

Academy presenting three art exhibitions

The Royal Canadian Academy, the senior organization of Canadian painters, takes its first look at its own achievements in one of three special exhibitions arranged as Confederation Centre Art Gallery's contribution to the Summer Festival.

The exhibition will be opened July 2 by Lieutenant Governor William J. MacDonald at a reception for gallery members.

According to Gallery Director Moncrieff Williamson, it is customary for a representative of the Queen to open any exhibition by the Royal Canadian Academy, an organization founded in 1890 and including in its membership the country's finest professional artists from coast to coast.

Says the director, "Such an exhibition would be the first major representation of the Academy in the Province of a fact of social significance because Charlottetown was the home of Robert Harris, a founder member of the academy and its president from 1893 until 1906. When the time comes for the Royal Canadian Academy to celebrate its own centenary in 1990 we hope that this interim Charlottetown exhibition will serve as a useful landmark, although in this case retrospection covers but a few years."

The exhibition contains 72 paintings by 49 artists.

SECOND GROUP
A complete artistic contrast comes in the summer's second exhibition, "The Child's World," opening here July 4.

Assembled by Old Bergen Art Guild of Bayonne, New Jersey, the exhibit is composed of the work of 50 children from schools and art classes all over the United States.

On August 1, Dorothy Cameron will come to Charlottetown to open the third exhibition, "Pleasure in Photography: The World of Roloff Beny."

This collection of almost 80 photographs by the internationally-famous Canadian photographer is being seen in only four galleries: The National Gallery, Vancouver Art Gallery, Art Gallery of Toronto, and Confederation Centre.

Beny's subjects in this exhibition are works of art from the Far East and the Mediterranean. There are sculptures from Renaissance Italy, mosaics from Macedonia, facades from Cyprus, architecture from India, carving from Siam, and other exquisite examples of ancient art from Ceylon, Iraq, Cambodia, Burma and Japan.

Beny, born in Medicine Hat, Alta., holds degrees from Trinity College, Toronto, and three American universities. As a painter, he has held 25 one-man shows, and won a Guggenheim Fellowship in 1952 before turning to the camera for his art.

His famous books, for which he provides the total concept, photography and design, include "The Thrones of Earth and Heaven" and "A Time of Gods", and he is currently working on a book on Canada.

Benefit programs scheduled

Four theatre programs this season are benefit performances sponsored by charitable organizations.

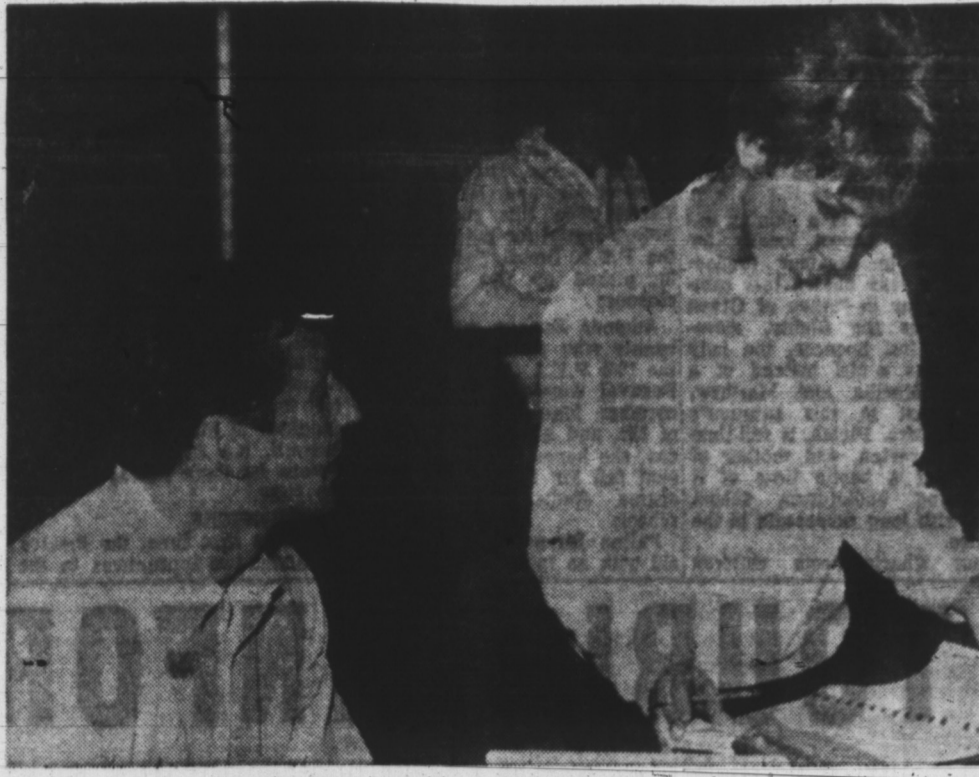
The opening night of "Anne of Green Gables," July 4, is the first of these benefits. It is sponsored by the Alpha York, Cornwall and Crapaud Women's Institutes.

