CBC Television Series, 1952-1982

by Blaine Allan

A complete listing of television programs produced in Canada and broadcast by the Canadian Broadcasting Corporation between 1952 and 1982, listed alphabetically from **A IS FOR AARDVARK** to **ZUT!**

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A Is For Aardvark

Wed 10:00-10:30 p.m., 7 Jul- 22 Sep 1954
Thu 10:30-11:00 p.m., 30 Sep- 21 Oct 1954

A half- hour summer series, created, produced, and hosted by Lister Sinclair. In the first show, Sinclair chose the letter "a" and discussed a number of subjects beginning with that letter. They included the aspidistra, the astrolabe, the Italian explorer Amerigo Vespucci (after whom "America" is named), and African violets. The initial broadcast also featured CBC producer Andrew Allan. In subsequent broadcasts, Sinclair and his guests talked about subjects starting with "b," "c," and so on up to "m." (James Bannerman took Sinclair's place for the final show of the series, on "n.") Sinclair worked without a script in an extremely cluttered set, which presumably reflected the diversity of interests in the series. A radio series, which ran the full twenty- six weeks, from "a" to "z," succeeded the television series.

About Canada

Tue 6:00- 6:30 p.m., 14 Feb- 17 Jul 1956
Sun 1:00- 1:30 p.m., 12 May- 30 Jun 1957

A series of National Film Board productions. The l956 series included Men of Lunenberb and Windswept Isles; Dick Hickey, Blacksmith and Peter and the Potter; Ti- Jean Goes Lumbering and Voices from Acadia; Shadow on the Prairies and Paul Tomkowicz, Street Railway Switchman; The Newcomers; People of the Skeena and Arctic Dog Team; Longhouse People; Taxi Driver, Caleche Driver, and Motorman; Story of Oil and Salt from the Earth. The 1957 series included films on forestry, the 1956 Royal visit, the Six Nations Iroquois, the Skeena Indians; the people of Newfoundland, and the Magdalen Islands.
Access

Thu 10:00-10:30 p.m., 30 May-29 Aug 1974
Sun 5:30-6:00 p.m., 13 Jul-14 Sep 1975
Sun 2:30-3:00 p.m., 4 Jul-12 Sep 1976
Sun 4:00-4:30 p.m., 3 Jul-18 Sep 1977
Sun 12:00-12:30 p.m., 9 Jul-24 Sep 1978
Sun 2:00-2:30 p.m., 17 Jun-19 Aug 1979
Mon 2:30-3:00 p.m., 28 Apr-30 Jun 1980
Mon 3:30-4:00 p.m., 17 May-16 Oct 1982


Modelled in part on the BBC's series Open Circle, and responding to public access programming on cable television and on local stations, such as Toronto's CITY-TV, Access was a public participation series. It provided national airtime, during the summer months, for groups across Canada to present their views on current issues. The series producers aimed to put production into the hands of interested citizens, with the help of CBC personnel. Groups submitted applications to the CBC and, when approved, the groups had four weeks to develop their program with the aid of CBC production staff. Productions were subject to limitations imposed by CRTC regulations and CBC policy regarding soliciting funding, libel and political campaigning.

Ad and Lib

Mon- Fri 6:30-6:45 p.m., 12 Apr-28 Jun 1954

Ad and Lib, a quarter-hour weekday broadcast, featured Larry Mann and Joe Austin and was produced by Leo Orenstein. It replaced Let's See, on which Mann
had appeared with the puppet, Uncle Chichimus. Austin played Ad and Mann played Lib, two men who operated a general store in a "semi- rural" setting. The actors improvised the dialogue in stories that aimed to be "gentle satire and quizzical commentary," and which generally involved the relations between the two merchants and the big city. CBC Times (I8- 24 April 1954); Saturday Night (I9 June 1954).

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**Adieu Alouette**

Wed 10:30- 11:00 p.m., 3 Jan- 25 Apr 1973

Sun 2:00- 2:30 p.m., 6 Jan- 24 Mar 1974

A series of thirteen, half- hour films produced by the National Film Board, intended to revise stereotypes of Quebec for English Canada. In the wake of the October Crisis of 1970 and during a period of rising Quebec nationalism, the series offered a survey of Quebec culture instead of politics. The series included Backyard Theatre, produced by Jean- V. Dufresne and Ian McLaren (and directed, uncredited, by Jean- Pierre Lefebvre), on Michel Tremblay and Andre Brossard; Challenge for the Church, directed by William Weintraub; a two part history of the newspaper Le Devoir, (Part I, on the years 1910 to 1945, called Do What You Must and Part 2, on 1945 to 1973, titled The Quiet Revolution), directed by Hugues Poulin and Jean- V. Dufresne; Le Gastronomie, directed by Doug Jackson; In Our Own Way, directed by Jack Zolov; Just Another Job, directed by Pierre Letarte; OK. . . Camera, directed by Michael Rubbo; la Quebecoise, directed by Les Nirenberg; Un job steady. . . un bon boss, about Yvon Dechamps, directed by Ian McLaren; The Ungrateful land (Roch Carrier Remembers Ste- Justine), directed by Cynthia Scott; and Why I Sing (The Words and Music of Gilles Vigneault), directed by John Howe. The series was produced by Ian McLaren.

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**Adrienne At Large**

Thu 10:00- 10:30 p.m., 26 Sep 1974- 2 Jan 1975

Adrienne Clarkson and Glenn Sarty had worked together as co- host and producer, respectively, of Take Thirty, the popular afternoon public affairs series. They collaborated on Adrienne At Large, a half- hour, prime time series of "personalized public affairs reporting." (Globe and Mail[7 September 1974])
**Adventure Time**

Fri 5:00- 5:30 p.m., 21 Apr- 23 Jun 1967  
Wed- Fri 4:30- 5:00 p.m., 13 Jun- 28 Jun 1968  
A series of adventures for children, including, in 1967, Caught in the Net; The Dragon of Pendragon Hall; The Missing Note; and One Wish Too Many; and in 1968, Peril for the Guy; Eagle Rock; John of the Fair; and Riders of the New Forest.

**Adventures in Rainbow Country**

Sun 7:00- 7:30 p.m., 20 Sep- 28 Mar 1971  
Sun 7:00- 7:30 p.m., 4 Apr- 5 Sep 1971 (R)  
Tue 7:30- 8:00 p.m., 8 Apr- 16 Sep 1975  
Sat 6:30- 7:00 p.m., 22 May- 26 Jun 1976 (R)  
Sat 5:00- 5:30 p.m., 21 Aug- 5 Sep 1976 (R)  
Sun 5:00- 5:30 p.m., 5 Apr- 12 Sep 1976 (R)  
Mon 5:00- 5:30 p.m., 4 Apr- 11 Jul 1977 (R)  
A filmed drama series, produced by Ralph Ellis, and starring Lois Maxwell as Nancy Williams, Stephen Cottier as her son Billy and Susan Conway as her daughter Hannah. Other performers included Buckley Petawabano as Pete Gawa, Wally Koster as the bush pilot Dennis Mogubgub, Albert Millaire as Roger Lemieux, and Alan Mills as Dougal MacGregor.  
The drama concentrated on the adventures of the teenager Billy and his Ojibway friend Pete in the bushland of northern Ontario. The series was highly publicized, capitalizing partly on the minor celebrity of Lois Maxwell ("Miss Moneypenny" in the James Bond pictures), and the casting of Wally Koster, a star of CBC musical variety productions, in a dramatic role. It was also an international co-production, enlisting Manitou Productions, the CBC, Television Films, Ltd. of Britain, and the Australian Broadcasting Company. The series met with critical disappointment.
The Adventures of Chich

Mon 5:15- 5:30 p.m., 6 Oct 1958- 23 Mar 1959

After a three year absence, puppets Uncle Chichimus and his housekeeper/secretary Hollyhock (created and operated by John Conway), returned to television in a fifteen minute, weekly broadcast produced by Fred Rainsberry. Each program featured a human companion, chosen from Larry Mann (who had been seen regularly with Chich in the earlier series, Let's See), Helene Winston, and Tom Kneebone.

The Adventures of Tugboat Annie

A half-hour situation comedy, produced by Normandie Productions, a Canadian subsidiary of Television Programs of America, in association with Associated Rediffusion of the U.K. The series had been pre-sold for sponsorship by Lever Brothers. It was shot in Ontario, although the story took place in the U.S. northwest. It featured Minerva Urecal as Annie Brennan, the captain of a tugboat, and Walter Sande as her boss, Horatio Bullwinkle.

After Four

Mon 4:00- 4:30 p.m., 3 Oct- 19 Dec 1977
Mon 4:00- 4:30 p.m., 10 Apr- 26 Jun 1978 (R)

Produced by John Ryan, with Jan Tennant, Larry Green, and the Christopher Ward Band.

After Hours

Fri 10:00- 10:30 p.m., 8 May- 3 Jul 1953
Fri 9:00- 9:30 p.m., 17 Apr 1953
Fri 8:30- 9:00 p.m., 24 Apr- 1 May 1953
Tue 8:30- 9:00 p.m., 21 Apr 1953
Tue 8:30- 9:00 p.m., 5 May 1953

Tue 10:00- 10:30 p.m., 7 Apr 1953

Fri 10:00- 11:00 p.m., 2 Jan- 10 Apr 1953

A variety series, written by Frank Peppiatt and John Aylesworth, with Peppiatt, Aylsworth, Jill Foster, and host Rick Campbell. Short rehearsal time helped preserve a sense of spontaneity in this program, which included films of well-known dance bands and live comedy sketches.

Afternoon Anthology

Tue 4:00- 4:30 p.m., 12 May- 23 Jun 1959

A series of filmed dramas.

Afternoon Delight

Mon- Fri 3:00- 4:00 p.m., 30 Jul- 7 Sep 1979

Tue/Thu 3:30- 4:00 p.m., 21 Sep- 7 Apr 1983

An hour-long, weekday program on sex and male/female relationships. John Donabie (then best known as an AOR disk jockey) served as host for a series that promised to examine the changing state of relationships in modern society. In particular, the program tried to concentrate on changes in men and the way they are perceived by women. The series also featured Max Haines, to discuss crimes of love and passion, and sportswriter Earl McRae, who was assigned to interview sports celebrities and their spouses. Afternoon Delight featured music by Jack Lenz and his band, and guest entertainers. It was directed by Robert Smith and produced by Cynthia Ann Grech.

