

**GALLERY**  
to  
**GUEST STAGE**

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***Gallery***

Sat 10:00-10:30 p.m., 19 May-11 Aug 1973

Wed 10:00-10:30 p.m., 10 Oct-7 Nov 1973 (R)

Fri 10:30-11:00 p.m., 3 Jan-4 Apr 1975

Fri 5:00-5:30 p.m., 1 Apr-22 Jul 1977 (R)

Sun 2:30-3:00 p.m., 1 Apr-29 Jul 1979 (R)

Sam Levene was the executive producer and David Pears the producer of this series of half-hour documentary films on a wide variety of relatively light subjects. The program included *Winning Is The Only Thing*, a film about a Manitoba Junior A hockey team, directed by Don Shebib; *The Master Blasters*, about a family business that specializes in demolishing buildings with explosives; *Whatever Became of Hollywood?*, directed by Eric Riisna, based on Richard Lamparski's series of books about entertainment personalities of the past; *The Bricklin Story*, about Malcolm Bricklin and his automobile, by Pen Densham and John Watson, co-produced by the CBC and Insight Productions; *Bluegrass Country*, about an Ozark Mountain music festival, by Bob Fresco and Max Engel; and *To Be A Clown*, Paul Saltzman's look at Richard Pochinko's school for clowns in Ottawa.

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***The Galloping Gourmet***

Mon-Fri 4:00-4:30 p.m., 30 Dec 1968-15 Sep 1969

Sat 6:30-7:00 p.m., 13 Sep 1969-4 Sep 1971

Mon-Fri 4:00-4:30 p.m., 15 Sep 1969-14 Jan 1972

Mon-Fri 2:00-2:30 p.m., 17 Jan-27 Nov 1972

Mon-Fri 1:30-2:00 p.m., 27 Nov 1972-14 Sep 1973 (R)

The Galloping Gourmet, a half-hour, weekday show, was the most popular cooking show of its time. It had originated on Australian television, and then moved to Canada, with Ottawa's CJOH-TV as its production base.

Graham Kerr (pronounced "care") demonstrated the preparation of dishes that were exotic, but affordable and accessible. The key to the show's popularity, however, was Kerr himself. He was a handsome, athletic young man with an ebullient personality, and an antitraditional approach to cookery and to cooking for television. He worked very rapidly, with continual, sometimes mildly racy, chatter. (He was sort of the Frankie Howerd of cooking shows.) He seemed to slap the dishes together with abandon, using very approximate measurements. He also always had a glass of wine by his side, from which he sipped as he worked. At the end of each show, he sat down at a table to eat what he had prepared, whether the dish had worked or not. As the credits rolled, he usually pulled someone up from the front row of the studio audience to share the meal.

The show also took Kerr around the world for film segments that showed him and his wife, Treena, eating their way through different countries. Treena Kerr produced the show for Fremantle of Canada.

In April 1971, Graham Kerr suffered severe back injuries in an automobile accident, and decided to give up the show, which by then had been syndicated to 130 stations in the U.S.A. and sold to ten other countries. The last season on CBC reran shows from previous series. More recently, the Kerrs reportedly became born-again Christians and foreswore alcohol.

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### ***Game Country***

Sun 3:30-4:00 p.m., 3 Nov-29 Dec 1957

Paul St. Pierre, journalist and writer of the Cariboo Country series, was the host of this nature series, produced in Vancouver. The half-hour broadcast consisted of reports, interviews, and film on outdoor life in British Columbia, with St. Pierre and his guests, who included authorities on science and hunting. The first program included a film report on a fishing trip at Anahim Lake by St. Pierre, his wife, and their retriever

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### ***The Game Of Scouting***

Thu 5:30-6:00 p.m., 6 Jul-28 Sep 1967

Garnet Anthony, a CBC announcer and former scout, was the host of this summer series from Edmonton, which celebrated the sixtieth anniversary of the Boy Scouts. In each half-hour program, he or Mike McNamara led a group of scouts through different practices and procedures for outdoor living. In one program, for example, Anthony and the troop examined topographical maps and prepared a packsack for an overnight hike. In another, McNamara and the scouts demonstrated knot-tying by building a "cablecar tramway" over a ravine, and discussed the uses of rope for safety and in rescue situations.

