

TGIF

to

THIS HALF HOUR

TGIF

Fri 2:30-3:00 p.m., 5 Jan-11 May 1973

Fri 2:30-3:00 p.m., 5 Oct 1973-29 Mar 1974

A production of CBLT and circulated in the Ontario region, T.G.I.F. included interviews, reports on local activities, and suggestions for the weekend in the Toronto area. The show featured hosts for each day of the weekend, including announcer Alex Trebek, the program's producer Agota Gabor, and cartoonist Ben Wicks. Regulars also included Doug Lennox, Sol Littman on art, Brenna Brown on restaurants and dining, and Harold Town on movies. The executive producer was Dodi Robb.

Tabloid

Mon-Sat 7:00-7:30 p.m., 9 Mar 1953-26 Jun 1954

Mon-Fri 6:30-7:00 p.m., 6 Sep 1954-

Mon-Fri 7:00-7:30 p.m., 3 Jul 1955-31 Sep 1960

Tabloid was the eclectic half-hour of news, public affairs, and interviews pioneered by producer Ross McLean at Toronto's CBLT. It also established the tendency of Canadian television to draw its stars from news programming as much as from variety or dramatic programs. The host of the show was Dick MacDougal, a veteran radio host with a portly figure, basset hound eyes, and an affable manner. The first live human being to appear on CBC television in Toronto, the lean, bespectacled, and garrulous Percy Saltzman had forecast the weather on Let's See before McLean moved him from the puppet show to Tabloid. Saltzman, a meteorologist with the Dominion Weather Service, had started a parallel, second career in writing and broadcasting for radio in 1948, and since developed a healthy following among listeners and television viewers. He

colourfully described the weather patterns over the nation as he covered a large, chalkboard map with scrawls, and invariably ended his reports by jauntily flipping and catching his stub of chalk. Both notably relaxed and friendly characters, MacDougal and Saltzman set a lighthearted tone for the program, clowning with each other in a manner that many viewers found winning, though a few complained that the hosts were too frivolous.

Early in 1953, McLean engaged Elaine Grand, a personal friend who had trained as a fashion illustrator and had no broadcasting experience, as a freelance interviewer for the show. She was still in her twenties when her husband died in December of that year, and two months later McLean hired her to join MacDougal and Saltzman as an interviewer on *Tabloid* full-time. In addition Saltzman's weather reports and features with the three interviewers, the show also included a newscast with Gil Christy (or, later, John O'Leary), sports with Dave Price, and a newsreel. The newsreel, assembled by Gunnar Rugheimer, drew from international news footage from such news services as United Press and Movietone News in the U.S.A., the BBC in the U.K., and newsfilm organizations in the Netherlands, West Germany, Denmark, Italy, Switzerland, and Japan, as well as the Canadian armed forces.

Grand worked for *Tabloid* (and other CBC productions, such as the afternoon talk show, *Living*) until 1956, when she left for England to work for Associated Rediffusion. McLean conducted extensive auditions to replace Grand, who was an appealing and intelligent television personality, and important enough to the program to be considered irreplaceable. She was replaced in the interim by Paisley Maxwell, and ultimately by Joyce Davidson. A mother of two by age twenty, Davidson had worked in offices and a factory before she turned to television and gained some success as a chef's assistant on a Hamilton cooking show and as a model and demonstrator for commercials. On *Tabloid*, like Grand, she brought an intelligence and interest to her job as an interviewer that fed media writers looking for the typical "beauty with brains" angle. Noncontroversial on the show, she attracted criticism for her outspoken opinions in other public forums. In 1959, as a "Today Girl" on Dave Garroway's NBC-TV morning news show, *Today*, she allowed as how, "like the average Canadian" she was "pretty indifferent" to the upcoming visit to Canada by Queen Elizabeth II. The indifferent, average Canadians who watched *Tabloid* and heard or read reports about Davidson's gaffe responded vociferously, as did advertisers, precipitating her release from the CBC. Although the immediate reaction was in violent disagreement with her, over the next few days, the calls and letters numbered in her favour, and she returned to Canadian television. Later, her opinions ran against the grain of the Roman Catholic Church when she stated in an interview

with Pierre Berton that she thought any woman still a virgin at age thirty was "unlucky." In the wake of the furor surrounding this incident, she resigned from the CBC to move to the United States and cohost, with Mike Wallace, the syndicated talk show, P.M. East-P.M. West. Controversy still circulated around her after she left Canada, because of her romantic involvement with television producer and talk show host David Susskind, then separated but still not divorced from his wife, a relationship that became all the more public in Beryl Fox's CBC documentary, *The Double Standard And The Single Woman*, broadcast on Document. (She and Susskind later married. Davidson returned to Canada to host a talk show of her own on CTV in the 1970s.)

Tabloid, with its whimsical tone established by producer McLean and hosts MacDougal and Saltzman, had the dubious distinction of landing in Canadian law books and into a standard text on the press and Canadian law with one of his jokes. One of the features of the show was mail from viewers, and in 1956 they read a letter by a Dr. E.E. Robbins of Montreal and the critical article from the Montreal Star he had enclosed. MacDougal then invited viewers to write the evidently discontented Dr. Robbins to cheer him up, and viewers could copy down the doctor's name and address as it appeared on their television screens. MacDougal also apparently suggested that viewers in the Montreal area might give the doctor a phone call, too. Dr. Robbins was plagued with phone calls, hate mail, and cabs sent to his door for several days thereafter. Dr. Robbins brought action against the CBC for "diminution of income, impairment of health by reason of emotional disturbance, humiliation and invasion of privacy," and the Quebec Superior Court found in favour of the plaintiff, awarding him \$3,000 plus interest and costs. (See Wilfred H. Kesterton, *The Law and the Press in Canada*. Toronto: McClelland and Stewart, 1976, pp. 147, 222-23.) Unfortunately, Dick MacDougal died in 1958, before the case came to trial.