The Age of Uncertainty

Mon 10:00- 11:00 p.m., 28 Mar- 20 Jun 1972

A thirteen week filmed series examining the rise and fall of industrial society, produced by Adrian Malone and featuring John Kenneth Galbraith. The principal producer of this $2 million series was the BBC. Collaborators included the CBC,
the Ontario Educational Communications Authority, and the Public Broadcasting System in the United States.

The Ages of Man

See The Nature of Things.

Air Farce

Wed 7:30- 8:00 p.m., 25 Mar- 20 May 1981
Fri 10:25- 10:58 p.m., 9 Jul- 3 Sep 1982 (R)

A ten-week series of half-hour programs, spun off from the successful CBC Radio comedy series, The Royal Canadian Air Farce. The television series, directed by Trevor Evans, with assistant director Stuart Northey, featured the same cast as the radio show: Roger Abbott, Dave Broadfoot, Don Ferguson, Luba Goy, and John Morgan.

Al Oeming - Man of the North

Sat 7:00- 7:30 p.m., 29 Mar- 26 Apr 1980

A thirteen-part series of nature films, produced by Nielsen- Ferns International, Ltd. and Jack Kaufman, Ltd. Episodes were directed by Dennis Saunders and Jack Kaufman, and featured Leslie Nielsen as well as zoologist and conservationist Al Oeming. The series follows Oeming from the prairies to the high arctic as he tries to trap rare animals and endangered species for preservation at his Alberta Game Farm.

Alan Hamel's Comedy Bag

Sat 7:00- 7:30 p.m., 23 Sep 1972- 9 Jun 1973

A variety series that stressed blackouts and slapstick comedy. Taped in Montreal, the half-hour program featured guests from the U.S., and was obviously aimed at a U.S. market.
**Alan Mills**

See Folk Songs.

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**Alan Watts on Living**

Sun 2:00-2:30 p.m., 21 Feb-21 Mar 1971

A series of five half-hour segments based on the views of the popular philosopher on the growing destructiveness of our culture. Produced in Vancouver by Gene Lawrence, written by Roger Hazan, and featuring Bert Nelson and Alan Watts.

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**Alberta Game Farm**

An Edmonton-produced series, with Al Oeming, founder of the Alberta Game Farm, located fifteen miles south of the city. By 1961, Oeming had collected some 1,100 animals and 1,000 birds on his refuge. On the television series, he showed and discussed a different animal—wild or tame—each week. (See Al Oeming—Man of the North)

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**The Albertans**

Sun 9:00-10:00 p.m., 14 Jan-28 Jan 1979

A series of three hour-long melodramas that combined the stories of a number of characters set against the industries of cattle ranching and petrochemicals. Leslie Nielsen played Don MacIntosh, an industrialist involved in a three hundred million dollar international oil deal. Gary Reineke played Peter Wallen, who had pulled himself up from urban poverty to head his own construction firm. George Waight played Carl Hardin, whose economic problems caused him to give up a ranch he had worked for thirty years, and Frances Hyland played his daughter Marjanne. Hardin's daughter-in-law, Clair, played by Anne Collinge, falls in love with Hans Keller, the German businessman played by Daniel Pilon who finds himself having to defraud the business venture of millions of dollars.

George Clutesi played Isaac and Albert Angus his grandson Johnny, two natives. While the older man Isaac has to learn to deal with changes in the modern world,
Johnny decides to take radical action in regard to decisions concerning native land claims.

Lyal Brown wrote The Albertans, Ron Weyman directed, and John Trent produced. The executive producer was Stanley Colbert.

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**Albert’s Place**

Wed 5:00- 5:15 p.m., 1 Jul-23 Sep 1959

Albert was a puppet and his place was an attic filled with trunks, old books, paints, and other paraphernalia in this program of songs and stories for children, written by Kitty Marcuse and produced by Len Lauk in Vancouver. Albert’s human friends included a handyman played by Bob Clothier, folksinger John Chappell, and storyteller Nonie Stewart.

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**Album of History**

Fri 8:00-8:30 p.m., 23 Jun-11 Aug 1967

A seven-part series consisting entirely of historical still photographs gathered from public archives across the country. Individual programs dealt with the Indians of western Canada from 1860 to the Northwestern Rebellion in 1885; the construction of the transcontinental railroad; Louis Riel and the causes of the 1885 rebellion; the cowboy in the Canadian west; the "sodbusters," the immigrants who settled the prairies during the Laurier administration; the towns that grew out of the western settlements; and the history of British Columbia.

Tommy Tweed wrote and spoke the commentary for the series (except for the final episode, which Gordie Tapp narrated). Lester Machan did special research. Ricky Hyslop was musical director for the series. Loyd Brydon produced and Thom Benson was executive producer.

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**Alice Through the Looking Glass**

Fri 4:30-4:45 p.m., 20 Jan-20 Apr 1956

Fifteen minute program produced in Vancouver. Details unknown.
**All About Women**

Thu 10:00- 10:30 p.m.,

Announced and well publicized, All About Women never actually appeared on the air. It was to have been a thirteen week series of half-hour shows, produced by Diederik D'Ailly, with Margot Lane as host and co-producer. News and public affairs chief Knowlton Nash cancelled production on 2 June 1972, several weeks before the series debut on 29 June because Nash explained that, as it was planned, the series overemphasized sex with the guests that had been booked, including lesbians, transsexuals, bisexuals, and a star of pornographic movies. He expressed the hope that the same production team could design a series about women's issues that gave less emphasis to sex.

**All Around the Circle**

Mon 5:30- 6:00 p.m., 30 Jun- 22 Sep 1969

Sat 8:00- 8:30 p.m., 26 May- 8 Sep 1973

Various Times, 11 Apr- 22 Jun 1974

Sat 8:00- 8:30 p.m., 29 Jun- 28 Sep 1974

Thu 10:30- 11:00 p.m., 10 Apr- 22 May 1975

Sat 8:00- 8:30 p.m., 21 Jun-

A half-hour musical variety series, produced in St. John's, and occasionally other parts of Newfoundland. Its regular cast included Carol Brothers, John White, Ray Walsh, and Don Randall who, with their weekly guests, performed principally music of the province. The production was well received for its perceived spontaneity and authenticity.

**Almanac**

Mon 4:30- 5:00 p.m., 2 Oct- 18 Dec 1961

A series of documentary films that succeeded Junior Roundup as afternoon informational program for young people. Subjects included NORAD and a description of the military action that would ensue if Canada were attacked from
the air; Road to the Midnight Sun, about a 1500 mile trip up the Alaska Highway; Bounty in Tahiti, on the crew of the ship Bounty; and Last Swing, on the caterpillar tractor trains that haul freight in Canada's far north.

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**Along the Way**

Tue 5:00- 5:30 p.m., 2 Apr- 25 Jun 1974

A program for children. Although a half-hour long, it was divided into two fifteen minute segments. The opening segment, called the "Along the. . ." series, was jointly produced in Canada and the U.K. and distributed by Telefilm Canada. The English production, Along the River and Seashore, told a story of life in that area through the adventures of two children, Mark and Bella, and their uncle. In Along the Trail, two boys, Len and Bruce, follow a forest ranger on his rounds and discover Canadian wildlife.

The second half of Along the Way featured independently produced Canadian films, distributed by Film Arts. The first film in the series was For the Love of A Horse, about a thirteen year old equestrian, Anne Lawson. The film was produced by Mark Irwin, who would go on to a career as one of Canada's finest cinematographers and directors of short documentaries on sport, when he was a student in his third year at York University.

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**Alphabet Soup**

Tue 5:00- 5:30 p.m., 5 Oct 1971- 27 Jun 1972

Tue 5:00- 5:30 p.m., 12 Sep 1972- 4 Sep 1973

Tue 4:30- 5:00 p.m., 11 Sep- 4 Dec 1973

An educational series for children, aged seven to ten, produced and directed by Dennis Coles for Raymont/Tuffner, Ltd., and written by Pat Patterson. Each week, host Trudy Young, formerly of Razzle Dazzle, Marc Stone, and puppet Arbuckle the Alligator welcomed a couple of guests who would talk about a subject starting with the letter of the week. On the first show, for example, based on the letter "a," a model builder and a jet pilot answered questions about airplanes. For the second season, Young, Mavis Kerr, and Lynn Griffin shared hosting duties with the alligator, and in the final season, Griffin took over for Young.
Altogether

Tue 9:30 - 10:00 p.m., 29 Jul- 19 Aug 1975

A three part musical variety series, produced by Dale Nelson at the Manitoba Theatre Club in Winnipeg. Regulars included singers Ken Maslowsky, who was also the host, and Iona Iliant, and musical director Bob McMullin. Guests included Scott Walker, Miriam Bronstein, Harvey Chochinov, Sara Somner, and the Chai Folk Ensemble.

Analog

Sun 1:00- 1:15 p.m., 11 Oct 1970- 27 Jun 1971

Sun 1:00- 1:30 p.m., 26 Sep 1971- 25 Jun 1972

A fifteen minute broadcast, later expanded to a half-hour, on business, labour, the stock market, and economics, designed for the layman's understanding. Analog's host was Gordon Jones. Its producer was Eric McLeery, and its executive producer Doug Lower.

Anthology

Sun 5:00- 5:30 p.m., 23 Aug- 27 Sep 1959

A series of half-hour films, most documentaries, produced in Vancouver. They included Totems, directed by Gene Lawrence; Estevan, about a tender, also by Lawrence; Portrait of a Harbor, directed by Allan King; The Lacondonnes, about a primitive, nearly extinct Guatemalan Indian tribe, directed by Ron Kelly; Object Matrimony, a comedy about an elderly man searching for a mate, written and directed by Kelly; and Quiet Frontier, about the Kootenay Lake landing, directed by Tom Connachie.