July 6 the Women's Committee of Confederation Centre Art Gallery sponsors the opening night of "The Ottawa Man." Tickets for the July 10 concert by the Confederation Centre Choir have been sold by members of the choir themselves.

The following Sunday evening, the Junior League of the Charlottetown Hospital sponsors the inaugural concert of The Atlantic Orchestra.

The Adventures of Private Turvey" has its world premiere July 25 under the sponsorship of the Junior Ladies Aid of the Prince Edward Island Hospital.

Meet-the-cast receptions will be held in the Green Room after "Ottawa Man," "Turvey," and "Anne." Watch this newspaper for further details.



JACK DUFFY, BARBARA HAMILTON CHAT IN FIRST ROW THEATRE SEATS WHERE PLAYERS WAIT TO GO ON STAGE.

ALAN LUND, JAMIE RAY DISCUSS SCRIPT, AS REHEARSAL PIANIST FEN WATKIN TAKES A BREAK IN FRONT ROW SEATS.

Preparing stage productions is hard work and little play

By NANCY WHITE

It's 10 o'clock on a sunny Tuesday morning, the first official day of summer. An ideal time for a picnic.

So we're staging one in Confederation Theatre. No food, no drinks, but lots of a guy as members of the "Anne of Green Gables" cast rehearse the musical's big picnic scene.

This particular rehearsal is being held on the stage in the theatre itself, although some go on in the rehearsal hall backstage and, at the same time, "Ottawa Man" is being put together in the Prince of Wales College auditorium.

On this morning, director-choreographer Alan Lund is putting together the egg-and-spoon race dance. Of course, it was staged last summer, but there are several new kids in the cast and some changes have been made.

As the rehearsal begins, the performers sit in the first row of seats and chat. On the pit platform, raised for easy access to the stage, is a table for Dave Loynd the stage manager and assistant stage manager Richard Quigley, and a grand piano where assistant musical director Fen Watkin discusses score with Lund.

"Dancers on stage," says the director, and Roy Urbach, Marilyn Stuart, Diane Nyland, Bob Ainslie, Marci Thomas and Brian Lund amble up on the platform. Most of the girls are wearing tight black slacks and loose blouses; the men, jeans or shorts. Brian Lund, Alan's 13-year-old son, wears a sweatshirt with "007" emblazoned on it. They dance in sneakers.

The others sit and wait. Jack Duffy smokes; Jamie Ray keeps time to Watkin's music; Flora MacKenzie chews gum. The conversation continues but in

fact is sometimes a little bizarre in the pastoral setting with the blown scene of Cavendish beach floating in the background. Now the chattering is at a whisper level and the dancers are working hard.

Maurice LeMay and Roy Urbach are worked into the pattern next. Jamie Ray makes her first cross-over, arms stretched out and face set in determined "Anne" expression; gets quite a laugh from the company.

CROSS JUST ONCE
By this time it's 10.30, and all the dancers have crossed from stage left to stage right just once. Oops, not quite. Little Marci Thomas is still in the wings, so a cross is quickly worked-out for her.