He was replaced by Max Ferguson, who had become a legend in 1940s and 1950s radio as Ol' Rawhide, the crusty and iconoclastic announcer who broadcast to the nation from Halifax and Toronto, and whose identity the CBC and Ferguson concealed from the public for several years. Ferguson had to compete not only with the memory of the avuncular MacDougal and with the forthright and skilful Davidson, but also with his extremely popular and distinctive alter ego, in comparison with whom the real Max Ferguson was a tamer and more banal personality. It took a while before he finally settled into his own on the show. In addition, Ross McLean left the show to start the later evening public affairs broadcast, *Close-Up*; he was replaced by Ted Pope (who had been the show's producer since 1957, when he had taken over the job from Norm Sedawie).

Tabloid was retitled when it was discovered that a drug manufacturer had registered "Tabloid" as a trademark. The show was also given a modified format as 70I.

Take A Look

Tue 5:00-5:15 p.m., 5 Jul-20 Sep 1955

Wed 4:30-4:45 p.m., 28 Sep 1955-27 Jun 1956

A fifteen minute broadcast for young viewers, Take A Look was hosted by Dick Sutton of the Manitoba Museum and the University of Manitoba. He gave talks about subjects of natural history, illustrated with specimens from the museum.

Take Sixty/Take 60

See Take Thirty.

Take 30/Take Thirty

Mon-Fri 3:30-4:00 p.m., 17 Sep 1962-25 Jun 1965

Tue 5:30-6:00 p.m., 29 Jun-14 Sep 1965 (R)

Wed 10:30-11:00 a.m., 29 Jun-14 Sep 1965 (R)

Mon-Fri 3:30-4:00 p.m., 20 Sep 1965-

Tue/Thu 3:30-4:00 p.m., 14 Jun-8 Sep 1966 (R)

Mon-Fri 3:00-3:30 p.m., 12 Sep 1966-

Mon 3:00-3:30 p.m., 19 Jun-8 Sep 1967 (R)

Mon-Fri 3:00-3:30 p.m., 11 Sep 1967-14 Jun 1968

Mon-Fri 3:00-3:30 p.m., 18 Jun-13 Sep 1968

Mon-Fri 3:00-3:30 p.m., 16 Sep 1968-16 Jun 1969

Mon-Fri 3:00-3:30 p.m., 16 Jun-26 Sep 1969 (R)

Mon-Fri 3:00-3:30 p.m., 29 Sep 1969-19 May 1970

Mon-Fri 3:00-3:30 p.m., 19 May-25 Sep 1970 (R)

Mon/Fri 3:00-3:30 p.m., 28 Sep 1970-14 May 1971

Mon 10:30-11:00 p.m., 12 Jul 1970-26 Jul 1971

Mon-Fri 3:00-3:30 p.m., 17 May-24 Sep 1971

Mon-Fri 3:00-3:30 p.m., 27 Sep 1971-30 Jun 1972

Mon-Fri 3:00-3:30 p.m., 3 Jul-22 Sep 1972

Mon-Fri 3:00-3:30 p.m., 25 Sep 1972-

Mon-Fri 3:00-3:30 p.m., 24 Sep 1973-3 May 1974

Thu 10:00-10:30 p.m., 25 Oct 1973-23 May 1974

Thu 10:00-11:00 p.m., 11 Oct 1973-4 Apr 1974

Mon-Fri 3:00-3:30 p.m., 6 May-6 Sep 1974

Mon-Fri 3:30-4:00 p.m., 9 Sep-7 Oct 1974

Tue-Fri 3:30-4:00 p.m., 7 Oct 1974-

Mon-Fri 3:30-4:00 p.m., 20 Jan 1975-

Mon-Fri 3:30-4:00 p.m., 12 May-12 Sep 1975

Mon 10:30-11:00 p.m., 26 May-12 Sep 1975

Mon-Fri 3:00-3:30 p.m., 15 Sep 1975-7 May 1976

Mon-Fri 3:00-3:30 p.m., 20 Sep 1976-

Mon-Fri 3:00-3:30 p.m., 19 Sep 1977-

Mon-Fri 3:30-4:00 p.m., 3 Apr 1978-

Mon-Fri 3:30-4:00 p.m., 1 May-8 Sep 1978

Mon-Fri 3:00-3:30 p.m., 11 Sep 1978-

Mon-Fri 2:30-3:00 p.m., 2 Apr-27 Apr 1979

Mon-Fri 2:30-3:00 p.m., 30 Apr-7 Sep 1979

Fri 10:00-10:30 p.m., 10 Aug-14 Sep 1979

Mon-Fri 2:30-3:00 p.m., 10 Sep 1979-25 Apr 1980

Tue-Fri 2:30-3:00 p.m., 29 Apr 1980-

Mon-Fri 2:30-3:00 p.m., 7 Jul-5 Sep 1980

Mon-Fri 3:30-4:00 p.m., 8 Sep 1980-24 Apr 1981

Mon-Fri 3:30-4:00 p.m., 27 Apr-9 Oct 1981 (R)

