

# Summer Festival of '65 a proven success story

It is seldom indeed that a Canadian theatrical venture achieves artistic, critical and popular success in its very first season; but that's precisely what happened in Charlottetown in the summer of 1965.

By the standards of the critics who came to the Island to see for themselves, by the acclaim of the forty-one thousand people who cheered the four productions during the festival, by the wholehearted support given by Prince Edward Islanders to the Charlottetown Summer Festival, it can be judged the Canadian theatrical success story of the year.

Even rarer perhaps is the theatrical venture that produces a legitimate smash hit in its very first year, but even that was accomplished in Charlottetown last year with the first stage presentation of Lucy Maud Montgomery's "Anne of Green Gables".

And from Charlottetown as well, went the first stage tour of the country by Johnny Wayne and Frank Shuster, the Island's favorite Upper Canadians.

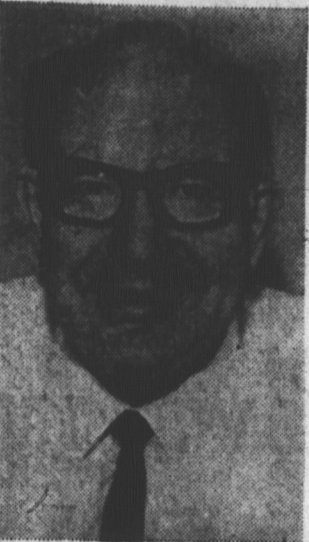
But even more important than these accomplishments perhaps was the fact that in Charlottetown where a nation was born, the national shrine dedicated to the memory of that great historic event created a uniquely Canadian festival of the Arts.

**POINT PROVED**  
Artistic Director Mavor Moore had long been convinced that a totally Canadian festival utilizing the artistic resources of the country could be a success, and last summer proved the point in no uncertain terms.

And in proving the point, the festival helped put Charlottetown and the Province on the map to the extent that Premier Shaw had a difficult time keeping the Front Page Challenge panel on their intended subject, the causeway, and off the Summer Festival, during a recent television program from Toronto.

But the festival meant more to the province and its people than the establishment of a theatrical tradition.

It meant another and much different attraction to offer summer visitors for one thing, and it's obvious that the events in Confederation Centre Theatre played their part in bringing



MAVOR MOORE

tourists to the Island in record numbers to raise tourist revenues to an all-time high. In another vein, the festival gave Islanders the opportunity to experience first hand the glamour and gaiety of the world of the theatre.

**WHOLEHEARTED RESPONSE**  
In typical Island fashion, the people responded wholeheartedly, experiencing for themselves the unique thrill of live stage performances, and with typical Island hospitality adopting Johnny Wayne and Frank Shuster and the other cast members as their own.

With the summer festival, a new dimension has been added to their own lives and to the lives of those who came to visit.

There has been the heady experience in participating in a unique theatrical adventure, and the satisfying feeling of seeing that adventure come to a happy conclusion.

But the 1965 Festival is not really a conclusion. Rather it is a beginning.

Planning is already well advanced for Festival '66, with "Anne of Green Gables" returning and two new productions to be added to the roster. Many of the faces who have become familiar over the past two summers will be back as well, and there will be new ones to add to the growing list of new friends.

The Charlottetown Summer Festival has become big business in its short history, with a second year budget in the vicinity of a quarter of a million dollars. This is a sizeable sum in anyone's terms, and is the equivalent of another good-sized industry in terms of economic impact to the city of Charlottetown and to the Province.

It's accepted economic theory that every dollar in circulation generates four or five additional ones, which indicates in simplest terms, the existence of a new million dollar boost to the business life of the province.

**GOOD PUBLICITY**  
Apart from this direct financial transfusion, the continuance of the Summer Festival will mean even more in terms of the continuing publicity to be given the province in the newspapers of the country and over its television and radio stations as well.

No one can accurately gauge or estimate the effect or direct benefit of publicity such as this, but it's safe to say that people just don't visit other places unless they've heard about them in advance.

And perhaps in the very long run one of the most important benefits of the Charlottetown Summer Festival will be the feeling of pride generated with the people of Prince Edward Island. The Festival very much belongs to P.E.I. even though it is national in scope. For it's another step in breaking down the barrier of isolation which has always had such an effect on this Island province, another way in which the province is being drawn into the mainstream of Canadian life to take its rightful place with the other, larger, provinces of Canada.

## 'POOR RISK' REACHES 103

RIDGEWOOD, N.J. (AP)—Mrs. Ella Cox Henkel, was deemed a "poor risk" and turned down for a life insurance policy when she was 30 years old.