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### ***Gardening With Earl Cox***

Sun 12:45-12:59 p.m., 2 Apr-16 Apr 1967

Sun 1:15-1:29 p.m., 30 Apr-25 Jun 1967

Sun 1:45-1:59 p.m., 2 Jul-10 Sep 1967

Sun 1:15-1:29 p.m., 17 Sep-5 Oct 1969

Sun 1:00-1:30 p.m., 1 Mar-29 Mar 1970

Earl Cox was the CBC's principal demonstrator of gardening methods for many years on shows such as *Country Calendar*. On this series of fifteen minute broadcasts from Toronto, Cox was assisted by CBC announcer Harry Mannis, and discussed gardening topics that pertained to the season, or took viewers to sites of horticultural interest, such as the Allan Gardens in Toronto. The program was produced by Jim Ste. Marie of the CBC's farms and fisheries department.

From 7 January to 31 March 1968, gardening experts from other areas of the country shared the time slot, and the show's title, *Gardening With. . .*, was altered accordingly each week. They included, along with Cox, Stan Westaway in Winnipeg, Bernard Moore in Vancouver, and Gordon Warren in Halifax. From 1 to 29 March 1970, Westaway, Moore, and Warren did half-hour gardening shows, produced by Doug Lower, on Sunday afternoons.

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## ***Gene And Jodie***

Sat 7:00-7:30 p.m., 1 Jun-29 Jun 1974

In June 1974, pianist and singer Gene DiNovi and singer Jodie Drake starred in a jazz series, with their rhythm section of Jerry Fuller on drums and Michel Donato on bass, and a guest list that included Joe Venuti, Clark Terry, Gene Lees, and Phyllis Marshall. The series was produced by Bob Gibbons.

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## ***General Motors Presents***

In its first season, General Motors Presents, a one hour, weekly broadcast, was produced under the guidance of Esse Ljungh, who had succeeded Sydney Newman as the CBC's supervising producer of television drama. After one season, however, Ljungh returned to radio, where he had been highly innovative and successful as a producer, and his television duties went to Michael Sadlier. Sadlier, too, lasted for just one season, when he advanced to become the network's television program director. Edwin Moser, who had been a story editor for the drama department then took Sadlier's place as supervising producer.

The series included a wide selection of plays by Canadian writers. Among them were Power To Destroy, a thriller produced by Paul Almond; End Of Summer, produced by Leo Orenstein and starring Donald Davis; The Flower In The Rock, by Joseph Schull, produced by Paul Almond; and Charles Jarrott's production of Men Don't Make Passes, written by Bernard Slade. These programs were also broadcast to the United States on the ABC-TV network, under the title, Encounter. The CBC had originally announced that the U.S. network had optioned thirty-nine weeks of Canadian drama, which, at \$35,000 per show, would have meant a considerable gain in production revenues. However, the ABC series lasted only through to the first week of November 1958.

The series had a notable record for using Canadian material, although the producers also found themselves caught in the obligation to produce a weekly drama, and had to import television scripts from the United States. In the 1958-59 season, twenty-two of the shows were written by Canadians. The following season, the network boasted that seventy per cent of the scripts were to be homegrown. That season also included dramas from the earlier years of television, such as Murder Story, which Leslie Duncan had originally adapted for

television in 1954, and the U.S. writer Reginald Rose's *The Incredible World Of Horace Ford*. Other plays included *The Desperate Search*, by Len Peterson; *The Discoverers*, by Max Rosenfeld and George Salverson; *Love Story - 1910*, by Leslie MacFarlane; *The Oddball*, by Bernard Slade; and *Shadow Of A Pale Horse*, by Bruce Stewart; as well as adaptations of C.P. Snow's *The New Men* (which opened the season); Somerset Maugham's *The Land Of Promise*; and Ibsen's *Hedda Gabler*. The regular producers were Ronald Weyman, Leo Orenstein, Melwyn Breen, Basil Coleman, with less frequent contributions from Paul Almond and Henry Kaplan.