Mon-Fri 3:30-4:00 p.m., 12 Oct 1981-14 Mar 1982

Mon-Fri 3:30-4:00 p.m., 17 May 1982-

Mon-Fri 2:00-2:30 p.m., 30 Aug-10 Sep 1982

Mon-Fri 2:00-2:30 p.m., 13 Sep 1982-13 May 1983

A long-lived series, *Take Thirty* assumed the place of *Open House* as the network's weekday afternoon public affairs show. It was originally designed as a so-called women's show, and, as Maclean's reported, to "feature more entertainment along with useful hints and chatter" (25 August 1961). In the opening seasons, each day of the week was devoted to a different general subject: entertainment, household advice, public affairs, men's taste, and travel. However, the series evolved into a much more vital program of documentaries, commentary, and other features than that early description might have indicated. In fact, six years later, Maclean's called it "relentlessly educational, on topics ranging from cooking through politics, architecture, university life, and the new theology" (April 1967). As the program developed conscience, its critics perceived that it purveyed guilt. Again Maclean's, another six years later: "If there is a social problem anywhere in the world, *Take 30* will be there, full of concern. It's a guilt-

ridden old show which is sloppily produced and suicidally depressing..." (January 1973). Five years later, another critic for Maclean's had not seen any reason to change the opinion, and judged that the show "creates then exploits guilt."

Appropriately for a show that started as a conventional women's broadcast and evolved into a program with broader vision, Take Thirty paid attention to the issues of the women's movement, and to the changing views of sexuality and the family. The 1964 season, for example, featured conversations with Betty Friedan, who the year before had published her landmark study, The Feminine Mystique, and presented a three part series on young people and sex, called Too Young, with sociologist Margaret Norquay, and a six part series on contemporary family life, called Under One Roof, which was researched and written by Norquay, June Callwood, and Rose Wilcox and produced by Denny Spence. Dr. Mary Calderone prepared two 1966 programs titled Sexuality: Fact And Myth, and a later series, in 1968, produced by Cynthia Scott, examined aspects of women living alone.

The original hosts were Anna Cameron (previously of Open House) and Paul Soles. They were co-hosts three days of the week, and worked solo one day each. As the series matured, it moved out of the studio, where it had been essentially confined as an interview program. In 1964, Cameron and Soles travelled to Japan to prepare several programs on Japanese life, broadcast over the summer. Regular contributors to the show in the first few years were Paul Fox on current world affairs, chef Mme Jehane Benoit, journalist Charles Lynch (1964-65), and book reviewer Adrienne Poy, who took over Cameron's job in 1965 and over the next decade became one of the network's true stars and one of its most respected interviewers, better known by her married name, Adrienne Clarkson.

Moses Znaimer, one of the show's young producers, hosted the show periodically with Soles and Clarkson through the 1967-68 season, as did producer Ed Reid, from 1970 to 1975. Other contributors during the show's middle period included consumer reporter Ruth Fremes and business reporter Dian Cohen.

Clarkson left the show in 1975 to join the then-developing public affairs documentary show, The Fifth Estate, and was replaced by Mary Lou Finlay (who would join the network's flagship public affairs broadcast of the 1980s, The Journal, as one of its first co-hosts). Hana Gartner replaced Finlay in 1977, and Harry Brown was her co-host from 1978. Gartner honed her skills as an interviewer on Take Thirty, and then in 1982 jumped to prime time to fill Clarkson's place on The Fifth Estate. She was replaced on the afternoon show by Nadine Berger. In its latter years, special contributors to Take Thirty included Ellen Roseman on consumer affairs, Brian Costello on matters of personal

finance, and Rita Deverell, who handled the viewer access section of the show (see Access).

A battery of producers prepared the five programs a week that the series consumed. Among them were Leo Rampen (1962-66), Denny Spence (1962-64, 1966), Cynthia Scott (1965), Eric Koch (1965-66), Moses Znaimer (1967-68), Manny Pittson (1967-68), Donnalu Wigmore (1969-70), Hamish Livingston (1969-70), Ken Johnson (1971), Myles White (1975-76), and Bill Cobben (1976). However, after 1966, when Rampen took over program supervision, the show was under the control of the executive producer, particularly during the Clarkson-Soles years, when Glenn Sarty held the job. (He, like Clarkson, left to develop *The Fifth Estate*, where he was the inaugural executive producer.) Gordon Stewart assumed the executive producer's position for 1974-75, and he was followed by Ain Soodor (1975-78), Sig Gerber (1978-81), and William Harcourt (1981-82).

Among the other criticisms levelled at *Take Thirty* was its central Canadian perspective, relieved only during the summer months, when in addition to repeats broadcasts from the previous season, for several years it was replaced by *Thirty From...* (in which the names of a regional production centre filled the blank). Moreover, for several seasons in the 1970s, it took a place in the prime time schedule and, during the 1973-74 season, alternated with an hourlong version called *Take Sixty*.

Take Time With Noel Harrison

Sat 6:30-7:00 p.m., 19 Oct 1974-13 Sep 1975

Thu 7:30-8:00 p.m., 18 Sep 1975-15 Jan 1976

Noel Harrison had recently settled in Nova Scotia, and CBC Halifax took advantage of his proximity star him in a musical variety show that featured folk and country music and singer-songwriters, including Brent Titcomb, John Allan Cameron, Dee Higgins, Fraser and DeBolt, Jack Schechtman, Tommy Makem, Beverly Glenn-Copeland, Bob Carpenter, Colleen Peterson, Tom Gallant, Shirley Eikhard, and Bob Bossin's and Marie-Lynn Hammond's group Stringband. The show's musical director, and leader of the six-piece backup band, was John Redmond, and the producers were Cy True and John E. O'Neil.

Talent Caravan

Fri 8:00-8:30 p.m., 6 Feb-26 Jun 1959

Thu 8:30-9:00 p.m., 1 Oct 1959-30 Jun 1960

Talent Caravan employed two production units, under producers Drew Crossan and Claude Baikie, to cover the country and present young Canadian performers. George Murray hosted the show, which originated in different locations, and viewers voted by mail for their favourites among the six contestants in each show in a talent competition that lasted through the television season. The show's musical director was Ricky Hyslop, who conducted the orchestra.