Any Woman Can

Mon/Fri 2:00- 2:30 p.m., 21 Oct 1974- 3 Jan 1975

Mon/Tue/Wed 2:00- 2:30 p.m., 7 Jan- 16 Apr 1975
A show about household repairs and improvements, produced by Kay and Ken Benko, owners of a furniture paint stripping business, and Dean Judson. In the series, experts demonstrated to regular Monica Parker how to perform household tasks, such as repair a vacuum cleaner or paper walls. The program was targeted for low to middle-income housewives.

**Applause, Applause**

Thu 9:30-10:00 p.m., 23 May-6 Jun 1974

A series of three, half-hour musical variety programs, produced in Winnipeg by Dave Robertson. It starred Dean Regan, who also choreographed the show, and Dinah Christie.

**Aquarium**

Fri 5:00-5:30 p.m., 5 Jul-20 Sep 1974

Wed 5:00-5:30 p.m., 9 Jul-3 Sep 1975 (R)

The CBC compared Aquarium to the U.S. television series Wild Kingdom, the Jacques Cousteau specials, and its own series, The Nature of Things. It was produced by Gordon Glynn on location and at the Vancouver Public Aquarium, with curator Dr. Murray Newman and host Bob Switzer. Episodes of the series concentrated on such subjects as the sea otter, the beluga whale, turtles, lizards, killer whales, dolphins, groundfish, and sharks. A couple of segments demonstrated the aquarium's educational programs by following Dr. Newman as he led students on collecting expeditions along the shores of Vancouver harbour and the west coast of Vancouver Island. Other episodes followed Dr. Newman on his own collecting trips to the South Pacific and Australia.

**Architecture**

Sun 12:30-1:00 p.m., 28 May-11 Jun 1961
A three part series, originally broadcast on Explorations. The three segments were subtitled Architecture for Worship, on churches, Architecture for Learning, on universities, and Architecture for Recreation, on museums, theatres, art galleries, arenas, and the like. Principally photographic essays, these programs were produced by Vincent Tovell, written by Ronald Hambleton, with commentary spoken by Robert Christie, Gillie Fenwick, Frank Perry, and Diane Maddox.

**Are You Putting Me On?**

Sat 7:00- 7:30 p.m., 14 Jun- 26 Jul 1975

Thu 7:00- 7:30 p.m., 31 Mar- 19 May 1977 (R)

This summer series included the best of the hidden camera sequences from All About Toronto and Such Is Life, produced by Bob Gibbons.

**Ark On the Move**

Mon 4:00- 4:30 p.m., 4 Jan- 29 Mar 1982

Mon 4:00- 4:30 p.m., 5 Apr- 28 Jun 1982 (R)

Created by and featuring naturalist Gerald Durrell, Ark On the Move was a follow-up to his earlier series, The Stationery Ark. Durrell travelled to Madagascar and Mauritius in search of endangered species that could be bred in captivity and then returned to their natural habitat. Moreover, the programs also demonstrated the vocation of naturalism and contemporary practices, with sound recording and videotape, in the field. The series of thirteen half-hours was aimed at an audience of children. It was produced by Paula Quigley and directed by Alastair Brown for Nielsen- Ferns and the CBC.

**Army Show**

Sat 6:30- 6:45 p.m., 8 Jan- 9 Apr 1955

Also known as Canadians in Khaki, this series of fifteen minute programs from 1955 featured John Fisher.

**Art in Action**
Sun 10::30 11:00 p.m., 7 Oct 1959- 11 May 1960

Sun 10:30- 1:00 p.m., 2 Jul- 1 Oct 1961

A series of half-hour programs for older children, produced in Winnipeg and featuring George Swinton, artist and professor at the University of Manitoba. The first series included demonstrations on painting and sculpture and dealt with basic principles of design, artists’ methods, and the development of art through the centuries. In a 1961 summer series, Swinton turned his attention to the landscape painting. After an introductory broadcast, Swinton spent seven weeks discussing different contributions to the genre’s development, including those of Chinese art, Impressionism, Expressionism, Cubism, and Abstraction, as well as perspective and the decorative use of space. Four subsequent shows dealt with technique, including pattern and design, tone and texture, line, composition, and colour theory. Swinton wrapped up the series with a demonstration of his own methods.

_Arts '73/Arts'74/Arts '75_

Thu 10:00- 10:30 p.m., 8 Mar- 21 Jun 1973

Sun 4:30- 5:00 p.m., 6 Jan- 30 Jun 1974

Sun 4:30- 5:00 p.m., 5 Jan- 22 Jun 1975

A half-hour magazine show, which included three or four items per week on painting, literature, or other areas and issues in the visual, literary, and sometimes performing arts. Features in the 1973 series included a report on Inuit and native sculpture in Canada, a feature on new plastics, electronics, and design in Japan, and a debate between Malcolm Muggeridge and Irving Layton. Other guests on the series included painter A.J. Casson and filmmakers Claude Fournier and Don Shebib.

Moved from prime time (where the series had been interrupted by the Stanley Cup playoffs) to Sunday afternoon in 1974, the series continued to have a broad scope of interest. The first show included segments on the 1973 death of Pablo Picasso, the Montreal Symphony Orchestra, the New York City engagements of the National Balley of Canada, the openings of the Shaw Festival in Niagara-on-the-Lake and of the Sydney Opera House in Australia.
Subsequent items documented movements in Canadian theatre, illegal trade in stolen, ancient art, and profiles of painter Jean-Paul Lemieux and cartoonist Aislin.

The 1975 series, again on Sunday afternoons, started the new year with a look at significant arts events of the past year, including the Chinese Exhibition, the World Crafts Festival held in Toronto, and the movie The Apprenticeship of Duddy Kravitz. Subjects for profiles included the painter A.Y. Jackson and radio producer Andrew Allan, both of whom had recently died, as well as painter Jack Chambers, film historian John Kobal, tapestry maker Tamara Jaworski, and composer Marek Norman.

The series executive producer was Roger Kennedy, the producers Nancy Ryley (1973) and Garth Price, the director John McGreevy, and the hosts Helen Hutchinson (1973), Sol Littman (1974), and Pat Patterson (1974-1975).

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**As Time Goes By**

Sun 2:30-2:59 p.m., 28 May-30 Jul 1967

A musical variety series, produced in Vancouver by Roger Kennedy. The program featured the music of Tin Pan Alley and Broadway show tunes. The host was entertainment writer and radio producer Tony Thomas, and the orchestra was conducted by Martin Slavin and featured twin pianos played by Slavin and Bud Henderson. Guests included Thomas’s wife, singer Lorraine Foreman, and other Canadian talent, such as Lorraine McAllister, David Kendall, Miles Ramsay, Allan Haythorne, Eleanor Collins, and Pat Rose.

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**Astronomy Today**

Sun 3:30-4:00 p.m., 24 May-16 Aug 1959

A lecture series, written and delivered by Prof. F.A. Kaempffer, physicist from the University of British Columbia. Kaempffer discussed present-day knowledge of the universe in the light of past theories, and illustrated his talks with drawings and sketches and slides from the Dominion Astro-Physical Observatory in Victoria. Gene Lawrence produced the series in Vancouver.

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**At Home with John Newmark**
Sun 10:30-11:00 p.m., 5 Sep - 17 Oct 1954

The CBC constructed a replica of John Newmark's living room in the Montreal studios for this series of chamber music performed by the German-born pianist, already well known in Canada for his CBC radio recitals. The premise derived from Newmark's European background, which involved group performances in the home. The apartment set included Newmark's paintings by Canadian artists, etching by Durer, and his Steinway and Clementi pianos and, at least once, his Siamese cat. Newmark's guests included Noel Brunet, Walter and Otto Joachim, D'Arcy Shea, Lucien Robert, the Masella Brothers, and Irene Salemka. Pierre Mercure produced the half-hour program.

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**At The Ex**

Mon-Fri 4:00-4:30 p.m., 31 Aug-11 Sep 1953

A series of actuality reports from the mobile unit at the Canadian National Exhibition in Toronto. The daily programs Let's See, with Uncle Chichimus, and Tabloid also originated live from the 1953 CNE later in the day.

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**Atlantic Summer**

Mon-Fri 1:00-2:00 p.m., 9 Aug-1 Sep 1978

Mon-Fri 3:00-4:00 p.m., 16 Jul-27 Jul 1979

A summer replacement for a lunchtime talk show, Atlantic summer originated two weeks in Halifax and two weeks in St. John's. (The St. John's show reappeared the next summer.) It replaced the centralism of Toronto production with local Maritime personalities and entertainment. The hosts were Denny Doherty, seen most recently in the variety series Denny's Sho*, and newscaster Sharon Dunne in Halifax, Shirley Newhook, host of the local afternoon show, Coffee Break, in St. John's. Jack O'Neil produced in Nova Scotia and Wayne Guzwell (1978) and Leo Williams (1979) in Newfoundland.

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**Aubrey and Gus**

Mon 4:45-5:00 p.m., 26 Sep 1955-18 Jun 1956
A fifteen minute children's show, produced by Don Wilson and written and narrated by Dick Thomas. Aubrey is a puppet raccoon who speaks with a boy's voice. As a consequence, his raccoon family cannot understand him. Gus, a boy, befriends Aubrey and together they search for a boy with a raccoon's voice so they can make a switch. The program featured Garry Lay and Lloyd Jones, with Norma Macmillan as the voice of Peter the Skunk. Aubrey was constructed by George Merton and operated by Elizabeth Merton.

**Audubon Wildlife Theatre**

Sat 6:00- 6:30 p.m., 13 Apr - 19 Oct 1968
Sat 6:00- 6:30 p.m., 7 Jun - 21 Jun 1969 (R)
Sat 7:00- 7:30 p.m., 28 Jun - 28 Sep 1969
Mon- Fri 10:00- 10:30 a.m., 28 Sep - 9 Oct 1970
Sun 5:00- 5:30 p.m., 3 Jan - 27 Jun 1971
Sun 5:00- 5:30 p.m., 2 Jan - 25 Jun 1972
Sun 5:30- 6:00 p.m., 2 Jul - 24 Sep 1972
Mon- Fri 1:30- 2:00 p.m., 30 Nov 1972- 18 May 1973
Sun 5:00- 5:30 p.m., 15 Apr - 24 Jun 1973
Mon/Wed/Fri 1:30- 2:00 p.m., 17 Sep - 11 Dec 1973
Mon- Fri 1:30- 2:00 p.m., 11 Dec 1973- 28 Jun 1974

Audubon Wildlife Theatre was produced by KEG Productions Ltd. of Canada, in association with the National Audubon Society Inc. of the United States and the Canadian Audubon Society. The series executive producer was Ralph C. Ellis, and producers were Dan Gibson and Gerald Kedey. Original music was contributed by Ron Harrison, and W.W.H. Gunn supervised the use of nature sounds in the film productions.

