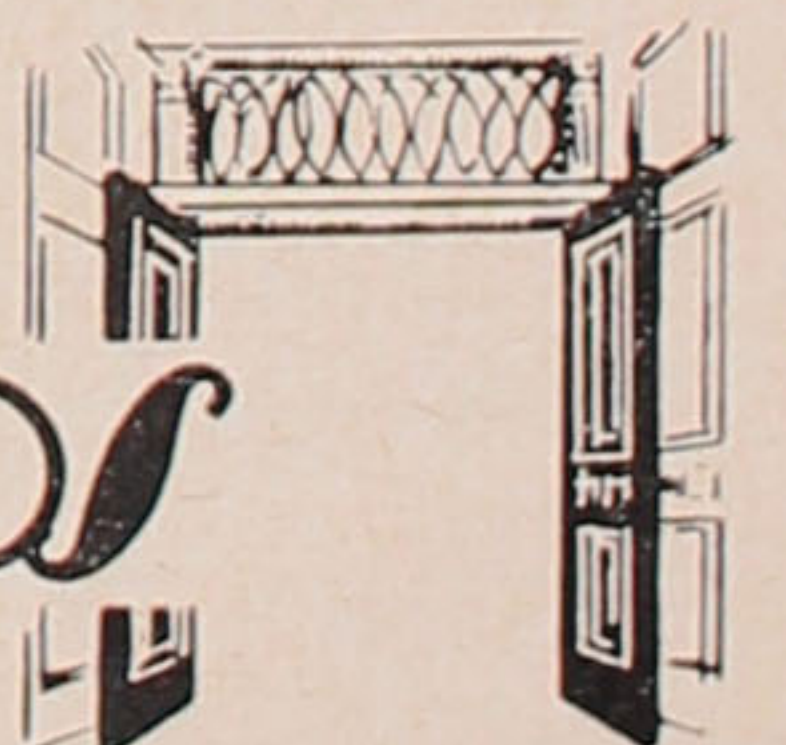
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ROYAL ALEXANDRA THEATRE

ERNEST M. RAWLEY, Manager

EDWIN DeROCHER, Associate Manager

WEEK BEGINNING MONDAY, JANUARY 25th, 1960

EVENINGS AT 8:20

MATINEES WED. & SAT. AT 2 P.M.

FIRE NOTICE—Look around now and choose the nearest Exit to your seat. In case of fire, walk (not run) to that Exit. It is prohibited by law to light matches in this theatre. **NO SMOKING.** For the safety of all, this law must be obeyed.

LADIES ARE REQUESTED TO REMOVE THEIR HATS

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SEVEN ARTS PRODUCTIONS, INC. & MANSFIELD PRODUCTIONS

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THE
JOSHUA LOGAN

PRODUCTION OF

THE WORLD OF SUZIE WONG

A New Play by
PAUL OSBORN

Based on the novel by
RICHARD MASON

with

TOM HELMORE

JERI MIYAZAKI

JAMES OLSON

Directed by JOSHUA LOGAN

Settings and Lighting by JO MIELZINER

Costumes Designed by DOROTHY JEAKINS

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ARPEGE

MY SIN

LANVIN

CAST

(In order of appearance)