Talent Festival

Wed 9:30-10:30 p.m., 15 Nov-22 Nov 1972

These two special programs presented the winners of the 1972 CBC Radio Talent Festival, and were produced in Edmonton.

Tales Of Adventure

Sat 7:30-8:00 p.m., 13 Sep-22 Nov 1952

Fri 7:30-8:00 p.m., 28 Nov 1952-24 Jul 1953

An early evening drama for young viewers, Tales Of Adventure serialized well-known fiction in half-hour segments. The first was a six-part adaptation by Ray Darby of Jules Verne's 20,000 Leagues Under the Sea, produced by Silvio Narizzano, and starring Colin Eaton, Ed McNamara, Warren Wilson, Earle Grey, Eric Clavering, Murray Kash, William Holland, and Al Pearce. It was followed by Wilkie Collins's The Moonstone, in Michael Jacot's adaptation, produced by David Greene.

Tales Of The Riverbank

Sat 12:00-12:30 p.m., 5 Oct 1963-28 Mar 1964

Dave Ellison and Paul Sutherland produced this ingenious series of stories with (like the 1958 series of Fables Of La Fontaine) footage of actual animals and dubbed actors' voices to speak their dialogue. The main characters were rodents, Roderick the Rat and Hammy the Hamster. In supporting parts were Mrs. Duck, Mrs. Hen, Mr. Weasel, Mr. Guinea Pig, and Mr. Squirrel. The films won Riverbank Productions a 1960 Canadian Film Award for Films for Children. The series expanded from thirteen shows to thirty-nine, and sold internationally in seven countries.

Talk

Tue 9:30-10:00 p.m., 13/20 Jul 1954

Fri 8:00-8:30 p.m., 13/20 Aug 1954

Talking To A Stranger

Wed 10:00-11:00 p.m., 24 Nov-15 Dec 1971

These four, one-hour dramas were adapted by Doris Gauntlett from the scripts for a BBC series written by John Hopkins. The stories revolved around a middle class family, and each segment employed the perspective of one of the four members of the family. The first part concentrated on Terry, played by Martha Henry. About thirty years old, she is separated from her husband and pregnant. The second episode privileges her father, played by Budd Knapp, but ends with the suicide of the mother, played by Norma Renault. Part three concerns Alan, their son, played by Douglas Rain, and the reactions of the surviving members of the family to the death. The conclusion reprises the drama of the opening show, but from the perspective of the mother, to outline the events and perceptions that led to her desperate end. The plays were produced by Eric Till.

Tales From Gasp

Mon 9:30-10:00 p.m., 6 Sep-20 Sep 1954

This half-hour show ran for three weeks.

The Tapp Room

Mon 11:30-12:00 p.m., 14 May 1956-20 Sep 1958

Originally a local broadcast, this late night variety show from Montreal later expanded to wider coverage. It starred Jimmy Tapp, and he talked to visiting show business personalities, and introduced current musical hits. Among the features of the series were the "Name the Chimp" contest, which ran for several weeks in the spring of 1957.

Tea Zone

Thu/Fri 4:00-4:30 p.m., 5 Jul-28 Sep 1962

This afternoon broadcast repeated shows from The Midnight Zone, the late night talk show with Larry Mann, produced by Dave Thomas at the O'Keefe Centre.

Technoflash

Sun 2:30-3:00 p.m., 9/23/30 Jan 1972

Sun 2:30-3:00 p.m., 27 Feb 1972

Sun 2:30-3:00 p.m., 5/19 Mar 1972

Sun 2:30-3:00 p.m., 7 Jan 1973

The title suggested the kinetic style this series used to document technological advances and their effects on Canadian industry. The documentaries were produced in Montreal by Terese Patry, who also directed, along with Jac Segard. The musical score was composed and conducted by Andre' Gagnon.

Tee To Green

Sat 12:00-12:30 p.m., 13 Jun-5 Sep 1970

A summer broadcast, this half-hour instructional show on golf produced at CBC Edmonton, with CBC sportscaster Ernie Afaganis, was shot at Jasper Park Lodge.

Teleplay

Wed 10:30-11:00 p.m., 8 Jul-30 Sep 1970

Wed 2:00-2:30 p.m., 11 Aug-1 Sep 1971

After a run on the network, the drama series Shoestring Theatre (q.v.) reverted to a local Montreal broadcast, and its name changed to Teleplay in 1967. It had that name when selections from the series returned to the national network as summer programming almost a decade later. The series was meant to encourage young writers and more adventurous drama, and to use the talent in the English language theatre community of Montreal. The series opened with a family drama written by Dennis Donovan, Culpable Conduct, produced and directed by Jack Nixon-Browne and starring Chuck Shamata, Sabina Maydelle, and David Guthrie. Nixon-Browne also Laurie, a play scheduled later in the summer. The other producers for the series were Michael Sinelnikoff, who produced George Salverson's script, The Thing In The Cellar, and Gary Plaxton.

The series ran every other week during the summer of 1970, alternating with shows from the Comedy Crackers series that were pre-empted during the regular season.