The 1960 season opened with Douglas Rain starring in *The Night They Killed Joe Howe*, written by Joseph Schull and produced by Harvey Hart. Comic writer Bernard Slade returned with a play about a marriage agency, *Blue Is For Boys*, produced by Melwyn Breen. Other productions included *Friday Deadline*, by Marcel Dube; *Kiss Mama Goodbye*, by Paul Wayne; *Death Is A Spanish Dancer*, by Wendell Mayes; Melwyn Breen's adaptation of William Saroyan's *My Heart's In The Highlands*; James Elward's *Hide Me In The Mountains*, also produced by Breen; *Where I Live*, written by Clive Exton and produced by Basil Coleman; Leo Orenstein's production of *The Vigilante*, by Arthur Spinner; and *The Long Night*, which brought together writer Joseph Schull and producer Harvey Hart once more. Writers Charles Israel, Moredecai Richler, Mavor Moore, M. Charles Cohen, John Coulter, and Len Peterson also contributed plays to the series. Besides Hart, Breen, and Coleman, staff producers included Ronald Weyman, Leo Orenstein, and David Gardner, and freelancers Norman Campbell, George McCowan, and Paul Almond also produced shows for the series.

For the summer of 1961, the end of the series, General Motors presented dramas from the U.K. series *Interplay*.

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### ***General Motors Theatre***

Tue 9:00-10:30 p.m., 1 Dec 1953-20 Apr 1954

Tue 9:30-10:30 p.m., 5 Oct 1954-10 May 1955

Tue 8:00-9:00 p.m., 11 Oct 1955-25 Sep 1956

General Motors of Canada took over sponsorship of the CBC Theatre in 1954 and gave its name to a weekly, one hour dramatic broadcast. The program was produced under the supervision of Sydney Newman, who had come to the CBC

from the National Film Board. A dynamic and controversial figure, Newman was responsible for training many of the charter drama producers in Canadian television and, with story editor Nathan Cohen, for fostering writing in television drama in this country.

Productions in the 1955 season included the season opener, *The Big Leap*, written by Leo Orenstein; *Drought*, by Alfred Harris and Ed Rollins; *Lies My Father Told Me*, by Ted Allan; *Never Grow Old*, by Stanley Mann; *Shadow Of A Tree*, by Joseph Schull; and *The Blood Is Strong*, by Lister Sinclair.

The following season featured the return of some of these writers, as well as new contributors: *Deadly Is The Egg and On Trial*, both by Stanley Mann; *When Soft Voices Die*, by Lister Sinclair; *The Turning Point*, by Nathan Cohen; *The Blindfolded Lady*, by George Salverson; and *Major Midnight*, by Joel Hammil.

*The Turning Point* was Cohen's first television drama, and the series featured other such writing debuts, including Mavor Moore's *Catch A Falling Star* and Leo Orenstein's *Forever Galatea*. The most auspicious and successful first work to air on General Motors Theatre, however, was *Flight Into Danger*, Arthur Hailey's story of a passenger flight whose crew was crippled with food poisoning and the plane that had to be guided to the ground by a former air force fighter pilot and a flight attendant. Produced in 1956 by David Greene and starring James Doohan and Corinne Conley, *Flight Into Danger* became a national success and was sold to U.S. and British television (and was later adapted into a feature film) to become an international hit.

During the summer of 1956, General Motors Theatre ran on every second week, alternating with *The Chevy Show*. CBC affiliates pressured the network to move the live broadcast from Tuesday evenings to Sunday nights, where they wanted a show with broad audience appeal. The CBC agreed to do so, but when General Motors found out that CBS television had slotted the highly rated quiz show *The \$64,000 Challenge* in the same time slot (which would affect Toronto audiences, the prime market, who received the CBS signal from Buffalo), the sponsor became nervous. After several weeks of negotiations, General Motors pulled out, and the show disappeared for two years. CBS axed *The \$64,000 Challenge* in autumn 1958, in the middle of the game show scandals, and General Motors of Canada returned to sponsor Canadian television drama on Sunday nights that same season, with *General Motors Presents*.