The first series included of thirty-nine half-hour programs featured films by both Canadian and foreign filmmakers. The Land of the Loon, produced by Dan Gibson in Algonquin Park was the first of the thirty-nine half-hour programs
scheduled for weekly broadcast and won a 1967 Canadian Film Award as best
television film before the series went to air. Other Canadian contributions included
From the Mountains to the Sea, by Wilf Gray, on wildlife in the western provinces;
Wildlife Island, on an outdoor science school near Toronto, by Dan Gibson; They
Live by Water, on microscopic organisms to be found in pond water, by Jack
Carey; and Alberta Outdoors, The Lure of the Arctic, and Kenya and Uganda, all
by Edgar Jones of Edmonton.

Non-Canadian films and filmmakers included Nature's Ways, by William J.
Jahoda; New England Saga, by John D. Bulger; These Things Are Ours and The
Living Wilderness, both by Walter Berlet.

The CBC was proud to report critical acclaim for the colour broadcasts, citing
reviews by Nathan Cohen on CBC radio and by Bob Blackburn of the Toronto
Telegram. Subsequent series included more films by Canadians Dan Gibson
(Waterfowl Wilderness, Wildlands Our Heritage); Wilf Gray (Promise of Spring);
Chess Lyons (This England); and Bristol Foster (Down South Up the Nile) and
U.S. nature filmmakers Ty Hotchkiss (Queen of the Cascades) and Herman
Kitchen (Wildlife By Air), among others.
BACKGROUND

to

BY INVITATION

Background

Sun 11:15-11:40 p.m., 5 Jul 1959-26 Jun 1960

Sun 11:20-11:40 p.m., 9 Oct 1960-1 Jan 1961

Sun 10:00-10:30 p.m., 19 Feb-25 Jun 1961

Various times, 1962

Background, produced by Cliff Solway, replaced This Week as a late Sunday night analysis of issues in the news. The change in format and title reflected a change in the audience that the CBC projected for the series. This Week had attracted growing numbers of viewers, and the Talks and Public Affairs Department explained, "Of these new viewers, we thought there must be a number who are not as well versed on the background of the topics selected." Background tried to outline a topic in the news and discuss the events leading to the current situation. Most programs concerned immediate issues. Some involved more advance planning, such as segments on international business mergers, atomic fallout, and political situations in Poland, Bulgaria, and Portugal. The host and narrator for the series was Rick Hart, a thirty-eight year old political science graduate of the University of Saskatchewan, who had spent seventeen years in the army and had little broadcasting experience.

In the 1960 season Hart was replaced with a number of commentators, who included Alistair Cooke, Malcolm Muggeridge, Philip Deane, Arnold Beichman, Robert, McKenzie, Robert Fulford, and Michael Maclear, and in January 1961, Background moved into prime time. Cooke, the U.S. correspondent for the Manchester Guardian, had appeared frequently on the previous season of Background, and offered reports on the U.S. scene for Canadian viewers. Maclear, previously editor of CBC Newsmagazine and a correspondent for CBC News was the show's writer and chief correspondent.

In 1961, Maclear prepared a two-part report on Israel for the show. Muggeridge examined monarchy in modern day Europe in one program, and the decline of
political satire in another. Beichman, a correspondent for the Christian Science Monitor, prepared an examination of the press in Canada. Background also presented a documentary on the Third Reich, produced with the aid of journalist and historian William L. Shirer.

For the 1961-1962 season, Background included a subseries of documentaries, produced by Douglas Leiterman, called The Critical Years. The first, called Forty Million Shoes, directed by Leiterman with cinematography by Grahame Woods, concerned social problems in Brazil. Subsequent segments included The U.S. Presidency; In Peril, an examination of the United Nations activities in Africa; Report from the Wasteland, about television in North America; and The Pursuit of Happiness, on Sweden's welfare state. The Critical Years continued the following season with a documentary on the campaigns of the political leaders in the Canadian federal election the previous June.

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**Bagatelle**

Fri 4:30-5:00 p.m., 5 Apr-6 Sep 1974

A half-hour children's show, divided into two fifteen minute segments. The first segment, Au jardin de Pierrot, came from the French network. Pierrette Boucher, for six years a children's singing teacher, led a group of young children who sang popular French-Canadian folk songs in a playground set, complete with swings, sandboxes, and a carousel. The series was produced for Radio-Canada by Maurice Falardeau.

The last fifteen minutes of the program were devoted to production by young filmmakers. Contributing production companies included the Toronto companies, Nelvana Ltd., the Visual Education Centre, Moreland Latchford Ltd., and, from Vancouver, Communicalp Film Productions.

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**The Ballad Singer**

Wed 5:15-5:30 p.m., 16 Jun-23 Jun 1954

A program of folk songs for young people, performed by Greg Curtis. The short-lived, fifteen-minute broadcast was produced by Peggy Nairn.
Ballades et chansons

Sun 5:30-6:00 p.m., 6 Jul-28 Sep 1969

Also known by its English title, Ballads and Songs, Ballades et chansons originated in different centres across the country, and featured local artists from the ten provinces. The musical selections, sung in both French and English, varied widely in type, and performers included choirs, vocal groups, and soloists. The series, which aired on the national network for two summers, was produced for Radio-Canada by Lisette LeRoyer, and the host was Jacques Fauteux.

Ballads and Bards

Sat 6:30-6:45 p.m., 4 May-29 Jun 1963

Singer Reg Gibson, who had been a member of the chorus on Swingalong, and Jim Pirie, guitarist with the Selkirk Settlers on Red River Jamboree, had had a program of country music called Shenandoah on radio since 1962. In July 1962, they moved the program to television and changed its name to Ballads and Bards. It was seen in Winnipeg and Edmonton, and went national for nine weeks starting in May 1963.

The Bananas

Thu 4:30-5:00 p.m., 2 Jan-6 Feb 1969

Rod Coneybeare had successfully blended teaching and humour for young people in collaboration with Charles Winter on their radio program, The Rod and Charles Show, and with Bob Homme on The Friendly Giant, where Coneybeare played the voices of Rusty the Rooster and Jerome the Giraffe. With producer Robert Gibbons (who also produced Mr. Dressup), Coneybeare created The Bananas as an attempt to teach young people "attitudes through humour."

They auditioned about 150 performers in their search for versatile and zany principals to play their series of didactic, Laugh-In style sketches and blackouts. The four Bananas were Melody Greer, Francois-Regis Klanfer, Bonnie-Carol Case, and John Davies. Bananaland was populated with other "characters": The Blob, an electronically created pet "thing"; the Big Mouth, which spouted facts and information when fed wheelbarrows full of food; and an Official, Certified,
Genuine, Grade-A Gorilla. The other human presence in the show could be found in the Great Announcer, the offscreen voice of Alan Maitland.

The show had a theme song, "The Bananas," written by Jim Pirie and Rod Coneybeare. The series was aimed at viewers nine years of age and above. Producer Gibbons explained that the CBC planned to produce six or seven episodes, with the possibility of more in the coming seasons if it proved popular. Evidently, the series did not catch on.

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**Bandwagon With Bob Francis**

Thu 9:30-10:00 p.m., 21 Sep 1972-21 Jun 1973

Thu/Fri 2:00-2:30 p.m., 13 Feb-28 Mar 1975

Bandwagon succeeded In The Mood as the CBC's musical variety half-hour devoted to big band music. The earlier show had limited itself to earlier tunes of the swing era, while Bandwagon offered more up-to-date arrangements and a quickly paced show.

The series was produced by Aubrey Tadman and Garry Ferrier, and directed by Barry Cranston. Regulars included host and vocalist Bob Francis, and trumpet player Guido Basso leading a band of top-flight Toronto studio musicians.

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**Barbara Frum**

Tue 12:00-1:00 a.m., 1 Oct 1974-27 May 1975

Sat 9:00-10:00 p.m., 7 Jun-26 Jul 1975

Before developing The Journal, CBC television had tried to use the credibility Barbara Frum had gained for her incisive telephone interviews on the CBC radio program, As It Happens. One such attempt was a talk show, which aired locally in Toronto on Tuesday midnights from October 1974 to May 1975 and moved to the national network for seven shows in June and July. The shows featured both interviews with personalities and special segments devoted to isolated topics. On the first network broadcast, her guests included Roman Gralewicz, the President of the Seafarers' International Union, and, for a surprise appearance, Gerda Munsinger, the woman at the centre of a 1966 sex and
security scandal that involved Cabinet Minister Pierre Sevigny. Other guests included such journalists as Michael Magee, Charlotte Gobeil, Paul Rimstead, Allan Fotheringham, and Jack Webster.

The local show was produced by Michael Burns, with Associate Producer Eva Czigler, and directed by Dino Marcuz. The network show's Executive Producer was William Harcourt, its producer Larry Zolf, and its director Bryn Matthews.

