

MUSIC ALBUM

to

THE MYSTERY MAKER

Music Album

Thu 9:30-10:00 p.m., 17 Sep 1970-4 Feb 1971

Thu 10:00-10:30 p.m., 4 Feb-20 May 1971

Mon 7:30-8:00 p.m., 24 May-28 Jun 1971

Music Album showcased Canadian talent in programs of show tunes, light classics, and popular music. The show alternated between Toronto and Vancouver production centres, and featured orchestras conducted by Lucio Agostini in the former and Ricky Hyslop in the latter. Occasionally, the show also welcomed guest conductors, such as Howard Cable, as it presented concert band style music. The series also featured Wally Koster, and was produced by Neil Andrews.

Music Break

Tue 3:00-3:30 p.m., 18 Oct 1960-27 Jun 1961

Wed 3:00-3:30 p.m., 4 Oct 1961-29 Jun 1962

A weekly afternoon show produced in Winnipeg, Music Break starred vocalist Georges LaFleche in a program of music and chat. LaFleche welcomed guests and featured a female vocalist each week. On one week, his guests were singer Florence Faiers, Lorraine Marsh, actor Gordon Pinsent, and wrestler Gene Kiniski. The show's orchestra was conducted by Bob McMullin, and the announcer was Warren Davis.

Music Canada

Wed 9:30-10:30 p.m., 19 Oct 1966-24 May 1967

A series of eight, one hour programs spread over the full television season, Music Canada opened with a concert set against the backdrop of the unfinished Expo '67 site in Montreal. It starred the Oscar Peterson Trio, resplendant in tuxedos and hard hats, Miriam Makeba, Gordon Lightfoot, Jean-Pierre Ferland, Pauline Julien, Marcel Carignan, Aldor Morin, and an orchestra conducted by Jimmy Dale. The program was produced and directed by Paddy Sampson, written by Barry Callaghan, choreographed by Suzanne Verdal, and featured Vincent Warren of Les Grands Ballets Canadiens. The 2 November program was a profile of composer, arranger, and conductor Percy Faith, with singer Shirley Harmer, dancer Martine van Hamel, Kristine Sealander and Gunter Pick of the National Ballet, and choreography by Grant Strate. The show included numbers with Faith conducting, as well as interviews with him by Elwood Glover. The show's producer was Norman Campbell. The third show, produced by Pierre Morin and broadcast on 7 December, presented scenes from four operas, sung by Quebec artists: Constant Lambert, Claude Grise, Robert Savoie, Louis La Traverse, Roland Ganamet, Andre Turp, Joseph Rouleau, Rejane Cardinal, Colette Boky, Andre Lortie, Claude Corbeil, Yoland Guerard, and Richard Charron.

On 4 January, in a program produced by Franz Kraemer before a Massey Hall audience, Seiji Ozawa conducted the Toronto Symphony Orchestra, the Festival Singers of Toronto, the Mendelssohn Choir, and soloists Lois Marshall, Maureen Forrester, Leopold Simoneau, and Donald Bell in a performance of Beethoven's Ninth Symphony. And Then We Wrote, presented on 8 February, highlights popular songs from ballet, light opera, and musicals to have come from Canada. Host Max Ferguson introduced Judy Armstrong, Bill Cole, Robert Jeffrey, Arlene Meadows, Billy O'Connor, Jamie Ray, Tink Robinson, dancers Veronica Tennant and Jeremy Blanton. The program was choreographed by Don Gillies, written by Stan Daniels, and produced and directed by Norman Campbell. Paddy Sampson produced and directed the 22 February show, which featured music of the Great Depression. Host Patrick Watson narrated the chronicle, and introduced musical numbers by Patty Van, Cathy Collier, Bonnie Brooks, Billy Van, Jack Northmore, and Les Leigh, with the Mart Kenney Orchestra and special guest Norma Locke. Watson and Stan Daniels wrote the script. Musical arrangements were by Jimmy Dale, and vocal arrangements by Billy Van.

The March edition, produced in colour by Pierre Morin, presented the Royal Winnipeg Ballet performing Rose Latulippe, which composer Harry Freedman and choreographer Brian Macdonald had been commissioned to produce for the centennial year. Robert Prevost supplied costumes and decor. The ballet, the story for which dated back to the eighteenth century, concerned a young woman

who was bewitched by a stranger and saved by love. It had been presented at the Stratford Festival in the summer of 1966, and starred Annette de Wiedersheim and David Moroni.