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***Generation***

Wed 10:30-11:00 p.m., 4 Aug-15 Sep 1965

Generation, a public affairs series on youth/adult relations, ran locally on CBLT-TV Toronto from 1963 (when its host was Lloyd Robertson) to 1966. In the summer of 1965, the national network ran the series for seven weeks, airing four new programs and three repeats from the local broadcasts. The 1965 show, which featured as hosts June Callwood, Bill McVean, and Katie Johnson, was filmed in locations across Canada. The opening show concerned the problems of young people having to find jobs and make careers in the Atlantic provinces. Subsequent programs included an interview with Bill Sands, a former inmate and author of *My Shadow Ran Fast*; a discussion with fathers and teenage daughters; an examination of young Quebecois in the moment of the Quiet Revolution; a program on two families that were divided over their children's career choices; and in the concluding program, a look at young Doukhobors in B.C. The program's producer was Claude Baikie.

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### ***Generation***

Fri 1:30-2:00 p.m., 18 Apr-20 Jun 1975

Sun 12:00-12:30 p.m., 6 Jul-21 Sep 1975

In spring and summer 1975, the CBC aired a series for and about senior citizens, produced in Ottawa by Paul Gaffney, and with Eustace Jackson and Fraser Cameron.

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### ***Gerry And Ziz***

Sun 10:00-10:30 p.m., 8 Jul-2 Sep 1979

Singer Gerry Paquin and singer/pianist/composer Gerard "Ziz" Jean were the bilingual hosts of the Winnipeg edition of *Canadian Express*. In the summer of 1979, they graduated to host their own musical variety show, which also featured comic sketches by Jay Brazeau and David Gillies and a guest list that included Colleen Peterson, Leon Bibb, Pauline Julien, Valdy, Denise McCann, Joan Armatrading, John Hammond, Graham Shaw, and Charity Brown. Ron Paley was the musical director. The show, which was taped in front of a studio audience in Winnipeg, was directed by Bob Weinstein and produced by Marv Terhock.

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## A Gift To Last



Sun 7:00-8:00 p.m., 22 Jan-19 Feb 1978

Wed 8:00-9:00 p.m., 25 Oct-20 Dec 1978

Sun 9:00-10:00 p.m., 15 Jul-14 Oct 1979 (R)

Sun 9:00-10:00 p.m., 21 Oct-16 Dec 1979

The series, *A Gift To Last*, originated in a special of the same name, produced for Christmas 1976. In the special, written by Gordon Pinsent, Melvyn Douglas played Clement Sturgess, an elderly man who looked back on his childhood Christmases at the turn of the century, and especially to his family hero, his uncle, the colourful and irresponsible Sergeant Edgar Sturgess of the Royal Canadian Regiment, played by Pinsent himself.

The series extended the television life of all but one of the Sturgesses of Tamarack, Ontario. Harrison Sturgess, played by Alan Scarfe, died in the first episode. He was survived by his wife Clara, played by Janet Amos, their children Clement and Jane, played by Mark Polley and Kate Parr, mother Lizzy, portrayed by Ruth Springford, and brothers James and Edgar, played by Gerard Parkes and Gordon Pinsent. Harrison, the most mature and stable of the brothers, stood in contrast to the meek and conservative James on the one hand and the rowdyman Edgar on the other. However, the death brings together the disparate members of the family to support the widowed Clara and the two young children.

Over twenty-one episodes, the series traced the years 1899 to 1905 as seen through the experiences of an Anglo-Saxon family in small-town southern Ontario. In later episodes, Edgar tried to fight in the Boer War, and found himself stopped in his first attempt when he caught the measles. He subsequently succeeded in leaving Tamarack for combat duty. Clara was the subject of romantic interests. She married John Trevelyan, the grocer, played by John Evans, and, by the fifth episode, had their first child. The central episode of the series, which won an ACTRA award as Best Television Program of the year, was the one in which Edgar finally married Sheila, the Sturgesses' maid, played by Dixie Seatle.

By the final season, the now-married Edgar was serving in the militia and had to adjust to his new life. James had become the mayor of Tamarack. John had built

his business, and Clara was suffering ill health, and succumbed to consumption (largely so Janet Amos could be written out of the script for eight episodes while she toured the U.K. with the company of Theatre Passe Muraille).