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**Barney Boomer**

Tue-Fri 4:31-4:59 p.m., 12 Sep 1967-9 Jan 1968

A light comedy series produced for young people by the CBC's Schools and Youth Department. A young man, Barney Boomer, had built a houseboat on which he planned to sail the Great Lakes. He anchors in Sixteen Harbour, at a town called Cedarville, where he intends to visit his uncle, Captain Boomer, who lives in a lighthouse. His plans for a short stay disappear when a new-found friend, Florence Kozy, the owner of the town variety store, convinces him to remain in Cedarville and tries to set him up in business. Barney's nemesis is Councillor Edgar Q. Russell, a bluff municipal politician who would really rather that Barney remove his houseboat from the harbour at the Cedarville Yacht Club. The series was shot both in studio and on location in Oakville, Ontario. Barney was played by John Clayton, Florence Kozy by Lynn Gorman, and Councillor Russell by Franz Russell. Other regulars included Trudy Young as Trudy, Rex Sevenoaks as Captain Boomer, Claire Drainie as Ma Parkin, Claude Rae as Mr. Andrews, Gerard Parkes as Sam Oliver, and Belinda Montgomery as Susan. The series was written by Ron Krantz, directed by Flemming Nielson, and produced by Stu Gilchrist and, later, Herb Roland.

Starting January 1968, the series title changed to Upside Town. Several regular characters remained, including Barney, the Councillor, and Trudy. Pam Hyatt replaced Lynn Gorman as Miss Kozy. The show concentrated less on Barney and broadened its attention to a greater number of characters in the community, and added new, wacky residents of Cedarville. Ernie Power, played by Jack Duffy, is a newspaperman newly arrived in town. His assistant, Harvey Fleetwood, played by Trevor Evans, is Canada's oldest high school student, a copy boy, and future brain surgeon.

Episodes of Barney Boomer were twenty minutes in length, followed by Swingaround, a quiz show for schoolchildren.
Barney's Gang
Fri 5:00-5:30 p.m., 2 May-24 Sep 1958

Comic and singer Barney Potts was the host of this half-hour children's show from Vancouver, produced by D. Gillingham. It featured filmed visits by a group of children to places of interest in the Vancouver area. The show also included west coast Indian legends, illustrated with drawings, and visit by children with unusual hobbies.

Barris & Company
Sat 10:30-11:00 p.m., 21 Sep 1968-25 Jan 1969

For the 1968-1969 season, the CBC tried to fill the slot usually left between the unpredictable end of Hockey Night in Canada and the national news with a talk and variety show starring Alex Barris. Unlike predecessors such as Juliette or In Person, which were produced on videotape, Barris & Company was designed to go to air live. Nevertheless, the CBC ordered a pilot, produced and directed by Stan Jacobson and written by veterans Garry Ferrier, Aubrey Tadman, younger talents Lorne Michaels and Hart Pomerantz, Bill Lynn, Ken Gunton, and Barris himself. For the pilot, Barris's guests were writer and broadcaster Gordon Sinclair and singer and dancer Sandra O'Neill, with an orchestra led by Guido Basso and with Alex Trebek as the show's announcer and Barris's sidekick.

By the time the show premiered it was already the subject of critical scrutiny. Patrick Scott used Barris & Company--the CBC's only new variety show on the schedule--as an example of the network's failure to provide adequate variety programming (Toronto Star TV Week, xx September 1968). Jacobson had left Canada for Hollywood, and was replaced by producer Bob Jarvis and director Pat King (who had worked as a studio director and had little experience as the director of any production, let alone a live broadcast). Michaels and Pomerantz had also migrated to California, and Lynn had left the show. Guido Basso and the orchestra of Toronto studio musicians remained, and Janet Baird replaced Alex Trebek as Barris's sidekick.

Apart from the expected tensions of having to produce a live (and presumably entertaining) variety broadcast each week, Barris & Company suffered further
setbacks. The CBC had committed itself to only thirteen weeks. Broadcasts from the Olympic Games preempted the show for two weeks early in its broadcast schedule. Sponsors' commitments required that the show be at least thirty minutes duration. Hockey games that ran long set the commercial requirements of CBC variety in conflict with the demands of CBC news. Such problems, and a less specific discontent with the show caused its cancellation after thirteen weeks. It was to have been replaced by Comedy Cafe, but when that show was deemed not yet ready for national broadcast, the CBC revived Barris & Company until the end of January.

Barris tells his version of the problems in the show's production and broadcast history in a chapter of his memoir, The Pierce-Arrow Showroom is Leaking (Toronto: Ryerson Press, 1969), called "The Saturday Night Problem."

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**The Barris Beat**

Wed 9:00-9:30 p.m., 4 Jul-12 Sep 1956

Sat 10:30-11:00 p.m., 20 Oct-30 Jun 1957

A columnist in the entertainment pages of the Toronto Globe and Mail, Alex Barris intermittently worked as a writer and host on local television programs, such as Eleven Thirty Friday. The Barris Beat, a variety show with interviews, music, and comic sketches, was designed as a summer replacement for Cross Canada Hit Parade. It was produced by Len Casey, and featured as regulars singers Betty Jean Ferguson and Roy Roberts, the vocal group the Gino Silvi Octet, and an orchestra led by Bill Isbister. Guests included Sammy Sales, Doug Romaine, Dave Broadfoot, Joey Hollingsworth, and the Willy Blok Hansen dance trio. In the middle of the summer season, Norman Jewison replaced Casey as producer and director, and Jack Duffy was added to the cast as a singer and actor, and in a repeating role as a copy boy to Barris's newspaper writer.

The CBC moved the show, at the end of the summer schedule, to a slot on every other Saturday night (alternating with Wayne and Shuster) following the hockey broadcast. For the cast, Jack Duffy and Roy Roberts remained, but Gloria Lambert replaced Betty Jean Ferguson. Jewison added comic actors Sammy Sales and Larry Mann. A musical trio of Sally Dory, Lorraine Thomson, and Andy Body, choreographed by Cynthia Barrett performed regularly. Sheila Billing and later Babs Christie appeared as the "billboard girl," and Bruce Marsh worked as the show's announcer. Gordon Kushner was hired as musical director, and Phil
Nimmons wrote musical arrangements. Barris, Sales, and Bernie Orenstein comprised the writing staff. Other writers in the show's history included Saul Ilson, Allan Manings, Frank Peppiatt, and, for a few weeks, Richard Lester.

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**Barry Morse Presents**

Sun 9:50-10:00 p.m., 3 Jul-25 Sep 1960

Possible title: Presenting Barry Morse. No information available.

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**Baseball**

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**The Beachcombers**

Sun 7:00-7:30 p.m., 1 Oct 1972-To Date

Mon-Fri 5:00-5:30 p.m., 10 Sep 1979-5 Sep 1980 (R)

One of the few successful, continuing dramatic efforts the CBC has produced in its history, The Beachcombers revolves around the character of Nick Adonidas, and the star who plays him in this family-oriented series, Bruno Gerussi. As the series started, Nick was a middle-aged beachcomber who lived in rented quarters above Molly Carmody's diner. Molly lives with her two grandchildren, fourteen year old Hughie and eleven year old Margaret, and Nick has a young native partner, Jesse Jim. Rae Brown plays Molly, Bob Park plays Hughie, Juliet Randall plays Margaret, a role originated by Nancy Chapple, and Pat John portrays Jesse Jim. Robert Clothier plays Relic, another scavenger. Other regular actors have included Stefan Winfield, Diane Stapley (l978), and since l980, Jackson Davies, Charlene Aleck, Dionne Luther, and Joe Austin. Viewers have watched the characters grow older through their exploits along the British Columbia coastline since they first appeared in October 1972. The filmed series has proven continually popular in its Sunday evening time slot (it originally followed the Walt Disney show), and it has sold widely around the world, from the U.K. to the middle east to Australia.
The Beachcombers was created by Marc and Susan Strange. The show's Executive Producers have been Philip Keatley (1972-1976), Elie Savoie (1976-1977), and Hugh Beard (1977-).

Photo (courtesy of CBC) shows Bruno Gerussi, Pat John (rear).

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**Beth**

Sat 7:00-7:30 p.m., 14 Aug-11 Sep 1976

A series from St. John's, with Beth Harrington, whose guests included Glen Simmons, Jace Cormier, Jim Oulton, and David Michael.

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**Beyond Reason**

Mon 9:00-9:30 p.m., 27 Jun-24 Sep 1977

Tue 7:30-8:00 p.m., 7 Feb-6 Jun 1978

Tue 10:30-11:00 p.m., 19 Sep 1978-16 Jan 1979

Mon-Fri 2:30-3:00 p.m., 2 Jan-30 Mar 1979 (R)

Mon-Fri 4:00-4:30 p.m., 10 Sep 1979-10 Oct 1980

Beyond Reason orginated as a summer replacement for Front Page Challenge. Former evangelist writer for the Toronto Star, and radio commentator, Allen Spraggett developed a panel show based on the contemporary interest in psychic phenomena. Spraggett appeared as the show's expert and adjudicator. The panelists included astrologer Geoff Gray-Cobb of Vancouver, clairvoyant Irene Hughes of Chicago, palmist Marcel Broekman of New York, and graphologist Marilyn Rossner of Montreal. They were brought to the National Theatre Centre in Winnipeg, where the show was taped, with CBC Winnipeg announcer Bill Guest as moderator. As in Front Page Challenge, the panelists had to guess the identity of mystery guests. However, the panelists were given information appropriate to their practice (Gray-Cobb was given the date, time, and place of birth of the guest; Hughes was provided with personal possessions from which to gain impressions; Broekman had a handprint; and Rossner had a sample of the
guest's handwriting). The psychics were also kept in isolation to keep them from communicating with each other.

A separate section of the program, called the "Psychic Cyclopedia," showed short commentaries on subjects of the paranormal: the Oracles of Nostradamus; the Vampire Research Centre; Hitler's dream; parallels in the lives of Abraham Lincoln and John F. Kennedy, etc.

After a successful summer, the CBC revived the show as a weekly production in winter 1978 for its prime time schedule, and later in a weekday slot. Bill Guest and Allen Spraggett left the show in its last incarnation, and were replaced by Paul Soles. Beyond Reason was produced by Nigel Napier-Andrews.