Music For A Sunday Afternoon

Sun 3:00-4:00 p.m., 5 Feb-26 Mar 1967

Executive producer Franz Kraemer started this series of one hour broadcasts with *The Golden Ring*, a BBC documentary on the making of a Wagner recording, which had originally been broadcast on Festival (q.v.). Another BBC program, *Double Concerto*, documented the rehearsal and performance of a Mozart concerto by Daniel Barenboim and Vladimir Ashkenazy. The other programs in the series were produced in Canada. They included a recital by Isaac Stern, produced by Pierre Morin; a performance of *Les Sylphides* by Les Grands Ballets Canadiens, and a Chopin recital by Brazilian pianist Bernardo Segall; a Beethoven concert by Glenn Gould, commemorating the 140th anniversary of the composer's death; and a performance of Mascagni's opera *Cavalleria Rusticana*, produced by Jean-Ives Landry.

Music Hall

Wed 11:00-11:30 p.m., 7 Oct 1953-3 Feb 1954

Wed 10:30-11:00 p.m., 10 Feb-19 May 1954

This weekly half-hour of music and comedy was derived from the CBC Dominion network's series, *Memory Music Hall*, and was largely the responsibility of Gerald Peters and Eric Christmas. Christmas researched the music hall traditions of late nineteenth century England, and acted the part of the performer on the show; Peters wrote the show and was the chairman of the proceedings. Other regulars included Joan Fairfax, Violet Murray, John Hardinge, and Marjorie Daines at the pianoforte. Peter Macfarlane produced the show, which originated in Montreal.

Music Hall

Sun 12:00-1:00 p.m., 3 Jul-25 Sep 1966

Over summer 1966, Elaine Bedard hosted this one hour, weekly musical program from Montreal, and introduced a selection of Quebec and international performers, including Jacques Desrosiers, Jean Philippe, Jean-Pierre Ferland, and others.

Music Hop

Thu 5:30-6:00 p.m., 3 Oct 1963-25 Jun 1964

Mon-Fri 5:30-6:00 p.m., 28 Sep 1964-25 Jun 1965

Mon-Fri 5:30-6:00 p.m., 27 Sep 1965-2 Jul 1966

Mon-Thu 5:30-6:00 p.m., 3 Oct 1966-28 Jun 1967

In the era of Top Forty radio, and on the eve of the British invasion, CBC Toronto introduced Music Hop, an after-school program of rock 'n' roll and pop music for teenagers. Like Dick Clark's American Bandstand, and most television adaptations of rock 'n' roll, Music Hop was a dry cleaned version of what was going on. Staff announcer Alex Trebek, who also worked as the quizmaster on Reach For The Top, was like the young, more-hip-than-the-rest-of-them high school teacher, and presided over the show. The house band was Norm Amadio and the Rhythm Rockers, who were composed of Amadio on piano, John Stockfish on bass, Red Shea on guitar, Don Thompson on tenor saxophone, and Alex Lazaroff on drums. Shea and Thompson occupied one section of the bandstand, and acted as the band's clowns. Thompson, who wore horn-rimmed spectacles, had a wasted look that made him appear a leftover from the beat era (and, in fact, his musical allegiances lay more in jazz than in the rock or rhythm 'n' blues parts he played for the show. Thompson was known in Toronto music circles as "D.T." to distinguish him from the other Don Thompson, who plays bass and keyboards.) Shea, with a pompadour and duck's-ass haircut had a James Dean/Juvenile Delinquent look, and also looked the youngest of the troupe. (Not long after their Music Hop gig, Shea and Stockfish took up jobs as Gordon Lightfoot's regular backup musicians.) Music Hop originated in the period of the girl group, and featured its own vocal trio, the Girlfriends, who were Diane Miller, Rhonda Silver, and Stephanie Taylor. Each week, Trebek introduced guest musicians and numbers from the regular performers as the teens in the audience danced. Stan Jacobson produced the first season in Toronto.

The next year, Music Hop underwent some major changes. In Toronto, Trebek was replaced by Dave Mickie, one of the "motormouth" disk jockeys who thrived on AM radio in the mid-1960s. Mickie seemed to descend out of nowhere, and attracted a considerable audience to his CKEY radio show with his mile-a-minute patter and his voice, which had an epiglottal push that could not be matched. The sight of him on television more than met listeners expectations. He had a headful of hair, piled high and combed back, so he looked like Bobby Rydell in a distorting mirror. In contrast to the Ward Cleaver cardigans of science teacher-like Trebek, he wore loud sport jackets and looked like he would take your little brother as a down payment on a used car. As far as the teenage audience of Toronto was concerned, of course, he was a true star.