Teleplay

Thu 9:00-10:00 p.m., 28 Oct 1976-13 Jan 1977

Thu 9:00-10:00 p.m., 10 Mar-7 Apr 1977

An anthology series of one hour dramas produced on film or videotape, Teleplay was an attempt under the tenure of John Hirsch as head of CBC drama to encourage new writers and to produce new, quality drama. The series opened with If Wishes Were Horses, a racetrack story starring Gary Reineke, Jackie Burroughs, and Hugh Webster, and produced in cooperation with the CBC by Insight Productions (producer John Watson and writer and director Pen Densham). The series encouraged young filmmakers with contracts to direct new

scripts for the series. Among them were David Cronenberg, who directed his own script, *The Italian Machine*, about the attempts of a group of young people to acquire a rare motorcycle, and Frank Vitale, who directed Richard Benner's script, *Friday Night Adventure*, with Saul Rubinek as a young man's confrontation with his homosexual leanings. Both programs were produced by Stephen Patrick. Vitale also directed *I've Always Been Lucky*, a comedy by Michael Silvani, starring Ardon Bess, Ian D. Clark, Diane D'Aquila, Maxine Miller, Eric House, and Gerard Parkes, and produced by Henry Tarvainen. Tarvainen also produced his own adaptation of the story, *Herringbone*, which was directed by Stephen Katz. George Bloomfield produced *Flashes*, which was directed by Deborah Peaker. Andre' Brassard, who had collaborated with playwright Michel Tremblay on stage productions and in two films, directed Jack Humphrey's script, *Travels With Jane*, which was produced by Robert Sherrin, and another Quebec filmmaker, Andre' Thberge, directed his own story, *Quicksilver*.

The show also provided an outlet for both younger and older writers. Toronto playwright George F. Walker contributed *Sam, Grace, Doug, And The Dog*, which was produced by Alan Erlich and directed by Martin Lavut. Robertson Davies's story, *Overlaid*, was produced by CBC drama stalwart Herb Roland and directed by Christopher Braden.

Telescope

The CBC introduced *Telescope* in 1963 as a program that would "examine, reflect, and project the Canadian image," and for ten years this half-hour documentary series covered a wide range of subjects, most of them pertaining to Canadians in Canada and around the world. The host, Fletcher Markle, suitably represented what the show itself generally concerned. Born in Winnipeg, after serving with the R.C.A.F. in the Second World War, he started a successful career as a writer, director, and producer for films and television in the United States, most notably of the CBS series *Studio One*, *Life With Father*, and *Front Row Center*. He returned to Canada to direct the internationally successful feature, *The Incredible Journey*, for Walt Disney, and thereafter was reintroduced to Canadians as the on-camera host of *Telescope*.

The mainstay of *Telescope* was the personality profile of a Canadian, whether a national figure, international celebrity, or a notable, unknown citizen. For example, the 1964 season opened with Allan King's two-part documentary on actor Christopher Plummer, as he was shooting *The Sound Of Music*, which propelled him to recognition among millions of moviegoers. Other subjects over

Telescope's long history included actor Bruno Gerussi, singer and songwriter Gordon Lightfoot, opera star Maureen Forrester, musician Glenn Gould, skier Nancy Greene, sportsman Conn Smythe, weightlifter Douglas Hepburn, singer Tommy Hunter, writer Arthur Hailey, and many, many more. (The show also included profiles of non-Canadians, such as writers Lawrence Durrell and Ray Bradbury and movie director John Huston.)

Telescope employed the talents of many Canadian filmmakers. Among the directors who contributed most frequently, besides Markle himself, were Rene' Bonniere, Ron Kelly, Perry Rosemond, and Colin Smith. For the 1968 season, Smith directed a subseries of ten segments called Footnotes On The Future, which examined aspects of modern life and projections for years to come, with regular commentary by Piet Hein, Buckminster Fuller, John Kenneth Galbraith, Stuart Chase, and Herman Kahn. The subjects of the programs included the city; education, privacy, leisure, and conventionally human values in an age of advancing technology; the different strains of thought on outer space; measures to be taken against poverty; the question of automation; transportation of goods and communication; artificial foods; new methods of economic exchange, and trends toward credit and renting; and the current state and prospects for computers.

Telescope had the honour of being the first regular colour broadcast on the CBC when, in September 1966, it telecast a repeat of its documentary on rodeo broncos at the Calgary Stampede, previously transmitted in black-and-white.

The executive producer of Telescope from 1963 to 1970 was Thom Benson, and the producers were Ross McLean (1963-64), Peter Kelly (1964-66), Fletcher Markle (1966-69). Markle had returned to the U.S., but the CBC enticed him to come back to Toronto as the head of television drama, and revived Telescope, with Markle himself as executive producer, Sam Levene the producer, and Ken Cavanagh as the on-camera host.

Telescope Revisited

Mon-Fri 3:30-4:00 p.m., 11 Apr-20 May 1983

Producer Athan Katsos selected thirty programs from the 1965 to 1972 seasons for this weekday series of rebroadcasts from Telescope. The programs included profiles of Marshall McLuhan, Gordon Lightfoot, Pere Athol Murray, Glenn Gould,

Paul Anka, and Chief Dan George, as well as programs on Alexander Graham Bell, the founding of the R.C.M.P., and writer Lucy Maud Montgomery.

Telestory Time

Thu 5:00-5:15 p.m., 1 Jan 1953-

On Telestory Time, a fifteen minute broadcast, Pat Patterson read a story for children while artist George Feyer rapidly drew cartoons to illustrate the tale.