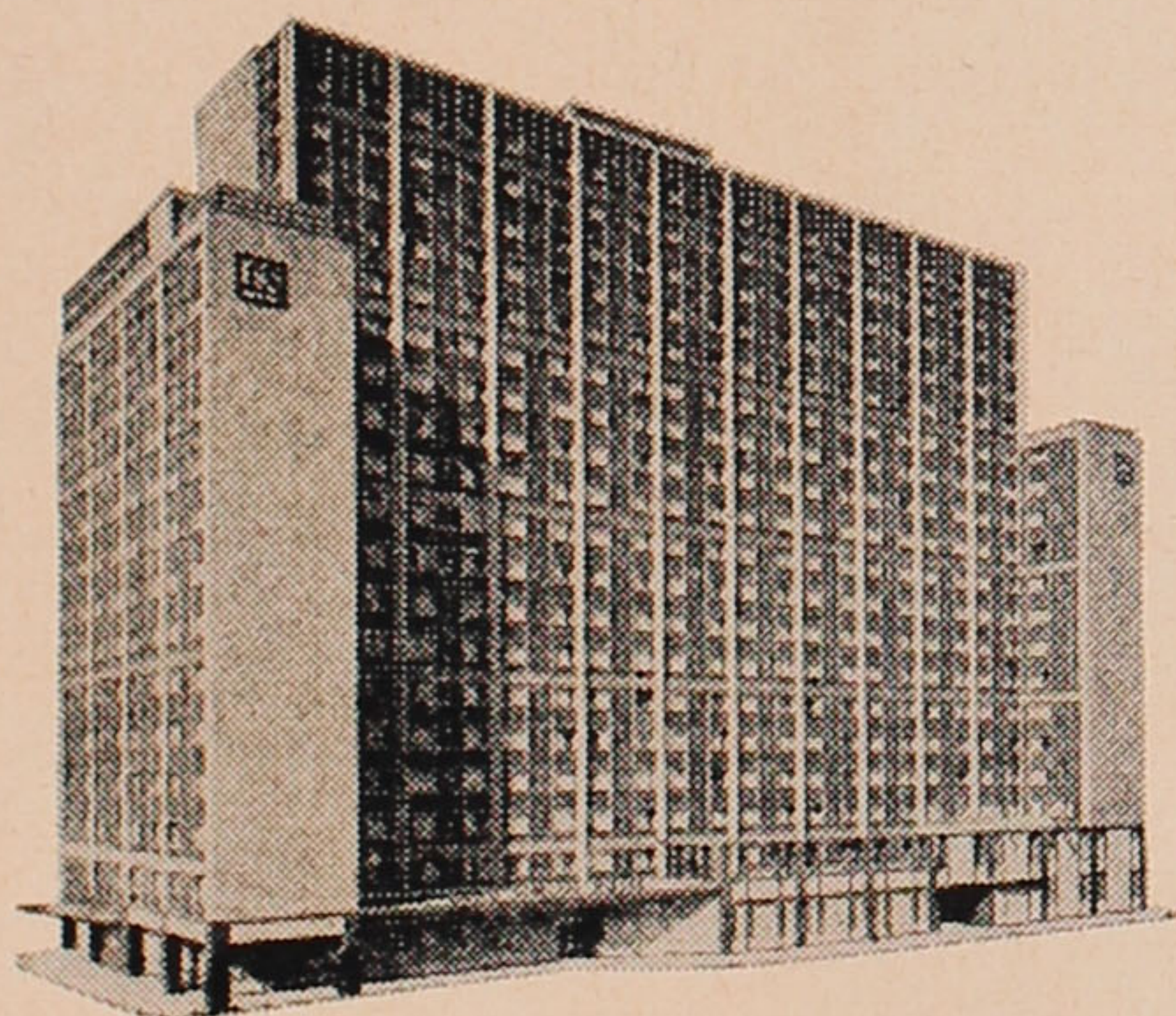
Robert Lomax	JAMES OLSON
Suzie Wong	JERI MIYAZAKI
Chinese Officer	JOHN MAMO
Chinese Policeman	ALAN YOUNG
Tourists	{ DOUGLAS GORDON MOIRA WYLIE
Ah Tong	BERNARD WU
British Sailor	PARKE PERINE
Typhoo	LINDA HO
Gweny	DOLORES DICEN
Wednesday Lulu	FLAVIA HSU KINGMAN
Minnie Ho	MARY MON TOY
Fifi	IRENE TSU
George O'Neill	WAYNE WILSON
Kay Fletcher	CHASE CROSLY
Ben Jeffcoat	TOM HELMORE
Drunken Sailor	GEORGE LATCHFORD
Lily	ANDREA LOA

Vendors and Coolies: JOSE AHUMADA, JAMES KITAYAMA, JOHN MAMO, ALVIN ING

Flowers of the Bar: GALE GARNET, NANCY KWAN, MIEL SAAN, KIMIKO TANAKA

Sailors: RONALD BALLARD, BOB BURLAND, BILL JASON, GEORGE LATCHFORD, JOHN LAWRENCE, JACK RYLAND

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SYNOPSIS OF SCENES

The action of the play takes place in Hong Kong. The time is the present.

ACT I

- Scene 1—A Chinese Ferry
- Scene 2—A Street in Hong Kong—a few hours later
- Scene 3—A room at the Nam Kok
- Scene 4—The bar at the Nam Kok
- Scene 5—Robert's room—a month later.