Sunday she turned 103. She is still "keen mentally and laughs like the dickens" according to her son, Charles Henkel, 77.

# The Guardian

SECTION B

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## SUMMER FESTIVAL SYMBOL

This is the smiling father, symbol of the Charlottetown Summer Festival. His happy countenance will be used in advertising and promotion across Canada and in the

United States to attract visitors to the festival, and set the mood of happy hospitality which characterizes a Prince Edward Island summer.

**OFFICER ACQUITTED**  
AUCKLAND. (AP)—A naval court martial Wednesday found an engineer officer of the New Zealand flagship, the cruiser Royalist, not guilty of negligence in a charge arising from the cruiser's breakdown in the

Coral Sea in November, 1965. The officer, Cmdr. Henry Rogerson Simmonds, had been charged with negligent performance of duty in failing to prevent contamination in the ship's propulsion machinery.

**DEVILS TAKE DAYS OFF**  
Everyone gets a holiday during the Vietnamese New Year's festival of Tet; even demons are supposed to get an eight-day vacation from Hell.

# Plans underway for festival 1966

With the success story of Summer Festival '65 now history, active planning has been underway at Confederation Centre for several months to make the 1966 version an even more successful venture on all fronts.

Since November, Theatre Director Bob Dubberley and Artistic Director Mavor Moore have

been drawing up and rejecting schedules and budgets, negotiating with cast members, clearing rights for new works, and arranging the multitude of behind-the-scenes details that go into the preparation of what is in effect an enormous calculated risk.

No one can accurately predict

# Symbol adopted for festival 1966

One of the highlights of the 1966 Summer Festival and future festivals as well will be the appearance of the "smiling father" as an identifying trademark of the event.

Designed by Commercial Artist Jeff Radcliffe of Dartmouth, Nova Scotia, the symbol has already drawn much favorable comment and attention since its formal adoption late in January.

The happy demeanor of the top-hatted old gent portrayed, especially impressed Johnny Wayne.

During the telephone hook-up that linked the late January press conference in Charlottetown and Toronto, Wayne cracked, "It's the first symbol I've ever seen chosen for a festival that didn't come out looking like a dyspeptic beaver."

The symbol has been registered as the official trademark of

the Charlottetown Festival and all future publicity will be keyed to it.

Confederation Centre Officials say they will shortly launch a contest among the schoolchildren of the province in an effort to find a suitable name for the smiling old gent.

The feeling of hospitality and good times evident in the symbol originates with the tradition of hospitality established by the Prince Edward Island hosts during the conference of 1964 and perpetuated in the summer festival theme of "music and laughter".

Or as Artistic Director Mavor Moore puts it, "The Charlottetown Festival is the Festival you want to attend, not the one you ought to attend."

It's expected that the "smiling father" will generate just that atmosphere across the country in the next few months.

the success or failure of a theatrical event. If that could be done there would be a great many more millionaires in the world today.

It takes a special something to create a hit even when all the ingredients are present, and that special something can't be bought at any price. Very simply, it happens or it doesn't, and there's nothing that can be done about it.

What can be done is to create and plan so that as little as possible is left to chance, and then hope that the blending of talent will generate that little extra something that takes a production out of the ordinary.

And that's what Bob Dubberley and Mavor Moore have been up to since November with Festival '66.

## PRESS CONFERENCE

Details were announced in a special press conference late in January, when Mr. Moore, along with co-directors Johnny Wayne and Frank Shuster, entertained the Toronto press in that city, and a direct telephone link hooked them up with a press conference in Charlottetown.

At that press conference it was announced that a new version of Mavor Moore's play "The Octawia Man," and a new musical comedy "The Adventures of Private Turvey," would join last year's hit "Anne of Green Gables" in the production schedule of the 1966 edition of the Festival.

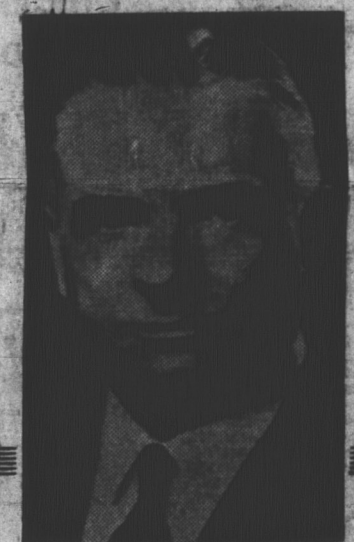
Of special importance to the Island perhaps, was the announcement that the festival would run from July 4 to September 3, a full nine weeks, and two more than last season.

**HEAVIER LOAD**  
In actual fact, the production load and the strain on staff and

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