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**The Big Revue**

Tue 8:00-9:00 p.m., 9 Sep 1952

Mon 8:30-9:30 p.m., 15 Sep-13 Oct 1952

Mon 8:00-9:00 p.m., 20 Oct 1952-18 May 1953

On 9 September 1952, The Big Revue, sponsored by Westinghouse, was the first series to appear on the CBC. Under the supervision of Mavor Moore, the CBC's chief of television in Toronto, produced by Don Hudson (later by Norman Campbell), directed by Norman Jewison, at a cost of six thousand dollars for an hour each week, it was the new network's flagship variety program. Samuel Hershenhoren conducted the twenty-five piece orchestra, which played arrangements by Calvin Jackson. Rudi Dorn designed the sets and Edna Cherry designed costumes. The show's hostess was twenty-one year old Toby Robins who earned a salary of one hundred dollars each week to introduce jugglers, musical performers, ballet numbers, comic sketches, and dance numbers choreographed or performed by Alan and Blanche Lund, the first performers signed to contracts for Canadian television. The initial broadcast also showcased singer Phillis Marshall, comics Doug Romaine and Mildred Morey, and, selling Westinghouse products to the viewers, Laddie Dennis.

The Big Revue survived on the air for nearly two years. Budd Knapp took over the duties of introducing the different acts from Toby Robins, In addition to guests, the show had its regular troupe of singers, including solo performers George Murray and Phillis Marshall, the Revue Dancers (Lorraine Thomson,
Babs Christie, Anna Wilmot, Bill Yule, Bob Van Norman, and Lloyd Malenfant, and Terry and the Macs (Terry Griffin and John, Jim, and Bill MacGillivray. It improved in quality as the production personnel gained experience in assembling and presenting live variety extravaganzas in Toronto's Studio A. However, the program always suffered by comparison with its more polished counterparts from the U.S.A.

**The Bill Kenny Show**

Sun 3:00-3:30 p.m., 22 May-10 Jul 1966

After a musical career as a single in the 1930s, with the Ink Spots in the 1940s and as a solo artist in the U.S.A. in the 1950s, Bill Kenny moved to Vancouver in 1961. Elie Savoie produced The Bill Kenny Show, a half-hour of easy listening in which Kenny was supported by a vocal group called the Accents, and an orchestra led by Fraser MacPherson. Kenny's guests included Susan Pesklevits, Judy Ginn, Marty Gillan, accordion player Ricky Mann, Fran Gregory, Patty Surfey, Attilo Ronuzzi, and the Rutherford Kids, of Burnaby, B.C.

**The Billy O'Connor Show**

Sat 11:10-11:30 p.m., 16 Oct 1954-19 May 1956

A post-hockey variety show with Billy O'Connor and his trio (Jackie Richardson on bass, Vic Centro on accordion, and Kenny Gill on guitar), produced by Bob Jarvis and Drew Crossan. On 20 August 1955, Juliette made her first regular appearance on the show, in a time slot that she would later claim for her own. By the end of two seasons together, however, she and O'Connor had conflicted and the CBC decided to develop a program around her. Other regulars on the program were singer and comic actor Jack Duffy and pianist Bill Isbister.

Photo (courtesy of CBC) shows Billy O'Connor, his trio, and Juliette.

**Bim Bam Boom**

Fri 4:30-4:45 p.m., 18 Nov 1955-13 Jan 1956
Bim, Bam, and Boom were three clowns in a show that featured a different fairy tale each week in this children's show from Vancouver. Bim and Bam were puppets, manipulated by Kitty Dutcher and with the voices of Rosemary Malkin and Sam Payne. Boom was a real clown, played by John Allen.

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**Bluff**

Wed 7:30-8:00 p.m., 6 Oct 1976-27 Apr 1977

Bluff was a game show in which a panel of comedians told tall tales and contestants had to guess which was true. Both Canadian and imported comics participated; they included Dave Broadfoot, Hart Pomerantz, Barrie Baldaro, Foster Brooks, Professor Irwin Corey, Norm Crosby, and Abby Dalton. The host was Mike Darrow. Riff Markowitz produced the show, with coordinating producer Jack Budgell.

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**The Bob McLean Show**

Mon-Fri 12:00-12:55 p.m., 1 Sep 1975-2 Jul 1976

Mon-Fri 12:00-1:00 p.m., 6 Sep 1976-1 Jul 1977

Mon-Fri 12:00-12:55 p.m., 5 Sep 1977-3 Apr 1978

Mon Fri 1:00-2:00 p.m., 3 Apr 1978-4 Aug 1978

Mon-Fri 1:00-2:00 p.m., 4 Sep 1978-1 Apr 1979

Mon-Fri 3:00-4:00 p.m., 2 Apr 1979-29 Jun 1979

Mon-Fri 3:00-4:00 p.m., 10 Sep 1979-27 Jun 1980

Mon-Fri 12:30-1:30 p.m., 8 Sep 1980-22 May 1981

Mon-Fri 12:30-1:30 p.m., 25 May 1981-28 Sep 1981 (R)

Bob McLean succeeded Elwood Glover as the host/interviewer for the CBC's lunchtime talk show broadcast from a Cumberland Street shopping mall in downtown Toronto. Under producer Jack Budgell, McLean continued the
easygoing format that Glover had established. Lightweight chats gave way to topical interviews that concentrated on more serious issues. Under the hand of Executive Producer Bill Casselman, from 1976 to 1977, the show minimized U.S. guests and subjects and concentrated more on Canadian topics. It featured regular guests, such as opera singer Don McManus, writer Gary Michael Dault commenting on popular culture, Herman Smith on personal money management, and Walter Fox on criminal law, as well as a filmed segment on sports with the bogus commentator, "Hot" Conway. It was also shot on a newly designed set that reproduced the Toronto skyline. The show's producer during this period was J. Edward Shaw.

Jack Budgell succeeded Casselman as the show's Executive Producer, and the tone lightened. Producers included Robert Smith (1979-1980), Nigel Napier-Andrews, formerly producer of Elwood Glover's Luncheon Date (1980), and John Johnson (1980-1981). The show's musical director was Jimmy Dale. In Summer 1978, McLean presented a "Cavalcade of Nations," which highlighted guests, music, and food from different nations or regions each day for a month. For comedy, McLean had as regular guests Roger Abbott and Don Ferguson of CBC radio's Royal Canadian Air Farce, Howie Mandel, Monica Parker, and Sears and Switzer. In the 1979 season, the producers took the show outside Toronto and originated in different cities, including Ottawa, Halifax, and Vancouver.

In the summer of 1976 and 1977, the CBC used material from The Bob McLean Show for a Saturday evening series called The Best of Bob McLean.

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**The Bob Switzer Show**

As a summer replacement for its noon hour talk show, Luncheon Date, the CBC ran a Vancouver show, produced by Doug Gillingham and featuring host Bob Switzer. The show was later retitled Switzer Unlimited.

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**The Body In Question**

Mon 11:45-12:45 p.m., 26 Feb-28 May 1979

Wed 2:00-3:00 p.m., 3 Jun-2 Sep 1981 (R)
A series of thirteen hour-long programs on aspects of medicine and science, with Jonathan Miller. Produced by BBC-TV in association with the CBC, the Ontario Educational Communications Authority, the Australian Broadcasting Company, and KCET-TV Los Angeles.

**Bonjour, Bon Jour**

Mon-Fri 9:00-9:15 a.m., 19 Sep 1977-29 May 1978

Mon-Fri 10:15-10:30 a.m., 29 May-29 Sep 1978

A daily, fifteen minute broadcast in both French and English for children, produced by Ken Buckley. Although bilingual, the program was not intended specifically for language instruction. Manon Bernard, who played Colette Jarry on the Radio-Canada series Rue des Pignons, talked or play-acted with Montreal schoolchildren and, occasionally, interviewed studio guests. Other features of the show included a musical segment, a clown, and the show's "mascot," Mr. Funny Bone. The show was produced live on tape, and principally ad libbed.

**The Bonnie Prudden Show**

Mon-Fri 4:00-4:30 p.m., 15 Nov 1965-15 Feb 1966

Mon/Wed/Fri 3:25-3:55 p.m., 13 Jun-9 Sep 1966 (R)

Mon-Fri 11:25-11:55 a.m., 27 Feb-26 May 1967 (R)

Mon-Fri 4:00-4:30 p.m., 30 Oct 1967-11 Jun 1968

Mon-Fri 2:00-2:30 p.m., 17 Jun-20 Dec 1968 (R)

Mon-Fri 2:00-2:30 p.m., 23 Jul-28 Sep 1970 (R)

A half-hour, physical fitness and interview show with Bonnie Prudden who, the CBC claimed, founded the first school for physical fitness in the U.S.A. in 1944. In the 1967 season, the producers, Crescendo Productions of Toronto, took the show to Australia and the Far East for shooting. Individual shows concentrated on specific topics of discussion, including the Scandinavian woman, socialism and suicide in Sweden, astrology in India, women in India, arthritis and rheumatism,
housing in Singapore, creative play for young children, ghosts, God, and going on vacation.

Books Alive

Sun 7:30-8:00 p.m., 18 Jul-19 Sep 1954

A discussion program with moderator Arthur Phelps, produced by Cliff Solway.

Bowling

Boxing

British Empire and Commonwealth Games

Daily 11:00-12:00 noon,(Eastern Daylight Time) 30 Jul-7 Aug 1954

The CBC mustered all its forces to cover the Fifth Commonwealth Games, held in Vancouver in summer 1954. Both radio and television provided information, and the CBC International Service broadcast shortwave reports to the Commonwealth. The Games were opened by Viscount Alexander of Tunis, the former Governor-General of Canada, and the Duke of Edinburgh, representing the Queen, presided over the closing ceremonies. The most anxiously anticipated event was the one mile run, in which Roger Bannister of the U.K. and the Australian John Landy were scheduled to compete. Both had broken the four minute mile earlier in the year.

For television, the CBC leased a coaxial cable and microwave network in order to carry the signal from Vancouver to Seattle, Buffalo, and Toronto for the first simultaneous link of west and east in Canada. (Stations in eastern Canada, not as yet linked to the network by microwave, were to receive films of material carried on the network for broadcast the following day.) The CBC stationed its two mobile units at Empire Stadium and at the Empire Pool to cover both track and field and swimming events on a regular basis throughout the Games, and at the cycling and boxing finals. Film crews covered the balance of the events. Film
footage was used in the regular coverage for the network as well as for CBC News Magazine and other CBC programs.