Television Theatre

Sun 10:00-11:00 p.m., 30 Sep 1956-7 Jul 1957

Tue 9:00-9:30 p.m., 22 Oct 1957-27 May 1958

Temps Present

Mon 9:30-10:00 p.m., 20 Aug-24 Sep 1962

Mon 10:30-11:00 p.m., 1 Jul 1963-

Fri 8:00-8:30 p.m., 16 Aug-6 Sep 1963

A counterpart of the Candid Eye (q.v.) and Explorations (q.v.) series, Temps present was a production of the National Film Board's French language unit. The series appeared on Radio-Canada and, over two summer seasons, on the English service of CBC television. Among the films aired were The Gold Seekers, directed by Jacques Giraldeau; Visit To A Foreign Country (a.k.a. Quebec, U.S.A), directed by Michel Brault and Claude Jutra; September Five At Saint-Henri, by director Hubert Aquin; Country Fairs; Strangers For The Day; and Day After Day, directed by Clment Perron. The series was produced by Fernand Dansereau for the NFB.

The second season included Olympic Swimmers, by director Gilles Carle; The Little Acres, written and directed by Raymond Garceau; Arthur Lamothe's Manouane River Lumberjacks; One Sunday In Canada, also directed by Carle;

France Revisited by Jean le Moyne; Manicouagan; Thirty Minutes, Mister Plummer, by Anne-Claire Poirier; Vancouver Painters; The National Theatre School; and Ballerina, directed by George Kaczender.

The Ten Thousand Day War

Wed 9:00-9:30 p.m., 22 Oct 1980-11 Feb 1981

Sun 3:30-4:00 p.m., 25 Apr-1 Aug 1982

Veteran correspondent Michael Maclear was the executive producer for this twenty-six episode television history of the Vietnam war, from the takeover by the French in 1945 to the fall of Saigon in 1975. (Because of scheduling conflicts the CBC, which had licensed the series for broadcast while it was still in production, could air only eighteen of the half-hour programs.) Maclear was the first western journalist to be admitted into North Vietnam, and used his contacts to obtain footage from Vietnamese film archives to be incorporated into the series. Although the series was praised for the skill with which it presented the sights and sound of the war, and for the sharp writing and effectiveness of individual segments, it was also criticized for its lack of an overall thesis or focus to structure the series.

The series was produced by Ian McLeod and written by Peter Arnett, with commentary spoken by U.S. actor Richard Basehart. Maclear published a written version of the history: The Ten Thousand Day War: Vietnam, 1945-1975 (New York: St. Martin's Press, 1981).

Championship Tennis

Sat 1:00-2:00 p.m., 7 Sep-28 Dec 1968

CBC sports mounted tennis tournaments that pitted six amateur players from six different countries against each other in a round robin competition. Ronald Corey of CBC Montreal produced the series, CBC Championship Tennis, which took place at Le Club de tennis des employs civils in Qubec. Montreal sportscaster Bob McDevitt called the action, with Bob Bedard of Canada's Davis Cup team to supply commentary, and Alex Trebek as the host for the broadcasts. The

tournament matches were edited to fit into sixteen one-hour time slots for Saturday afternoon broadcasts.

The Tenth Decade

Wed 9:00-10:00 p.m., 27 Oct-22 Dec 1971

Sun/Mon 10:00-11:00 p.m., 27 Aug-11 Sep 1972 (R)

Sun/Mon 10:00-11:00 p.m., 13 Nov-23 Nov 1972 (R)

Sun 10:00-11:00 p.m., 13 Jun-29 Aug 1976

A series of eight one-hour film documentaries made under the supervision of executive producer Cameron Graham, *The Tenth Decade* charted the political decade up to the Centennial year, and the Parliamentary conflict between John Diefenbaker and Lester Pearson as leaders of the two major parties. Graham had previously produced individual documentaries on Diefenbaker's decline in power (*Hail And Farewell*, 1967), and on the accession to power of Pierre Trudeau in the Liberal Party and as Prime Minister (*The Style Is The Man Himself*, 1968). *The Tenth Decade* was his first extended production of this type, it was heralded as a major effort in the development of television as a tool for writing Canadian political history.

Diefenbaker's and Pearson's respective regimes, and the conflicts they mounted were the first in Canada to be played out completely in the era of television, and Graham and director Munroe Scott had a wealth of documentary and newsfilm and kinescopes to sift through for their material. They skilfully intercut archival footage from both political camps and recent interviews with the two adversaries. The style of the film itself, both the archival footage long faded from the memories of television viewers and aspects of its reworking, led a Macleans reviewer to conclude, in an all too typical example of self-contempt, that the show "... contains extraordinary revelations about what kind of country Canada really has been-- gauche, provincial, pretentious, absurd, and incredibly colonial banana republic. ... This banality is reflected, intentionally or unintentionally, in the style of *The Tenth Decade*--the pretentious, cliched titles for each program, the *Gotterdammerung* shots of Parliament Hill backed by *Victory At Sea* music, the camera's peculiar fascination with a lighted portrait of Dief which reappears mysteriously like the Ghost in Hamlet." (Macleans [December 1971])

Nevertheless, the series offered a valuable, if loosely defined, perspective on the period from 1957 to 1967 from the vantage of the two protagonists. The first segment, *Prologue To Power*, introduced both Diefenbaker and Pearson and traced their backgrounds, ending with the June 1957 election that brought Diefenbaker's Conservatives to power and ended the twenty-two years of Liberal domination in the House of Commons. The second episode, *From Victory To Triumph*, took the Tories from the narrow margin of their first minority government to the landslide of March 1958, and outlined the Pearson's succession to the leadership of the Liberal Party after the resignation of Louis St. Laurent. Part three, *The Power And The Glory*, traced the four years of that government and the return of the Conservatives to a minority status in the Commons in 1962. The portentously titled fourth part, *Treason And Transition* outlined the ten months of that fragile minority, marked by Diefenbaker's anti-nuclear arms stance and the issue of the Bomarc missile, and the 1963 election that returned the Liberals to the government and made Pearson the Prime Minister. As the title of the fifth program suggested, *Search For A Mandate* concerned the Liberals' efforts to build their political fortunes from a minority, but the period from one election to the next in 1965, also to a minority, were marked by budget conflicts, the war in Vietnam, and domestic scandal. The second Liberal government, documented in part six, *No Joy In Heaven*, was plagued with scandals like the Munsinger affair, and had to try to face the growing unrest in Quebec. *Celebration And Success*, the title of the seventh chapter, referred principally to the hoopla over the Centennial in 1967, and not necessarily to the deposition of John Diefenbaker as head of the Progressive Conservative Party that same year. Finally, as described in the last program, *The End Of An Era*, Pearson resigned, too, to be succeeded by Pierre Trudeau, and a new political regime began with the 1968 defeat of the Conservatives under Robert Stanfield and the formation of a majority Liberal government.