In addition, the show expanded, and the Music Hop title embraced shows from across Canada. They included, on Mondays, Let's Go, from Vancouver, produced by Ain Soodor; Tuesdays, Jeunesse Oblige, from Montreal, produced by Pierre Desjardins; Wednesdays, Hootenanny, from Winnipeg, produced by Ray McConnell; and Fridays, Frank's Bandstand, produced by Manny Pitson in Halifax. The original Music Hop, from Toronto, and now produced by Allan Angus, held down the Thursday time slot. By 1966, the CBC estimated that one million people watched the show at least once a week. Most were under twenty years old, but the network also guessed that nearly a third of the viewers were adults.

In the second half of the 1960s, the "good, clean fun" of Beatlemania had begun to transform itself into psychedelia and expressions of social unrest. The music itself seemed to expand past the boundaries that half-hour, network television shows such as Music Hop could contain. (In the U.S.A., prime time shows such as Shindig and Hullabaloo both lasted only until 1966. American Bandstand, of course, continued and continues in its Saturday afternoon time slot.) Presumably, too, the high school audience that Music Hop first attracted had grown by a few years, and television was a lower priority among after-school activities. The CBC axed Music Hop at the end of the 1967 season, just before the "summer of love."

Postscript: Dave Mickie vanished from the Toronto television scene with the demise of Music Hop, and also disappeared from the radio airwaves. Some conjectured that he had left a trail of bad cheques and heavy debts in his wake; others speculated that the inevitable had happened, that his high velocity simply caused him to burn out. Several years later, a new voice turned up on the Toronto radio scene, which by then had been transformed by the evolution of freer programming policies on FM stations. The leader in the Toronto market was CHUM-FM, and the new late-night announcer was. . . a. . . ahh. . . typically. . . slowwww. . . talking. . . guy. . . named. . . David. . . Marsden. Rumours circulated that, whether his drawling and hesitant delivery was just an affectation or whether

it was the result of brain damage, this was Dave Mickie. It turned out the rumors were right. At the time of writing, David Marsden is program director of CFNY-FM, the freest form station in the Toronto area.

Music In Miniature

Thu 3:00-3:30 p.m., 20 Oct 1960-29 Jun 1961

Wed 6:30-7:00 p.m., 6 Jul-24 Aug 1966

Sun 4:00-4:30 p.m., 7 May-18 Jun 1967

Sun 2:30-3:00 p.m., 6 Aug-10 Sep 1967

Sun 2:00-2:30 p.m., 7 Jul-22 Sep 1968

Music In Miniature presented a half-hour of serious music on a weekday afternoon over the 1960-61 season. The program featured short vocal and instrumental selections, performed by such musicians as Elizabeth Benson-Guy, Barbara Strathdee, Ilona Kombrink, and Mario Bernardi. Most of the programs were produced in Toronto by Franz Kraemer, although the series originated in Vancouver for five weeks in December and January.

The CBC revived the title for another series of music on television, which had been broadcast over western stations in autumn 1965, and in Ontario and Quebec in 1966. They featured recitals from western Canada, and a cast of musicians that included pianist Marek Jablonski; the Choristers of Winnipeg, with soloist Peter Koslowsky; guitar player George Sakalarious and flutist Harlan Greene; violinist Thomas Ralston and pianist and harp player Isobel Moore; violinist Lea Foli; and soprano Nona Mari. Dennis Woodrow introduced the performers and musical selections, and Don McRae produced the broadcast.

Music In The Air

Sun 10:00-11:00 p.m., 4 Jul-5 Sep 1982

This nine week series of one hour recitals by symphony orchestras across Canada relied on light classical selections. The programs recorded performances before an audience either in a concert hall or in television studios.

CBC Halifax contributed two concerts by the Atlantic Symphony, one with bassist Gary Karr and Philippe Djokic as guest soloists, and another with Acadian singer Edith Butler and actor John Neville. The Victoria Symphony appeared in one broadcast, produced in Vancouver, with soloist Katja Cervosek. Two programs produced in Toronto showcased the Kitchener- Waterloo Symphony in two programs, one with pianist Anton Kuerti. The Hamilton Philharmonic headlined two programs also produced in Toronto, with the Elmer Iseler Singers. Finally, the Edmonton Symphony celebrated its thirtieth anniversary with two television concerts, one with soloist James Campbell on clarinet.