George Retzlaff, supervising sports producer at CBLT in Toronto was brought to Vancouver to coordinate the CBC's television coverage of the Commonwealth Games. Four sportscasters, Steve Douglas, Don Sims, and Gil Christy from CBLT Toronto and Frank Williams from CBMT Montreal, provided commentary.

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**Building Careers**

See (A) Place of Your Own.

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**Burns Chuckwagon From the Stampede Corral**

Wed 10:30-11:00 p.m., 3 Nov 1954-29 Jun 1955

This musical variety show from Vancouver had a western theme, and provided an outlet for talent from Canada's west coast. Regulars included singers Lorraine McAllister, Pat Kirkpatrick, and Don Francks, comic Barney Potts, guitarist Arnie Nelson, and Mike Ferbey, Mark Wald, and Jack Jensen, who comprised the instrumental group, The Rhythm Pals. The show also featured occasional guests, such as Wallie Peters on banjo or George Colangis on mandolin. The show's producer was Mario Prizek.

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**The Business of Books**

Tue 10:00-10:30 p.m., 14 Aug-18 Sep 1956

A series of six half-hour programs, produced by Cliff Solway, that used drama, music, and satire to outline the business of literature and publishing, particularly in Canada. The first program was a dramatic, composite profile of an anonymous writer, by Jacqueline Rosenfeld. The second program demonstrated all the stages in the production of a book, from writer to reader. The third show outlined the book business with regard to marketing and sales. In the fourth segment, the letters were used to trace the history of book publishing. The fifth program was a musical devoted to libraries, library users, and the role of the library in the
community. Censorship, dramatized and discussed, was the subject of the concluding program.

**Butternut Square**

Mon-Fri 11:30-11:50 a.m., 19 Oct 1964-28 May 1965

Mon-Fri 11:00-11:20 a.m., 18 Oct 1965-27 May 1966

Mon-Fri 11:00-11:30 a.m., 17 Oct 1966-10 Feb 1967

This children's show aimed to help its young viewers to become more aware of themselves in relation to the world through a series of real and fantasy adventures. Our guides, Sandy, played by Sandra Cohen, and Mr. Dressup, played by Ernie Coombs, met in Butternut Square, a town square. They and their friends led viewers through games, musical numbers, and dances and movements that aimed to teach children through participation. Their friends included the Music Man, played by Donald Himes, the dancer and movement artist, in the 1964-1965 season, and Bob, played by Bob Jeffrey from 1965 to 1967. They also included Judith Lawrence and her puppets Casey, Finnegan, Alexander, Miranda, and Mrs. Trapeze. Butternut Square was produced from 1964 to 1965 by Don Carroll, Pat O'Leary, and Olive Richards, and from 1965 to 1967 by Stuart Gilchrist.

Butternut Square was cancelled in February 1967, according to Maclean's, "in one of those budget squeezes in which the CBC systematically kills off its best shows in order to save money." However, Ernie Coombs revived immediately as Mr. Dressup and was given his own show, where he, Casey, and Finnegan have survived and flourished ever since.

**By Invitation**

Thu 2:00-2:30 p.m., 6 Jul-13 Oct 1967

A half-hour program of music and conversation that originated in Winnipeg and featured Ed Evanko, Mary Nowell, and Neill Harris.
CBC CONCERT

to
CANNONBALL

CBC Concert

Fri 9:00-9:30 p.m., 31 Oct-19 Dec 1952

The CBC replaced its comic program Stopwatch and Listen with this series of musical performance from Toronto, produced by Franz Kraemer. The first program featured folk blues singer Josh White.

CBC Concert Hour

Sun 11:00-12:00 p.m., 27 Jun 1954

Thu 8:30-9:30 p.m., 30 Sep 1954-30 Jun 1955

The CBC Concert Hour originated in Montreal and concentrated on serious and classical music, with an emphasis on chamber music. The opening show of the regular season (14 October 1954) featured Sir Ernest MacMillan, and the program promised such future conductors as Wilfred Pelletier, Boyd Neel, and Roland Leduc. Performers included international and Canadian stars, such as Andres Segovia, John Newmark, Joseph Szigeti, Maureen Forrester, and Elizabeth Schwartzkopf.

The broadcast was produced by Pierre Mercure and Noel Gauven, and the stage director was Irving Gutman.

CBC Drama '73

Sun 9:00-10:00 p.m., 30 Sep-2 Dec 1973
Ronald Weyman was the Executive Producer for this ten week anthology series of one hour, filmed dramas written and directed by CBC veterans. The programs included adaptations of well-known literary works, such as Morley Callaghan's novel, More Joy in Heaven, a two-part presentation that featured the return to CBC drama of John Vernon, and Margaret Laurence's short story, A Bird in the House, written by Patricia Watson and directed by Allan King.

Other productions included Vicky, directed by Rene Bonniere from Grahame Woods's script; Our Ms. Hammond, which Woods directed from a play by Joseph Schull; Welcome Stranger, based on a play by Kaino Thomas and directed by Rudi Dorn; The Changeling, written by Tony Sheer and directed by Ronald Weyman; and Lighten My Darkness, written by Charles E. Israel and directed by Graham Parker.

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**CBC Film Festival**

Tue 9:00-11:00 p.m., 5 Jun-8 Jul 1979

Sat 9:00-11:00 p.m., 7 Jul-22 Sep 1979

Sat 9:00-11:00 p.m., 7 Jun-13 Sep 1980

In the summer of 1979, the CBC offered two series of feature films under this title, and another in the summer of 1980. Both series included Canadian feature films. In 1979, the network aired The Little Girl Who Lives Down The Lane; Second Wind; The Clown Murders; Fighting Men; Inside Out; Sudden Fury; Goldenrod; One Night Stand; J.A. Martin, Photographe; Rabu Fere; The Far Shore; One Man; Lies My Father Told Me; Love At First Sight; Drying Up The Streets; and Who Has Seen The Wind? The 1980 season included Kamouraska; Second Wind; Who Has Seen The Wind?; Skip Tracer; Lions For Breakfast; Deadly Harvest; and the non-Canadian adaptation of James Joyce's Portrait of the Artist as a Young Man, by Joseph Strick.

At irregular intervals, the 1979 series also included interviews with Hollywood directors, such as Martin Scorsese, Samuel Fuller, George Cukor, John Schlesinger, Donald Siegel, John Sturges, and John Cromwell, following the feature.

Don Elder produced the CBC Film Festival.
CBC Film Playhouse
Tue 9:30-10:00 p.m., 14 Oct-21 Oct 1958
Sun 3:30-4:00 p.m., 6 Jul-14 Sep 1958
Wed 10:30-11:00 p.m., 1 Oct 1958
A title given to a series of non-Canadian filmed programs.

CBC Folio
See Folio.

CBC Open House
See Sunday At 8:00.

CBC Playbill
See Playbill.

CBC Premiere Presentation
Thu 9:00-11:00 p.m., 24 Sep-10 Dec 1981
Thu 8:00-10:00 p.m., 17 Feb-31 Mar 1983

The CBC aired recent, Canadian feature films under this title. In the boom of tax shelter productions in the late 1970s and early 1980s, and with the chronic inability to place Canadian productions in Canadian theatres, such a series generally represented Canadians’ only opportunity to see films produced in their own country. The program was coordinated by Athan Katsos.

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**CBC Summer Movie Festival**

Tue 9:00-11:00 p.m., 7 Jul-25 Aug 1981

Thu 8:00-10:00 p.m., 3 Jul-18 Aug 1982

Before CBC Premiere Presentation, the network filled a slot in the summer schedule with recent feature films of generally high quality. They included Allan King's adaptation of W.O. Mitchell's Who Has Seen The Wind?; Jean Beaudin's J.A. Martin, Photographe; Violette Noziere, directed by Claude Chabrol; Clay Borris's Alligator Shoes; The Coffin Affair, directed by Jean-Claude Labrecque; Claude Jutra's adaptation of Margaret Atwood's novel, Surfacing; and Micheline Lanctot's The Handyman (L'Homme a tout faire).

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**CBC Summer Symphonies**

Sun 10:00-11:00 p.m., 16 Jul-27 Aug 1978

A series of six one-hour programs, simulcast on the CBC-FM radio network, that featured symphony orchestras from Hamilton, Montreal, Halifax, Toronto, Quebec, and Winnipeg. For summer listening and viewing, the programs featured light classical films and orchestral arrangements of show tunes and popular songs. Guest soloists included sopranos Marie-Claire Seguin and Colette Bok, violinist Phillippe Djokic, pianist Monica Gaylord, harpist Richard Turner, oboist Jon Peterson, and the Canadian Brass.

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**CBC Television Theatre**

From its first week, and for nearly a decade after, the CBC English language service featured a regular ninety-minute program of television drama. At the time,
in fact, it was the only hour and a half drama on the air in North America. CBC Television Theatre, also known as CBC Theatre, was the title for the sustaining series. (When the program took on a sponsor, the series title changed to Ford Television Theatre to reflect the change.)

Mavor Moore, the chief producer for CBC television in Toronto, served as the series' supervisor, and produced programs, in rotation with Robert Allen, Peter McDonald, David Greene, and Silvio Narizzano.

The series opened with an adaptation of John Galsworthy's Justice, produced by Robert Allen. Many of the early productions were drawn from international theatre and literature, and included Henrik Ibsen's An Enemy of the People, Arthur Miller's All My Sons, Patrick Hamilton's Angel Street, the Coventry Miracle Play, P.G. Wodehouse's By Candlelight, and John Millington Synge's The Playboy of the Western World. Moore also announced with some pride that the CBC had scooped U.S. television and secured the rights to produce adaptations of several George Bernard Shaw plays, of which the first, presented on 29 January 1953, was Candida. Early in 1953, the CBC also presented David Greene's production of Shakespeare's Othello, with Lorne Greene, who had played the part on radio the previous year, in the title role. Early productions of Canadian writers' work included The Moneymakers, written by Ted Allan, and One John Smith, with a script by Lister Sinclair, produced by Robert Allen, and featuring Frank Peddie in the title role.