ACT II

- Scene 1—A Street in Front of the Nam Kok Hotel—2 weeks later
- Scene 2—Robert's Room
- Scene 3—A Street in Front of the Nam Kok Hotel—3 weeks later
- Scene 4—Robert's Room
- Scene 5—Bar at the Nam Kok Hotel
- Scene 6—Robert's Room



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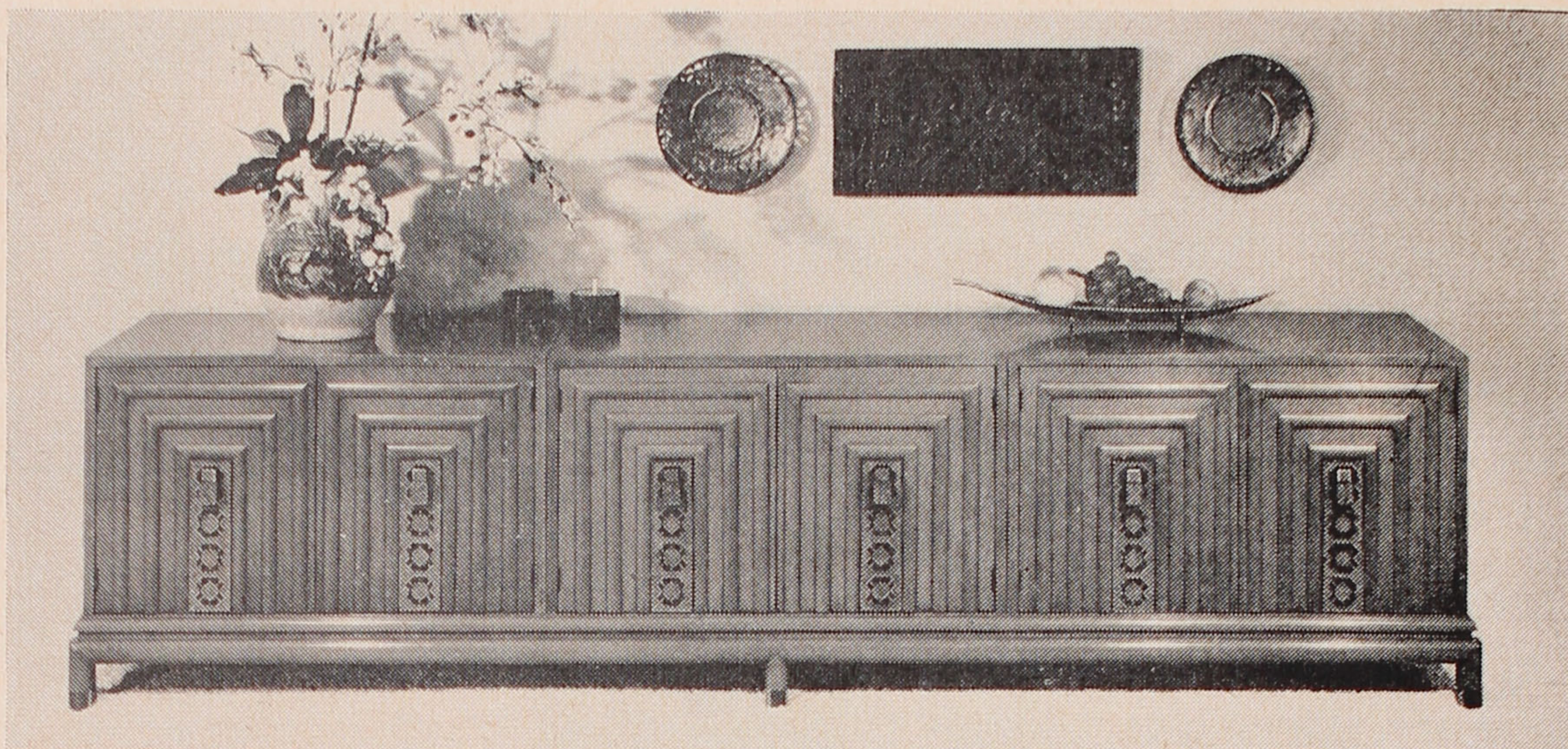