The Music Machine

Sun 7:00-7:30 p.m., 21 Jun-30 Aug 1970

The CBC has often tried to keep up with current popular music, but, like most television producing organizations, has usually lagged behind and filtered exciting music into dispiriting, conservative formulas. The Music Machine represented that tendency for twelve weeks over the summer of 1970. Producer Jack Budgell, writers Garry Ferrier and Aubrey Tadman, and director Ron Meraska assembled a homogenized digest of pop music hits. It featured host Bob Francis, a band led by Moe Koffman, and, of course, a vocal group. It included Steve Kennedy (from Motherlode), Brian Russell, Laurie Hood (from The Sugar Shoppe), Terry Black (from the Toronto company of Hair), Rhonda Silver (seven years earlier one of Music Hop's The Girlfriends), Dianne Brooks, Michael Kennedy, and Betty Richardson, and it was called The Machinery.

Music Machine (Keith Hampshire's Music Machine)

Sat 6:30-7:00 p.m., 22 Sep 1973-22 Jun 1974

Wed 7:30-8:00 p.m., 18 Sep 1974-10 Sep 1975

Wed 4:30-5:00 p.m., 27 Feb-27 Mar 1974

A few years after The Music Machine, writers Garry Ferrier and Aubrey Tadman revived the title for a series, which they produced and which starred Keith Hampshire. Hampshire had a well-scrubbed, respectable appearance that made him look like he belonged in dinner theatre; but he could use his shouting voice in

a post-David Clayton Thomas style, and he had had a national hit with a heavily arranged pop number, called "The First Cut," which the CBC presumably thought gave him a cachet with younger audiences. Hampshire was at least supported by the considerable talents of musical director Doug Riley, who used the show as a venue for Dr. Music, a large vocal and instrumental group, and the Soul Company, a five voice group (Dianne Brooks, Terry Black, Rhonda Silver, Sharon Lee Williams, Wayne St. John) that included several members of the earlier Music Machine's vocal group, The Machinery. The 1973 season also included a comedy group called the Zoo Factory, who were Dan Hennessey, John Stocker, Bruce Gordon, Harriet Cohen, and Jerelyn Homer.

The show was taped in front of a Toronto audience, in the CBC's Studio 7, and included guest appearances by Canadian bands and musicians, such as Lighthouse, Fludd, Copper Penny, and Valdy. Hampshire, Riley, and company were able to lend the show a strong vocal and instrumental power and professionalism, but not the kind of spontaneity and blood that might have given the show life. The program was written by Gay Claitman, with Ferrier and Tadman, and directed by Athan Katsos.

Music Makers '58/Music Makers '59

Thu 9:30-10:00 p.m., 31 Oct 1957-13 Mar 1958

Thu 8:00-8:30 p.m., 20 Mar-3 Jul 1958

Thu 8:00-8:30 p.m., 2 Oct 1958-2 Jul 1959

Frank Peppiatt created the Music Makers series, which ran for two seasons and presented big band music with Jack Kane and his thirty-one piece Orchestra, singer Sylvia Murphy. The CBC signs many of Canada's most proficient session and band musicians to play in the house bands for its musical variety shows. The Music Makers included Jimmy Coxson on piano, Hyman Goodman on violin, Ross Culley and Teddy Roderman on trombone, Johnny Niosi on drums, Jerry Toth on alto saxophone, Moe Koffman on flute, Ellis McLintock on trumpet, and Joe Niosi on bass. In addition, the show welcomed a healthy selection of guests from the world of swing and jazz, including Cab Calloway, Peter Appleyard, the Hi-Lites, Oscar Peterson, Mel Torme, Carmen McRae, Jack Duffy, and Shelley Manne. The show's host was Bill Walker, and Norm Sedawie produced the program.

Music Of Eric Wild

Sun 4:30-5:00 p.m., 28 May-25 Jun 1961

This half-hour program was taped in Winnipeg, and featured music by a seventeen piece orchestra conducted by Eric Wild. Guests included vocalists such as Maxine Ware, Florence Faiers, Len Cariou, Evelyn Snider, and Ed Evanko, and Marta Hidy on violin, and Mitch Parks on piano.

The Music Of Man

Wed 9:00-10:00 p.m., 24 Oct-12 Dec 1979

Wed 9:00-10:00 p.m., 5 Jul-23 Aug 1981 (R)

The CBC participated with TV Ontario and the Mississippi Authority for Educational Television to produce this series of eight, one hour programs in which Yehudi Menuhin explored the role of music in western society. The programs were produced by Richard Bocking, John Thomson, and Curtis Davis, and directed by Bocking and Thomson. Meuhin wrote the series in collaboration with Curtis Davis and Chuck Weir.