The series, which had gained widespread popularity, ended when Pinsent, who with Peter Wildeblood had written the show, decided that the three years he had given to *A Gift To Last* was enough. Besides its high ratings in Canada, by 1979 the CBC had sold the program to television stations in the U.S.A. and networks in Belgium, Australia, Ireland, and South Africa.

*A Gift To Last* had a number of directors, including Sheldon Larry, Jim Swan, Ron Mersha, Jack Nixon-Brown, and Herb Roland, who was also the show's producer. Robert Allen was the executive producer for CBC Drama.

Photo (courtesy of CBC) shows Gordon Pinsent, Mark Polley (left).

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### ***Gilbert And Sullivan***

Sun 2:00-2:30 p.m., 7 Jan-25 Dec 1968

This half-hour musical show from Vancouver was neither a documentary portrait of Gilbert and Sullivan, nor a series of abridged versions of their operettas collapsed into thirty minute time slots. It did present highlights from the Victorian stage shows in a studio setting, with a loose connective thread to tie the numbers together. Sam Payne, the show's host and narrator, played a character who regretted the passing of the Victorian age, and imagined the different settings and situations represented in the Gilbert and Sullivan plays. The first show, for example, set Payne in a wax museum-like setting in which the statues came to life and performed numbers from *The Yeomen of the Guard*, *The Pirates of Penzance*, *The Mikado*, and other operettas for him. Guests on this show included Edward Greenhalgh, Judith Forst, Harry Mossfield, and Clifford Cox.

Payne collaborated with writer David Kendall and producer Neil Sutherland to create this six part series.

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### ***Going Great***

*Going Great* won the Children's Broadcast Institute Award in 1983 for Best Network Television Program. It starred actor Chris Makepeace in a magazine of

features on young people across Canada. He visited and interviewed such people as singers Natalie Simard and Celine Dion, the bat boy for the Montreal Expos, a teenage sheep farmer in Nova Scotia, and actor Jennifer Beals. Going Great was a coproduction of the CBC and Cineworld, Inc.

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### ***Going Shopping***

With Denyse Ange.

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### ***The Golden Age Players***

Mon 5:00-5:30 p.m., 14 Oct-23 Dec 1957

The title of this half-hour show referred to a name for the Elizabethan era. Like the theatre of that period, this show featured child actors, who performed plays for young television viewers. The show was produced in Montreal by Alan Brown and directed by Valentine Boss, with costumes by Jacqueline Boss, the director's mother. The stories included *The Empress And The Four Seasons*, about a young ruler who wished to control the seasons as well as her empire; and adaptations of Hans Christian Andersen's *The Snow Queen* and Oscar Wilde's *The Infanta's Dwarf*, called *The Birthday Of The Infanta*.

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### ***Golden Oldies***

Fri 12:15 a.m., 19 Sep 1980-5 Feb 1982

Fri 12:30 a.m., 12 Feb-27 Aug 1982

Fri 12:00 a.m., 3 Sep-8 Oct 1982

Thu 12:00 a.m., 14 Oct-21 Oct 1982

A late night series of feature films, *Golden Oldies*, which originated in Toronto, was available to a limited network of CBC stations and affiliates in Ontario.

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### ***Golf With Stan Leonard***

Sat 6:30-6:45 p.m., 2 Apr-25 Jun 1960

Wed 7:45-8:00 p.m., 5 Jul-13 Sep 1961

Sat 6:30-6:45 p.m., 7 Apr-30 Jun 1962

Sun 5:00-5:30 p.m., 4 Jul-26 Sep 1965

Stan Leonard, with the help of commentator Ted Reynolds, offered several, television courses in basic golf from the Point Grey Golf Course. The courses were divided into thirteen, fifteen minute lessons (the last series was presented in half-hour segments). Doug Gillingham produced the series in Vancouver.

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### ***The Good Company***

Mon 9:00-9:30 p.m., 17 Jun-12 Sep 1968

Mon 9:00-9:30 p.m., 30 Jun-8 Sep 1969

Producer Terry Kyne assembled The Good Company, a troupe of twenty-five singers and dancers age sixteen to twenty-five, out of about 150 performers who auditioned for a Juliette special, broadcast in May 1968. Some had had professional experience, dancing on television or with the National Ballet, many were still in school. The numbers were cut down to twenty for the summer series, a freewheeling musical variety show that Kyne produced for the first summer and Dave Thomas produced for the second. The show's writers were Mark Shekter and Alan Thicke, and the musical director was Norman Amadio.