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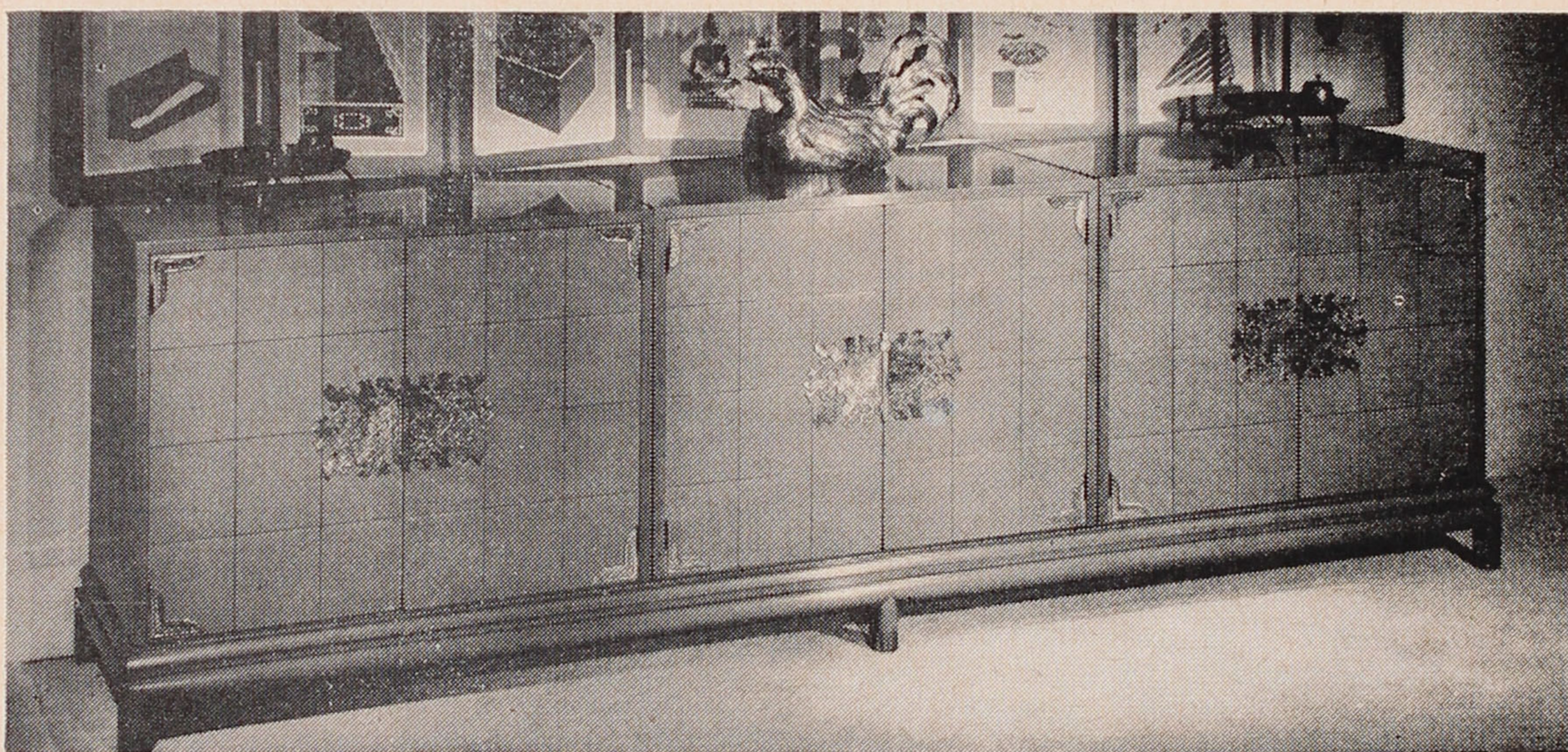
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Assistant to Mr. Logan Joseph Curtis
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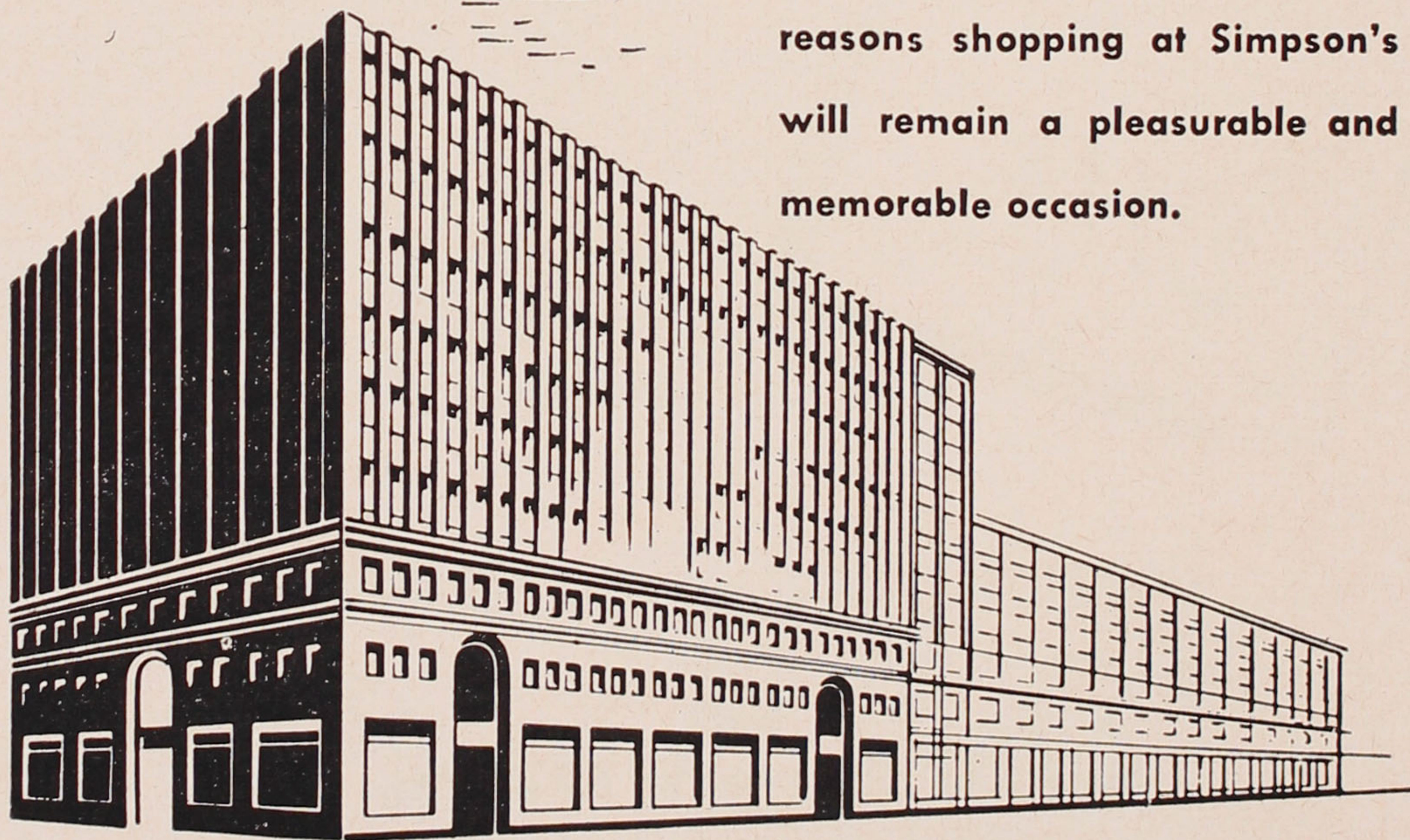
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CREDITS