Music '60

Mon 9:30-10:30 p.m., 12 Oct 1959-11 Jul 1960

Music '60 was two one hour variety programs, which aired on alternate weeks. Music '60 Presents The Hit Parade succeeded Cross Canada Hit Parade. Producer Norm Sedawie explained that he planned to cut costs by eliminating elaborate sets and production techniques, and wanted to redirect the money into talent from Canada and elsewhere. Although the show's title suggested that viewers might see renditions of the most current and popular musical hits, as they did on Cross Canada Hit Parade, Sedawie's plans ranged over many musical styles and forms, from rock 'n' roll to classical music. The Hit Parade starred Wally Koster and Joyce Hahn, with an orchestra conducted by Bert Niosi, the Hit Parade Dancers, choreographed by Maggie St. Clair, and the Gino Silvi Singers, a twenty voice choral group.

Music '60 Presents The Jack Kane Show continued the format of Music Makers '59 (q.v.), again highlighting big band music, with an ensemble led by Jack Kane and with vocalist Sylvia Murphy. It also included segments of classical music, with guests Sir Ernest MacMillan, Glenn Gould, and Lois Marshall.

Both programs were produced by Sedawie, written by Frank Peppiatt, John Aylesworth, and Saul Ilson, directed by Bill Davis, and hosted by Bill Walker.

Music Stand

Fri 8:00-8:30 p.m., 5 Jul 1963

Fri 9:00-9:30 p.m., 12 Jul-20 Sep 1963

Thu 9:30-10:00 p.m., 2 Jul-17 Sep 1964

A half-hour broadcast from Winnipeg, Music Stand featured Eric Wild and his orchestra, with Florence Faiers, Mary Nowell, and guitar player Jim Pirie. The show's hosts were Marsh Phimister (1963) and George LaFleche (1964), and the producers were Ray McConnell (1963) and Dan Williams (1964).

Music To Remember

Sun 5:00-5:30 19 Apr-24 May 1970

A Sunday afternoon program of light music with Lucio Agostini and his orchestra, Music To Remember featured performances by such guests as singers Shirley Harmer and Wally Koster, and violinist Marta Hidy. Evidently the title of this eleven week series was not one to remember, and it was changed to Collage (q.v.). Neil Andrews produced the series in Toronto.

Music To See

Tue 10:30-11:00 p.m., 3 Sep-29 Oct 1957

Produced by Ted Pope, Music To See was a series of eight, half-hour presentations by Helmut Blume on elements of music. Blume discussed such

subjects as what it means to be a conductor, the relationship between opera and drama, and the development of electronic music. The series won an award for educational television from Ohio University.

Music To See

Sun 5:00-5:30 p.m., 5 Jul-26 Dec 1970

Sun 2:30-3:00 p.m., 28 Feb-11 Apr 1971 (R)

Sun 5:00-5:30 p.m., 11 Jul-26 Dec 1971

Sun 5:00-5:30 p.m., 16 Jul 1972-25 Mar 1973

Sun 5:00-5:30 p.m., 1 Jul-

Sun 5:00-5:30 p.m., 8 Sep 1974-14 Sep 1975

Sun 4:00-4:30 p.m., 28 Jan -21 Mar 1976

Sun 4:00-4:30 p.m., 12 Dec 1976-2 Jan 1977

Sun 1:00-1:30 p.m., 2 Jun-

Sun 1:00-1:30 p.m., 18 Sep 1977-23 Jul 1978

Sun 1:00-1:30 p.m., 1 Oct 1978-25 Mar 1979

Sun 3:00-3:30 p.m., 29 Apr-12 Aug 1979 (R)

A long running, Sunday afternoon program, Music To See provided viewers with a wide selection of musical forms, presented soberly. The series presented half-hour recitals from production centres across the country, and included performances by well-established musicians as well as showcases for younger players. The first program featured Stephanie Sebastian on piano, Dennis Brott on cello, and Otto Armin on violin. Subsequent programs in the initial season presented a full program of Elizabethan music, classical harmonica virtuoso Claude Garden, a performance of Saint-Saens's Carnival of the Animals, with verses by Ogden Nash read by Tom Kneebone, and works by the Canadian composer Harry Freedman. The program's producers were Stuart Cuppage and

John Coulson, and the executive producer was John Barnes. In its final season, Music To See was hosted by Barbara Smith.