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### ***Good Eating***

See Hans In The Kitchen.

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### ***A Good Place To Come From***

Wed 9:00-10:30 p.m., 12/19/26 Mar 1980

A Good Place To Come From, a series of three, ninety minute programs, was based on stories by Morley Torgov, collected in a book by the same name, about growing up Jewish in Sault Ste Marie. The first story, Today I Am A Fountain Pen, took place in 1939, and concerned family secrets. Esther and Moise Yanover try to conceal their love of bacon from their ten year old son Irving, while their Ukrainian maid, Annie, tries to keep hidden the fact that she is seeing an Italian hockey player, a secret she shares with Irving. Helen Burns played Esther, Harvey Atkin played Moise, Hollis McLaren was Annie, and Allen Levson played Irving.

In A Rosen By Any Other Name, which takes place in 1943, Barney Rosen, played by Peter Boretski, decides to change his name to "Royal" when someone throws a brick through the window of his tailor shop. The dilemma is solved by his son Stanley, played by Jeff Lynas, in time for his bar mitzvah.

The third episode, The Chopin Playoffs, brings characters from the first two together when, in 1948, Irving Yanover and Stanley Rosen square off in a piano competition for a music scholarship and for the love of Fawn, played by Ella Collins.

The series was produced by Robert Sherrin.

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### ***Good Times***

Tue 8:00-8:30 p.m., 4 Jul-2 Aug 1972

A thirty minute musical variety show, Good Times starred singer Catherine McKinnon, guitarist Jim Roberts, and The Family Six, a musical group composed of six brothers and sisters (Edmund, David, Dennis, Roland, Therese, and Noella Dandeneau of Fisher Branch, Manitoba). The show also featured an orchestra led by the show's musical director, Dave Shaw. Good Times was produced by Dave Robertson in Winnipeg.

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### ***Grandstand Quarterback***

Various Days and Times, 5 Sep-29 Oct 1978

In this feature, broadcast during halftime intermissions in 1978 CFL games carried by the CBC, retired football players examined key decisions they had to

make during their careers. Host Tom McKee showed films of the games and asked viewers to call the next play. After the actual play was shown, the quarterback explained the reasons and the results. Players featured included Jerry Keeling, Bernie Faloney, Russ Jackson, Jackie Parker, Nobby Wirkowski, Sam Etcheverry, Kenny Ploen, Don Jonas, Don Getty, and Peter Liske.

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## ***Graphic***

Fri 9:00-9:30 p.m., 2 Mar-29 Jun 1956

Fri 9:00-9:30 p.m., 5 Oct-2 Nov 1956

Fri 9:00-9:30 p.m., 2 Nov 1956-21 Jun 1957

It was estimated that the CBC and sponsor Ford Motor Company of Canada spent \$20,000 per week on *Graphic*, a thirty minute magazine-style show. The CBC had taken its cameras and microphones outside the studios and into the streets for remote broadcasts for several years, but *Graphic* attempted to make the spontaneity and immediacy of that approach an essential part of television broadcasting. In format and aim, it emulated such U.S. programs as *See It Now* and *Person To Person*, although it also strove for distinctly Canadian stories. Each show included three or four items of public interest, and wherever possible, the producers tried to bring them to viewers live, as they happened. For the most part, the show featured interviews, conducted and linked by host Joe McCulley. A battery of producers and other personnel worked on the program: writer Norman Klenman (1956) and Ron Krantz (1956-57), producer Peter Macfarlane, supervising producer Bill Bolt, coordinating producer Donal Wilson, editorial supervisor Norman DePoe, and executive producer Sydney Newman.