Lighting equipment by Century Lighting. Costumes executed by Ray Diffen Stage Clothes. Juke Box Courtesy the Wurlitzer Company. Fabrics by Far Eastern Fabrics, Inc. Uniforms by Western Costume Company. Special electrical effects by Theatrical Workshop. Rattan chairs by Brancusi. Pipes, lighters and cigarette case by Alfred Dunhill, Ltd. Sound by Sound Associates. Luggage from Rexbilt. Hoover vacuum-cleaner courtesy of Hoover Co. Transportation of Hong Kong properties by Pan American Airways. Paper funeral objects courtesy of Mimi Lou, Hong Kong. Lanterns by Mitsu, Inc. Streamers by Japan Folk Craft. Flowers and fruits by Pleasant Flowers. Scenery built and painted by Imperial Scenic Studios. Properties by Arden. Wigs by Joseph Fleisher & Co. Perfumes by Lanvin. Watches by Benrus. Typewriter furnished by Remington-Rand Division Sperry Rand Corp. Additional costumes from Chinese Fashions, Inc., New York City. Marlboro courtesy Philip Morris, Inc.

STAFF FOR "THE WORLD OF SUZIE WONG"

General Manager	Jack Schlissel	Production Carpenter	Ted Van Bommel
Production Associate	Michael Mindlin, Jr.	Master Carpenter	Joseph Ressel
Assistant to Mr. Merrick	Edward Fuller	Carpenter	John White
Company Manager	Manny Davis	Production Electrician	Al Alloy
Press Representative	Allan Dalzell	Master Electrician	Cliff Scorey
Stage Manager	David Clive	Electricians Brooks Burner and Joseph Doucette	
Assistant Stage Manager	Kathleen A. Sullivan	Production Propertyman	Leo Herbert
Assistant Stage Manager	Bob Burland	Master Propertyman	Hugh Zinn
Assistant Scenic Designers		Propertyman	Joseph Pokorny
Ming Cho Lee and Will Steven Armstrong		Wardrobe Mistress	Mabel Baer
Assistant to Miss Jeakins	Lewis Brown	Speech Consultant	Dr. Simon R. Mitchneck