Writers for *The Tenth Decade* included Ed Reid, Christopher Young, and Brian Nolan, and the commentary was spoken by actor Jon Granik. The music was composed by Larry Crosley.

The series was rerun the summer after it was first broadcast, but the series had to be interrupted because of the federal election, in which Diefenbaker was a candidate for his traditional Saskatchewan seat.

The research and shooting for *The Tenth Decade* led directly to two subsequent series produced by Graham: *One Canadian* and *First Person Singular*, his television biographies of Diefenbaker and Pearson, respectively.

Terry And Me

Sat 7:00-7:30 p.m., 30 Jun-29 Sep 1956

Terry And Me were a wife-and-husband team of singer Terry Dale and announcer Alan Millar. In this half-hour musical variety show, she sang, with musical accompaniment from an eight piece band led by Dave Pepper, and he introduced the numbers and performed in sketches between the musical selections. Frank Goodship produced the series in Vancouver.

That Maritime Feelin'

Fri 7:30-8:00 p.m., 8 Apr-22 Jul 1977

That Maritime Feelin' brought the voice of Marg Osburne back to the public network for a series of thirteen, half-hour shows. For many years, one of the stars of Don Messer's Jubilee, she returned in a more contemporary musical variety show that spotlighted music and talent from the Atlantic provinces, and which was taped in front of a studio audience. The show, produced by Jack O'Neil, picked up from the following of his previous series, The Sunshine Hour, and had a simple format that stressed the music and performances. The styles of music ranged from the traditional to current pop tunes, and the singers were backed by a band led by Paul Mason and included George Herbert on guitar, Skip Beckwith on bass, and Tim Cahoon on drums. Guests included John Allan Cameron, Wilf Carter, Anne Murray, Gene McLellan, Kenzie McNeil, Stompin' Tom Connors, Stan Rogers, Patsy Gallant, Jim Bennet, Shirley Eikhard, Catherine McKinnon, Ken Tobias, and Noel Harrison.

Sadly, Marg Osburne died on the 16th of July 1977 at the age of forty-nine, before the series completed its run.

Theatre Canada

Thu 9:00-9:30 p.m., 17 Sep-10 Dec 1970

Theatre Canada was subtitled Canadian Short Stories, and presented sixteen half-hour film adaptations, under the supervision of producer David Peddie and executive producer Ronald Weyman. The series opened with Barbara Hamilton and Jodi Farber in Morley Callaghan's story, Very Special Shoes, adapted by

Gloria Lyndon and directed by Rene Bonniere. Peter Carter adapted and directed In Exile, which starred Chris Wiggins, from the story by David Helwig. Postcard, from Alice Munro's story, was adapted by David Peddie and Rene Bonniere and directed by Bonniere, with Linda Goranson in the lead role. Bonniere also directed Anna Reiser's adaptation of In The Promised Land, by Pamela Address, which starred Vladimir Valenta. Bryan Barney adapted Callaghan's story, Rigmarole, which Peter Carter directed and in which Donnelly Rhodes and Margot Kidder starred, and James W. Nichol adapted and Al Waxman directed another Callaghan story, Father And Son, with Len Birman and Patricia Collins. Rene Bonniere directed another Helwig story, Something For Olivia's Scrapbook, which playwright Carol Bolt adapted for the television production starring Tudi Wiggins. David Brown, Tedde Moore, and Mavor Moore starred in The Mariposa Bank Mystery, from the Stephen Leacock story. Peter Carter directed Philip Child's World War I story, God's Sparrow. A Token Gesture was written by playwright David French, and Some Are So Lucky, starring Jackie Burroughs and Michael Tait, was taken from the story by Hugh Garner. Morley Callaghan returned as the author of The Magic Hat, which starred Gordon Pinsent and Louise Marleau. The series concluded with Richard J. Needham's story Roberta And Her Robot, starring Anne Collings, Jack Creley, and Dinah Christie.

Their Springtime Of Life

Tue 10:00-11:00 p.m., 22 Aug-12 Sep 1972

This series of four hour-long documentaries used footage from the National Film Board, the Imperial War Museum, German newsreels, the French Army, and other public and private sources to construct a history of the Canadian Army from the 1910s to the 1940s. The first part concerned the First World War, the second segment the period up to the Second World War, and the third and fourth parts World War II, concentrating first on the Sicilian and Italian campaigns and then on the invasion of France and liberation of northwest Europe.

The hosts and narrators of the series, which originated at CBC Montreal, were announcer Bill Hawes and producer and director Frank Williams. The film editor was Armand Fortin.