Ford had originally wanted the show to be called *Ford Graphic* (as a companion/competition to *General Motors Theatre*), but the CBC refused to let a sponsor attach its name to a public affairs show. Ford relented and agreed to sponsor the show for thirteen weeks. As Alex Barris tells the story, Ford's agency asked that host McCulley advise viewers to drive safely, with the thought of the upcoming National Safe Driving Week in mind. This was interpreted as an added commercial message for Ford and excluded from the program. Before the CBC could relent and apologize to Ford, however, the auto manufacturer had decided not to renew its option on the show and dropped out as its sponsor. (*The Pierce-Arrow Showroom Is Leaking* [Toronto: Ryerson Press, 1969], pp. 122-23)

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### ***The Great Canadian Culture Hunt***

Wed 8:30-9:30 p.m., 10 Mar-24 Mar 1976

Wed 8:00-9:00 p.m., 31 Mar-14 Apr 1976

Gordon Pinsent was the host of a six part series of one hour documentaries on different aspects of Canadian culture. The first film in the series examined the relations of politics and culture, and included interviews with Secretary of State Hugh Faulkner, Peter C. Newman, the editor of Maclean's, artist Greg Curnoe, Hamilton Southam, the director of the National Arts Centre, comic Yvon Deschamps, television personality and later politician Lise Payette, Vancouver playwright Herschel Hardin, and Peter Swann, the former director of the Royal Ontario Museum. The second film, Home Movies, looked at the Canadian filmmaking industry, and the lack of consistency that government and business have provided it. The third segment concerned the music industry, and included interviews with performers such as Anne Murray, Bruce Cockburn, and Murray McLachlan. In the fourth program, writers such as Margaret Atwood, Robert Kroetsch, Irving Layton, Michael Ondaatje, and Audrey Thomas talked about the state of writing and the publishing industry and their prospects. The fifth program concerned theatre, and included the views and experiences of writers such as Michel Tremblay, Michel Garneau, Carol Bolt, David French, David Freeman, and directors Bill Glassco, Paul Thompson, and Martin Kinch. The final program dealt with television, and centred on the research and opinions of U.S. scholar George Gerbner, dean on the Annenberg School of Communications. The series producer was George Robertson. The individual programs were produced by, in order of airing, Dave Robertson, Bob Ennis, Robert Patchell, Jesse Nishihata, Allan King, and Larry Gosnell.

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### ***The Great Canadian Escape***

Sat 4:00-4:30 p.m., 16 Jul-17 Sep 1977

The Great Canadian Escape, a series of eight, thirty minute programs produced in Edmonton, provided novices with instructions in popular outdoor recreational activities, such as lake and fly fishing, camping, backpacking, tenting, canoeing, and trail riding. The guides were Russ Thornberry, columnist for the Edmonton Journal, and broadcaster John Wells.

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### ***The Great Detective***

Wed 8:00-9:00 p.m., 17 Jan-21 Mar 1979

Wed 8:00-9:00 p.m., 2 Jan-20 Feb 1980

Tue 10:00-11:00 p.m., 13 Jan-31 Mar 1981

Thu 8:00-9:00 p.m., 14 Jun-4 Mar 1982

The CBC drew inspiration from the memoirs of John Wilson Murray to create the character of Inspector Alistair Cameron, played by Douglas Campbell. Murray, generally thought of as Canada's first detective, was appointed detective to Ontario's Department of Justice in 1875. Cameron, his fictional counterpart, solved crimes all around Ontario in the Victorian era in this light, one hour, weekly whodunit. The program featured a wide selection of guest appearances from Canada's character actors, including Ted Follows, Julie Amato, Hugh Webster, Sandy Webster, Sean Sullivan, Ken Pogue, and Barrie Baldaro. The Great Detective was directed by William Hayes and produced by Peter Wildeblood.