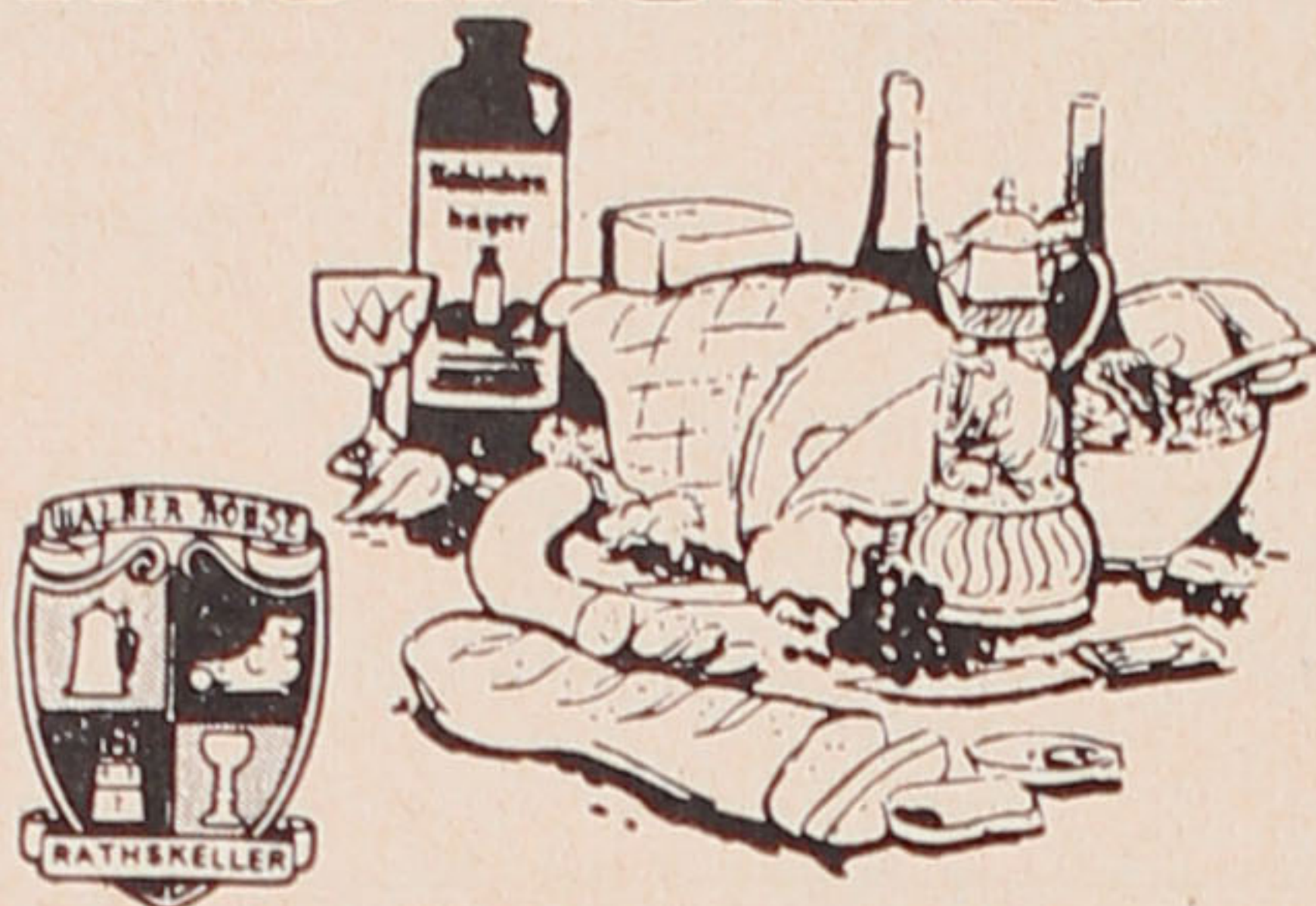


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FRONT AND YORK

(continued from page 3)

their success in "There Shall Be No Night" in 1940. Toronto is fortunate to be included in the limited tour of this great production. "The Visit" will be performed for one week at the Royal Alexandra Theatre.