Theme And Variations

Sun 2:00-5:00 p.m., 19 Apr-30 Aug 1981

This summer series, with the umbrella title Theme And Variations, brought together a variety of different types of productions. For example, one program combined Ingmar Bergman's film production of The Magic Flute with The Borodin Trio, John Thorne's production from CBC Vancouver, on an ensemble that specializes in modern Russian music. Another show concentrated on two Canadian women, and included Robert Duncan's NFB documentary, Margaret Laurence: First Lady Of Manawaka, and the CBC adaptation of her story A Bird In The House, written by Patricia Watson and directed by Allan King, as well as a documentary on Mary Pickford. For a program on the theme of creation, the series combined Nancy Ryley's CBC documentary on Emily Carr and Songs Of A Sourdough, a film on the life of Robert W. Service.

The series was coordinated by John L. Kennedy at CBC Toronto.

Theme In Seven

Mon 9:30-10:00 p.m., 8 Aug-12 Sep 1955

Sun 6:45-7:00 p.m., 18 Sep 1955

Vancouver violinist Jean de Rimanoczy traced the development of chamber music and discussed other topics, such as the evolution of stringed and woodwind instruments, the romantic period of music, impressionism, and the influence of jazz on modern serious music, in this series of seven programs produced by Daryl Duke.

Theologo '67

Sun 5:00-5:30 p.m., 20 Jul-25 Aug 1968

Theologo '67 documented the proceedings of the theological Congress held in Toronto in the summer of 1967. The four half-hour programs concentrated on issues of poverty, war, and contraception; the Church in the world; Christian unity; and conscience. The broadcasts were produced by John Ryan, and the executive producer was Leo Rampen.

They All Play Ragtime

Sun 10:00-10:30 p.m., 3 May-7 Jun 1981

A Vancouver production, this series of six, half-hour programs documented the evolution of ragtime music. Among the performers were Max Morath, Eubie Blake, Dick Wellstood, Milton Kaye, Dick Hyman, the percussion ensemble Nexus, Ben McPeek, the Canadian Brass, and Ian Whitcomb. Producer of the series was Neil Sutherland.

They're Playing Our Song

Tue 9:30-10:00 p.m., 26 Aug 1975

Tue 9:30-10:00 p.m., 9 Sep 1975

Fri 9:30-10:00 p.m., 12 Sep 1975

Mon 8:30-9:00 p.m., 15 Sep 1975

In this series of three programs of popular music of the 1950s to the 1970s, famous Canadians placed requests for their favourite tunes. Among the guests were Jose Feliciano, who played and sang Gary Carter's request, "California Dreamin'"; Susan Jacks, with her hit, "Which Way You Goin', Billy," requested by Nancy Greene Raine; tenor Georges Coulombe, who sang "Some Enchanted Evening," the fave rave of Betty Kennedy; Kathy McAuliffe, performing "Amazing Grace," requested by W.O. Mitchell; and Brook Benton, singing "More," Gordie Howe's favourite chestnut.

The host for the series was Jim McKenna, and the program was produced in Montreal by Dale Barnes.

The Things We See

Tue 5:00-5:30 p.m., 2 Jul-24 Sep 1957

The director of the National Gallery in Ottawa, Alan Jarvis, discussed ideas of visual enjoyment, and how people could learn to look anew at the patterns in everyday things, in this series for young viewers.

A Third Testament

Wed 9:30-10:30 p.m., 13 Nov-18 Dec 1974

Thu 8:00-9:00 p.m., 31 Jul-4 Sep 1975

A co-production of Nielsen-Ferns and Time-Life Films, in cooperation with the CBC, this series of six one-hour documentaries was written and hosted by Malcolm Muggeridge. In it, he examined issues of faith and the pertinence of religion through six major figures: St. Augustine, Blaise Pascal, William Blake, Soren Kierkegaard, Leo Tolstoy, and Dietrich Bonhoeffer. He examined these men as the potential writers of a testament newer than the New Testament. The production took Muggeridge and producers Richard Nielsen and directors Pat Ferns (both formerly with CBC public affairs) and Jeremy Murray-Brown to sites associated with their six subjects in Denmark, the Soviet Union, Germany, North Africa, and France.

Produced in both English and French versions, the series earned international sales and recognition.

30 From

See Take Thirty.

This Business Of Farming

Tue/Wed/Thu 10:30-11:30 a.m., 11 Jan-13 Jan 1966

Tue/Wed/Thu 10:30-11:30 a.m., 10 Jan-12 Jan 1967

CBC television, in cooperation with the Ontario Department of Agriculture and Food, produced several series of documentaries on the current state of farming. In 1966, the programs were Growing Feed For Livestock; Feeding Livestock; and Managing The Livestock Barriers. The 1967 programs were Soils And Good Soil Management; Farm Machinery And Management Today; and Family Farm Business Arrangements. The three programs in 1968 were The Fences Are Coming Down, on dairy farming, No Sacred Cows, on beef farming, and A Beats

C, on practices in raising swine. From Field To Feed and Money Matters, in 1969, concerned the harvest, storage, and use of feed grain and farm money management, respectively. The 1969 series concluded with a report on the findings of the Ontario Farm Income Committee. The producer of the series was Rena Elmer.

This Half Hour

Sun 10:30-11:00 p.m., 18 Jun 1978-

Sun 9:30-10:00 p.m., 16 Jul-20 Aug 1978

A summer series, This Half Hour was a Sunday evening public affairs and interview program, by executive producer Les Nirenberg and senior producer Larry Zolf, both known as much for their punditry as their incisiveness. The host of the show was Hana Gartner, also a host on the afternoon show, Take Thirty. Subjects in the series of ten programs, most of which revolved around individuals in the news, included Bob White, the new leader of the United Auto Workers in Canada; Manitoba Premier Sterling Lyon; writer Myrna Kostash; and artist Harold Town. Producers for the show included Ain Soodor, Margaret Slaght, Eva Innes, and Dolores MacFarlane.