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### ***Great Movies***

Sat 9:00-10:30 p.m., 20 Apr-

Sat 9:00-10:30 p.m., 19 Apr-27 Sep 1958

Sat 9:00-10:30 p.m., 11 Apr-25 Apr 1959

Sat 9:00-10:30 P.m., 2 May 1959-24 Sep 1960

Fri 11:37-1:00 a.m., 22 Apr-7 Oct 1961

Sat 9:00-10:30 p.m., 20 Apr-28 Sep 1963

Sat 8:30-10:30 p.m., 2 May-4 Jul 1964

Sat 9:00-11:00 p.m., 11 Jul-3 Oct 1964

Sat 8:30-10:30 p.m., 1 May-10 Jul 1965

Sat 9:00-11:00 p.m., 17 Jul-16 Oct 1965  
Sat 8:30-10:30 p.m., 7 May-18 Jun 1966  
Sat 9:00-11:00 p.m., 25 Jun-10 Sep 1966  
Sat 8:30-10:30 p.m., 17 Sep-15 Oct 1966  
Sat 9:00-11:00 p.m., 24 Jun-2 Sep 1967  
Sat 8:30-10:30 p.m., 9 Sep-7 Oct 1967  
Sat 8:30-10:00 p.m., 18 May-5 Oct 1968  
Sat 8:30-10:30 p.m., 3 May-4 Oct 1969  
Sat 8:30-10:30 p.m., 18 Apr-3 Oct 1970

For fourteen springs and summers, the CBC ran feature films in the Saturday night time slot reserved for hockey in the autumn and winter. From 1957 to 1959, the host was Fred Davis.

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### ***Grey Owl***

Wed 5:00-5:30 p.m., 22 Jan-27 Jan 1975  
A series of two, half-hour broadcasts.

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### ***The Group***

Sun 7:00-7:30 p.m., 23 Jun-28 Jul 1968  
Sun 4:00-4:30 p.m., 3 Aug-14 Sep 1969  
Sun 5:30-6:00 p.m., 12 Jul-27 Sep 1970

A summer replacement, The Group was a musical variety show produced by Dale Nelson in Winnipeg. It featured Reg Gibson, Karen Marklinger, and a ten piece band called, if you can believe it, The Sassy Brass of Bob McMullin.

McMullin was also the show's musical and choral director. The Group Singers were Hector Dremner, Ken Johnson, Sam McConnell, Steve Walsh, Lorraine Grosko, Beverley Mazer, Carole West, and Wendy Wilson, who sang as an ensemble backup group, and were also given solo spots. Their guests included Buddy Victor, Lucille Emond, Anita Gass, Ray St. Germain, Yvette, and Georges LaFleche.

The first series of The Group was followed by another musical variety show to round out the summer: Hits A Poppin, from Vancouver.

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### ***Grujot Et Delicat***

Sun 9:00-9:30 p.m., 4 May-30 Nov 1969

Children's programme by Clemence Desrochers. The adventures of a cat (Grujot) and a rabbit (Delicat.) Catchphrase: "C'est comme l'oeuf de Chriiiiiiiiiistophe Colombe!"

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### ***Guilty Or Not Guilty***

Sun 1:00-1:30 p.m., 5 Oct 1958-31 Jan 1959

In this thirty minute panel game show for Sunday afternoons, lawyer Duncan Crux presented a case to a jury, which also saw a version of the trial acted out before it. The jury and the viewers then had the opportunity to make a verdict and compare theirs to the actual verdict in the case. J. Stot produced the show in Vancouver.

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### ***Guess My Story***

Fri 8:00-8:30 p.m., 2 Jul-6 Aug 1954

Guess My Story was a precursor of Front Page Challenge. This quiz show from Toronto featured a chairman and four guests, one of whom had played a part in a recent news story. The three panelists had to guess, through a series of questions, who the challenger and what the story were. Guests were brought

from all parts of the country and, if they might be easily recognized, they would wear masks.

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### ***Guest Stage***

Fri 8:00-8:30 p.m., 6 Jul-14 Sep 1956

Fri 9:00-9:30 p.m., 21 Sep-28 Sep 1956

During the summer of 1956, theatre or radio directors were invited to adapt a production to television for this thirty minute broadcast. Selections included Ken Withers's staging of Pick-A-Bone, from radio's Fiddle Joe's Yarns; An Eye For An Eye, adapted from Susan Glaspell's Trifles by Diana Maddox; Club Fighter, by Pamela Lee, directed by Ken Davey; A Night At The Inn, directed by Norma Springford; Etc., directed by George Bloomfield from a script by Max Cohen; and Chekhov's The Boor, directed by Ray Cunningham. Humphrey Hinshelwood produced Guest Stage in Montreal.