"Mary Stuart", the lusty and passionate drama by Friedrich Schiller, of the battle of two British queens for a throne, an empire and a lover, comes to the Royal Alexandra Theatre on March 21st, for a one-week engagement. Eva Le Gallienne, one of the great ladies of the theatre, leads a brilliant cast in the role of Queen Elizabeth, which she played in New York. Signe Hasso, a star of stage and films, co-stars as the beautiful and damned Mary, Queen of Scots. The cast includes such talented actors as America's Staats

Cotsworth, England's Patrick Waddington and Toronto's Bruno Gerussi. Toronto audiences will see the same production, directed by Tyrone Guthrie, which drew rave notices from New York critics. Brooks Atkinson wrote "Mary Stuart represents the power and bravura of heroic drama at its best—big scenes, bold ventures, dreadful climaxes, melodrama and tragedy. It is a tale of giants calculated to make the theatregoer sit on the edge of his seat". "Mary Stuart" is the first presentation of the newly formed National Phoenix Theatre, whose parent body is New York's famed Phoenix Theatre.

Coming direct from engagements at the Sadler's Wells Theatre in London and New York's City Center Theatre, following a brilliant tour of 92 cities from Tokyo to Moscow, the celebrated Piccolo Teatro di Milano present Goldoni's famous 18th century classic, "The Servant of Two Masters" at the Royal Alexandra for one week commencing Monday, March 28th. Here is an event that should prove to be one of the season's highlights. This company of 20 performers and musicians costumed in the great Italian tradition perform in a manner that makes the performance understandable to all peoples. Language is no barrier to the full enjoyment of the play. The London Times, reviewing their performance at the Edinburgh Festival, had this to say: "The company brings a perfection of verbal timing, bodily agility, and wit. Their playing has a Mozartian gaiety, more musical almost, in essence, than dramatic, and it adorns the Festival with one of the liveliest and most enchanting evenings it has seen. The enchantment springs from that integrity and purity of theatrical style which we hear so much of nowadays from enthusiasts but rarely get a chance to see for ourselves." The London Spectator acclaimed them in these words: "Unrolling before our eyes was not quite a play and not quite acting as we commonly think of those things, but a glorious medley and compendium for everything that the fantastic ingenuity of man has ever devised . . . acrobatics and juggling, singing and dancing, pantomime and circus."

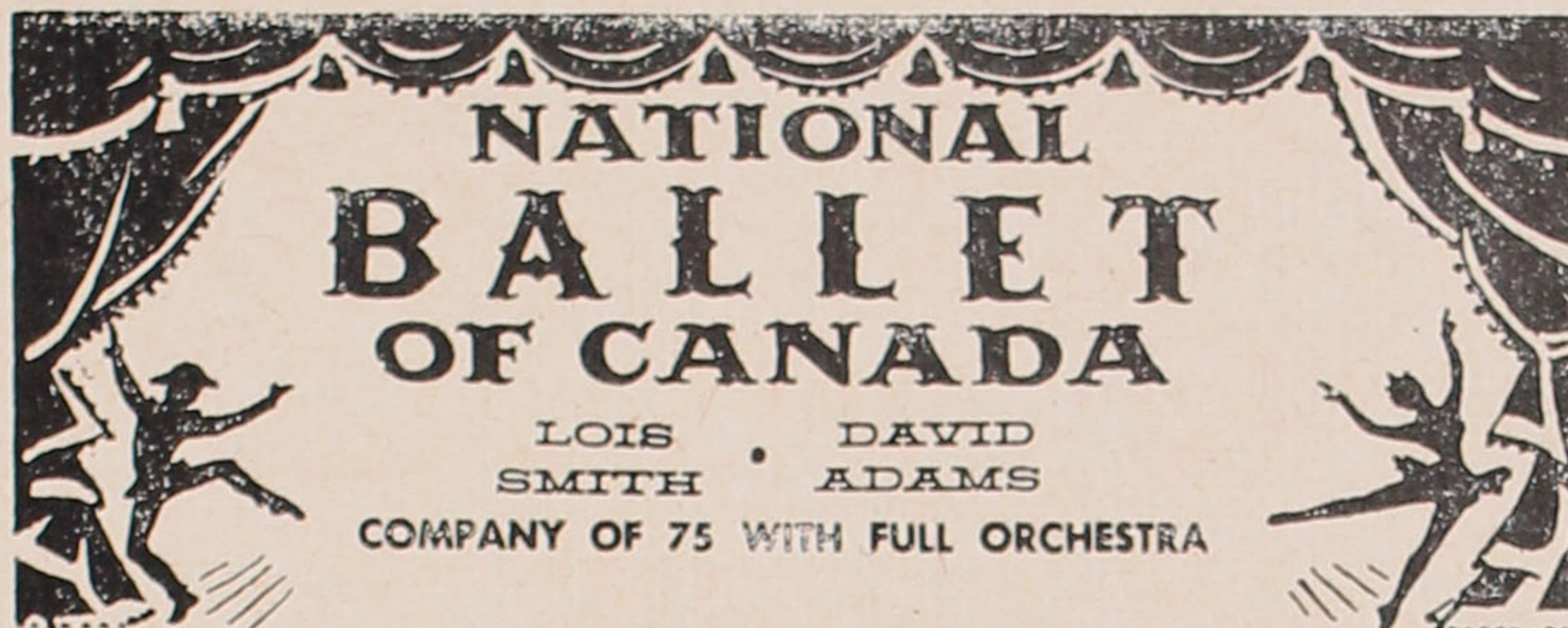
For the week of April 4, Hal Holbrook will repeat his sensational New York triumph "Mark Twain Tonight!", and on May 2nd Jose Greco returns with his company of Spanish dancers, singers and musicians.