Time for round two: the return cross. Again the routines are worked out for individual's, then put together, finishing with a spirited dash by four dancers, then individual crosses with leaps.

Lund reminds the dancers that during this dance they'll have an egg - on - a - spoon in their mouths. They are to stick their heads-out-in-front-of-them.

Now a trickier part comes up where everyone dances on at once and movements are more complicated. A few muffs and "come on or else we'll do it all individually." During breaks Marilyn Stuart coaches Jamie Ray on a particularly troublesome step-till she masters it with a glint of triumph in her eye.

And so it goes, on and on. The dance takes form and style as the season progresses. Lloyd Malenfant, the assistant choreographer, watches everything closely and often confers with Alan Lund. It will be his job to

Cabaret club new feature

A brand new entertainment feature has been planned for Charlottetown Summer Festival performers, theatregoers, and the general public this summer in the form of an informal meeting place for performers and the general public complete with food service, entertainment and other amenities.

From Tuesday through Friday beginning July 7, the Festival Cabaret Club will be set in Memorial Hall each evening at 10.00 p.m. to provide an after-hours place of relaxation where festival performers can display their own individual special talents in the solo spotlight and meet with Islanders and tourists.

On Saturdays the club turns into "Festival A Go-Go," a discotheque for the under twenty-one set where the frog, the watusi and whatever else has come along in the last few weeks will hold forth.

The club will operate on a membership basis and an entertainment policy will be followed each evening, with a wide-ranging variety planned. There will be poetry readings, comedy skits featuring members of the cast, folk music, jazz, small combos

polish the scene in later rehearsals.

The dancers begin to show slight signs of wear (although not while dancing). For some it is the first show in several weeks and they feel out of condition.

CLOWN QUIETLY
They clown a lot, but usually in asides to one another and never obtrusively enough to hold up progress of the scene. Later, when they move on to the singing part of the scene, Doug Chamberlain, looking very young in shorts, gets a big laugh for his old man voice and walk.

So goes a morning of rehearsal when the grind is just beginning.

Already the show looks great — choreography imaginative, singing fresh, spirits high. It's a sign of good theatrical things to come for one lucky town and a great many lucky people from everywhere.



ANN LINDEN WAITS IN WINGS

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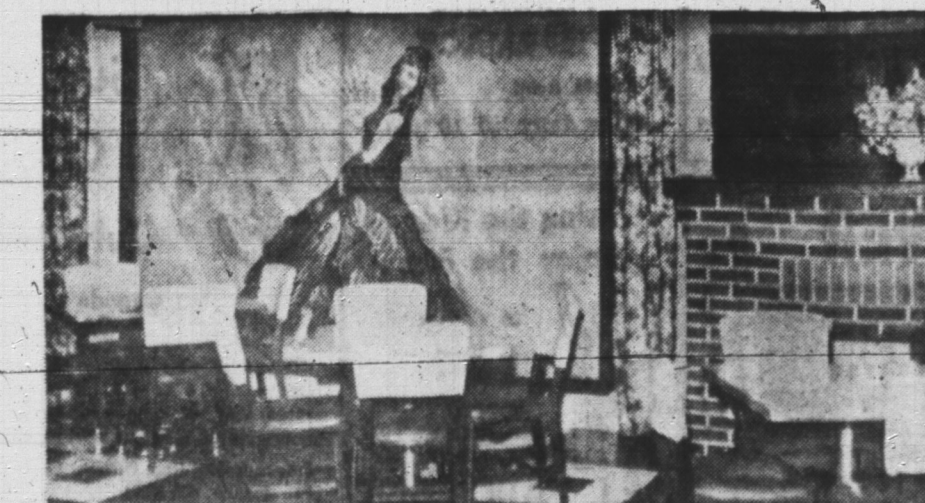
Vacation highlights... a visit to

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DRAWING: ON CFCY-TV, 7:30 pm, August 12, 1966.

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