Musical Moods

Tue 10:30-11:00 p.m., 4 Mar-10 Jun 1958

Produced in Winnipeg, this half-hour broadcast presented music by Eric Wild and his orchestra. Each show featured a selection of musical numbers that represented a particular mood, and programs were billed as "music in a sentimental (lonesome, escapist, romantic, happy, etc.) mood." Marsh Phimister was the show's host.

Musicale

Sun 10:30-11:00 p.m., 14 Nov-12 Dec 1954

A half-hour program, which ran for a month in Toronto and Montreal in late 1954. The final offering was Maid As Mistress, by Pergolesi, with Robert Savoie and Yolande Dulude, produced by Francis Coleman.

Musicamera

Wed 9:00-10:00 p.m., 23 Nov 1973-27 Feb 1974

Wed 8:30-9:30 p.m., 30 Oct 1974-5 Mar 1975

Wed 8:30-10:00 p.m., 5 Nov 1975-11 Feb 1976

Wed 9:00-10:30 p.m., 10 Nov 1976-6 Apr 1977

Wed 9:00-10:30 p.m., 4 Oct 1978-7 Jun 1979

Musicamera appeared on the schedule in limited runs for six years. It concentrated on Canadian musicians and musical productions, but also included profiles of international figures. The first season included performances by Glenn Gould, Maureen Forrester, Barbara Shuttleworth, Gwenlynne Little, Claude

Corbeil, Jon Vickers, Louis Quilico, and Les Feux Follets. The series opened with a performance by Mario Bernardi and the National Arts Centre orchestra at the Bath Music Festival in England, and comprised thirteen special broadcasts, most one hour in length, except for a Radio-Canada production of Macbeth, which ran two and a half hours, and a repeat broadcast of Norman Campbell's production of Sleeping Beauty.

The next season opened with a portrait, "Jon Vickers: A Man and his Music" (which was repeated as the third season's opener), and included portraits of Mstislav Rostropovich and Victor Herbert, and a program on the bagpipes called "The Voice in the Fingers."

Notable Canadian productions included the Royal Winnipeg Ballet's rendition of George Ryga's The Ecstasy Of Rita Joe and the same company's Klee Wyck: A Ballet For Emily Carr. The Royal Winnipeg also danced The Nutcracker in a production by Norman Campbell. Musicamera combined classical and popular forms of music in a program called Three Women, which starred Maureen Forrester, Sylvia Tyson, and Pauline Julien. The series included dramatic and documentary presentations as well as performances. To Meet M. Chopin, a play by John Bethune, dramatized the composer's first meeting with George Sand. Neil Sutherland produced a number of programs for the series, including profiles of the violinist Fritz Kreisler and of Ivor Novello, the king of the British musical theatre in the early twentieth century.

My Kind Of Country

Sat 10:30-11:00 p.m., 11 Apr-17 Jul 1971

A half-hour of country and western music, My Kind Of Country ran for thirteen weeks. It starred Ray St. Germain, Melody Renville, Al Weldon, Dennis Olson, backed by Ron Halldorson and his band. Larry Brown produced the program in Winnipeg.

The Mystery Maker

Fri 4:31-4:59 p.m., 6 Jan-31 Mar 1967

Lyn Cook's novel, *Pegeen and the Pilgrim*, served as the source for the characters and situation of *The Mystery Maker*, a thirteen week series for children. Pegeen O'Hara was a teenager who wanted to act, and who lived with her widowed mother, owner of a boarding house in Stratford. Kathy Kastner played Pegeen and Ruth Springford played her mother. The light mystery traced several plotlines that revolved around Pegeen's desire to act and the characters who lived at the boarding house. Supporting actors included Frances Hyland, the mysterious woman who comes to work at the boarding house, and Miles MacNamara as David, her nine year old son; Joseph Shaw as Mr. B., a quiet and wise man who befriends Pegeen; James Edmond as Mr. Pudd, who suspects Mr. B. of no good; Syme Jago as Andy, Pegeen's friend; Beth Lockerbie as Mrs. Hodge; Charles Palmer as Mr. Toby; Jane Mallett; Tudi Wiggins; and Alan Jordan. The story was written not only against the backdrop of the Stratford Shakespearean Festival, but also to relate to Centennial year. Lyn Cook adapted her own story for television, and Bill Glenn produced the series, which was shot on location in Stratford.