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4 WEEKS: BEGINNING MONDAY, FEB. 1st



FIRST WEEK

MON. EVG., FEB. 1—Les Rendezvous; Pas de Deux Romantique; Lilac Garden; Pineapple Poll (First performance in Toronto). TUES. EVG., FEB. 2—Les Rendezvous; The Mermaid (First performance in Toronto); Offenbach in the Underworld. WED. EVG., FEB. 3—Les Sylphides; Ballad; Pineapple Poll. THURS. EVG., FEB. 4—Pas de Chance; Death and the Maiden (First performance in Toronto); Aurora Pas de Deux; Ballad; Gala Performance. FRI. EVG., FEB. 5—Coppelia. SAT. MAT., FEB. 6—SWAN LAKE. SAT. EVG., FEB. 6—Les Sylphides; The Mermaid; Pineapple Poll.

SECOND WEEK

MON. EVG., FEB. 8—Les Sylphides; Ballad; Pineapple Poll. TUES. EVG., FEB. 9—Pas de Six (First performance in Toronto); Death and the Maiden; Aurora Pas de Deux; The Fisherman and His Soul; Offenbach in the Underworld. WED. EVG., FEB. 10—Pas de Chance; Death and the Maiden; Pas de Deux Romantique; The Mermaid; Pineapple Poll. THURS. EVG., FEB. 11—Les Rendezvous; Lilac Garden; Pineapple Poll. FRI. EVG., FEB. 12—Le Carnaval; The Fisherman and His Soul; Coppelia (Act III). SAT. MAT., FEB. 13—Coppelia. SAT. EVG. FEB. 13—Swan Lake.

THIRD WEEK

MON. EVG., FEB. 15—Le Carnaval; Winter Night; Coppelia (Act III). TUES. EVG., FEB. 16—Swan Lake. WED. EVG., FEB. 17—Nutcracker (Act IV); The Mermaid; Pineapple Poll. THURS. EVG., FEB. 18—Nutcracker (Act IV); Ballad; Offenbach in the Underworld. FRI. EVG., FEB. 19—The Mermaid; Winter Night; Le Carnaval. SAT. MAT., FEB. 20—Nutcracker. SAT. EVG., FEB. 20—Nutcracker.

FOURTH WEEK

MON. EVG., FEB. 22 (early curtain, 7 p.m.)—Swan Lake. TUES. EVG., FEB. 23—Coppelia. WED. MATINEE, FEB. 24—Le Carnaval; Winter Night; Nutcracker (Act IV). WED. EVG., FEB. 24—Pas de Six; Pas de Deux Romantique; Pas de Chance; Dark Elegies; Pineapple Poll. THURS. EVG., FEB. 25—Les Rendezvous; The Fisherman and His Soul; Offenbach in the Underworld. FRI. EVG., FEB. 26—Les Sylphides; Dark Elegies; Coppelia (Act III). SAT. MAT., FEB. 27—Les Rendezvous; Coppelia (Acts II and III). SAT. EVG., FEB. 27—Pas de Six; Pas de Deux Romantique; Death and the Maiden; The Mermaid; Pineapple Poll.

PROGRAM SUBJECT TO ALTERATION

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1st BALC. (3 rows) \$3.50
1st BALC. (4 rows) \$3.00
1st BALC. (balance) \$2.50
2nd BALCONY \$1.50

WED. MAT. (Feb. 24) AT 2 P.M.
ORCHESTRA \$2.50
1st BALC. (3 rows) \$2.50
1st BALC. (4 rows) \$2.00
1st BALC. (balance) \$1.50
2nd BALCONY \$1.00

SAT. MATINEES AT 2 P.M.
ORCHESTRA \$3.00
1st BALC. (3 rows) \$3.00
1st BALC. (4 rows) \$2.50
1st BALC. (balance) \$2.00
2nd BALCONY \$1.50



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