The original studio director for the series was Loyd Brydon, whom Leo Orenstein succeeded shortly into the first season. Casting director Eva Langbord was responsible for combing the talent of Toronto and Canada for the productions. The show's technical director was Gordon Shillabeer, and Thomas Nutt designed the lighting. In their earliest days, CBC drama productions gained considerable attention for their design, and the most regular set designers for CBC Television Theatre were Nikolai Soloviov and Rudy Nicoletti.

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**The C.G.E. Show**

Mon 9:00-9:30 p.m., 8 Sep 1952

Sun 8:30-9:00 p.m., 12 Oct-28 Dec 1952

Sun 6:30-7:00 p.m., 4 Jan-3 May 1953
Sponsored by Canadian General Electric, The C.G.E. Show featured the Leslie Bell Singers, a choir of twenty-one young women, and the Howard Cable Orchestra. The popular radio version of this quality musical variety show preceded the television production by four years. Originally, the performances were simulcast on the Dominion network and television. In early 1953, however, the television broadcast changed time slots, and required separate performances for each medium. The show’s producer was Drew Crossan, the associate producer and writer was Dorothy Robb, and the studio director Bruce Macpherson. Rudy Nicoletti designed the sets. In its first season, the series featured as soloists Montreal baritone Charles Jordan and Toronto mezzo-soprano Joyce Sullivan, as well as dancers Gladys Forrester and Jackie Kay (who, of course, did not perform on the radio show).

Leslie Bell left the show after two years, and cited the pressures that television exerted on its talent even in its early days. It offered little security, it demanded too much of performers—asking dancers to be singers and singers to be dancers, and Bell himself to become a character actor—and overextended them. Budgetary restrictions prevented extensive rehearsal time, and slashed the size of his radio chorus from twenty-five to eight and reduced the orchestra by half. (See Dr. Leslie Bell, "Why I’m Out of Television," Maclean's [30 April 1955], pp. l5, 72, 74.)

The program's title changed to C.G.E. Showtime, and it then became known simply as Showtime. In the 1954 season, Elmer Eisler took charge of the chorus of eight singers, and the vocal soloists were Shirley Harmer and Don Garrard. Robert Goulet replaced Garrard in the 1956 season. A year later, Gloria Lambert took over from Harmer as the female soloist, and in the final season, Joyce Sullivan returned. Don Gillies was the principal dancer in the troupe from 1954,
and the choreographer from 1955 to 1956, replaced that year by Fred Kelly. The 1956 season also featured appearances every few weeks by Alan and Blanche Lund or by the Don Gillies Trio. The program's producers included Harvey Hart (1954-55), Don Hudson (1955-56), and Len Casey (1957-59).

Orchestra leader Howard Cable was the constant throughout the show's history, and a summer replacement in 1957, Showtime With Howard Cable, gave him top billing. Regulars on the summer series included Joyce Sullivan, Shane Rimmer, Ken Steele, who had moved over from Holiday Rance, "Gi" Gordon, and a vocal quintet called the Showtimers (Barbara Franklin, Donna Miller, Patsy Brooks, Margaret Symonds, and Yvonne Lauder), formed by Bill Grady, and pianist Bill Butler. This summer show was produced by Drew Crossan and directed by Norman Jewison.

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**C.G.E. Showtime**

See The C.G.E. Show.

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**Cabaret**

Thu 8:00-8:30 p.m., 8 Sep-20 Oct 1955

Cabaret, with its songs and dances in a nightclub setting, was the first variety program produced in the CBC's Winnipeg studios. The half-hour broadcast had a brief run on the Toronto-Ottawa-Montreal network. Its cast featured singers Maxine Ware and Ann MacLeod, drummer, vocalist, and tap dancer Del Wagner, the Mitch Parks Orchestra, and master of ceremonies Marsh Phimister.

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**Cabbages and Kings**

Wed 10:30-11:00 p.m., 6 Jul-27 Sep 1955

Arthur Phelps moderated this summer panel discussion show from Vancouver. Participants and subjects included Northrop Frye on Canadians' reading habits; CJOR newsman Jack Webster and lawyer Bill McConnell on television and radio; and McConnell, writer Roderick Haig-Brown, and Hugh Christie, warden of Oakville Prison Farm on crime and society.
Call For Music

Tue 10:00-10:30 p.m., 12 Nov 1957-4 Feb 1958

Call For Music was a half-hour musical variety show from Vancouver. On the first broadcast, host Bert Nelson welcomed singers Pat Morgan, who had previously appeared on Pick the Stars, the U.S. singer and actress Pat Suzuki, star of The World of Suzie Wong, singer Nora Halliday, violinist Arthur Polson, and Ricky Hyslop leading the orchestra. In subsequent weeks, Eleanor Collins, Betty Phillips, and John Dunton appeared and Suzuki made a return appearance.

Call For Music, followed by Press Conference, another half-hour broadcast, ran every other week, alternating with Concert Hour.

Cal's Club

See Jazz With Jackson.

Camera Canada

Various Times 13 Nov 1961-14 Jan 1963

Camera Canada was the title the CBC gave to a series of documentary films on contemporary Canada, scheduled periodically throughout the broadcast year. They appeared monthly, approximately, and were often placed into a time slot on Monday evenings. According to Executive Producer Thom Benson, the series spun out of four documentary specials, on the Stratford Festival, Canadian folk music, Dominion Day, and the Calgary Stampede, which the CBC presented over summer 1960.

The 1961 broadcasts included High Arctic Hunter, a film on the Eskimo hunter produced by Gene Lawrence and written and directed by Doug Wilkinson; The Unknown Country Revisited, on Canadians' opinions of their country, with Bruce Hutchinson; a comparison of the day's university graduates with those of the 1930s, by Hugh MacLennan; and a report on the Canada Council, with Dr. A.W. Trueman, director of the Council. In summer 1961, the network presented The Measure of Man, on techniques used to study the mind, and Campus in the
Clouds, on the Banff School of Fine Arts, both produced by Norman Caton. Camera Canada also broadcast Upper Canada Village, produced by Gene Lawrence, and The Changing Island, a documentary written and hosted by J. Frank Willis.

Later broadcasts included Big Country, Norman Caton's documentary on a cattle drive in western Canada, with narration written by Len Peterson and read by Don Francks; Pelly Bay, Ron Kelly's films on the daily life of an Eskimo; My Enemy, by Bob Orchard, based on a short story by Andre Chamson, and produced by Michael Rothery; The Annanacks, on an Eskimo community, produced and directed by Rene Bonniere for Crawley Films, with commentary spoken by Lloyd Bochner; Boys Village, directed by Ron Kelly, on a reform school; The Opening of the West, produced by Gene Lawrence, written by Scott Young, and narrated by J. Frank Willis; Last Summer, on the mating of birds and animals, written by Thom Benson; The Looking Glass People, a film on ballet produced and directed by Norman Campbell, with a script by George Salverson and commentary by Budd Knapp; The Short Sweet Summer, Campbell's production, written by Hugh Kemp, on the National Youth Orchestra's 1963 tour; False Faces, a Crawley Films production, produced and directed by Rene Bonniere, on a 1961 Iroquois-Huron ceremony; Gold: The Fabulous Years, produced by Gene Lawrence, with a script by Hugh Kemp; The World of Bobby Hull, written by Scott Young; Camera on Canada, directed by Gene Lawrence; The Lost Decade, on the Great Depression, written by Ben Maartman and directed by Ron Kelly; and The View From Geneva, a documentary on the work of the Red Cross, directed by Maurice Taylor, written by Hugh Kemp, and with commentator Princess Grace of Monaco.

The most famous program in the Camera Canada series was Wilderness, a filmed study of life in remote areas of the Yukon, Alberta, and British Columbia. The show gave its name to the Wilderness Award, given each year to the outstanding film made for the CBC in honour of producer Norman Caton and two cameramen who died in a plane crash during the production of the Camera Canada documentary.

In 1965, to lead up to Canada's centennial year, a special series of documentary programs, on Canada's natural resources, were announced for Camera Canada. See Canada 98/Canada 99/Canada 100.

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**Camera West**

Wed 8:00-8:30 p.m., 1 Jul-16 Sep 1964
Over four summers, the network aired half-hour documentaries produced in Vancouver under the title Camera West. In 1964, the series included Ghost of Walhachin, they story of a small B.C. community, written and produced by Tom Connachie; Shawnigan, on a private boys' school near Victoria, written and directed by George Robertson; Whatever Happened to the Horse?; a profile of Vancouver artist and poet Bill Bissett prepared by Maurice Embra and called Strange Gray Day; This; Through the Looking Glass, on clinical use of LSD, produced by Michael Rothery and written by David Gray; The Good Citizens, a two-part documentary on Chinese Canadians in western Canada, produced by Doug Gillingham and written by Hilda Mortimer; Tricks or Treatment, on hypnotism, by Gordon Babineau; The Fountain of Youth, Doug Gillingham's documentary on a health farm; and two shows on witchcraft, called Circles of Power, produced by Michael Rothery and written by Peter Haworth.

The 1965 season included Immigrant Impressions; Paul Kane; and Crystal Prize, on an international ski meet at Crystal Mountain, Washington. Camera West also presented films on Canadians who retire to the west coast, A Matter of Choice, produced by Stanley Fox; on the Irish Fusiliers of B.C., The Last Parade; on Portuguese immigrants who have settled in the Okanagan Valley; on artist Emily Carr, The Heart of the Thing; a documentary on the B.C. Gulf Islands, The Islanders, by George Robertson; and a repeat of Robertson's report on the Shawnigan Lake School.

Camera West started its 1966 season with Carole, a profile of Carole Thompson, a student in her third year at the Vancouver School of Art, produced by Gene Lawrence and written by Dave Brock. Subsequent programs concentrated on the newly fashionable West End of Vancouver, a show produced by Ain Soodor; the decline of creative initiative in children as they grow older; and, adapted from a radio documentary by Len Chapple, the sinking of the Lusitania.

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**Canada 98/Canada 99/Canada 100**

Various Times 25 Nov 1964-16 Apr 1967
Over the last three years of Canada's first century, the CBC prepared and presented twelve documentaries, six on the country's major rivers and six on its natural resources. The hour-long films were broadcast at varying times of the year and at irregular days of the week and hours. The Executive Producer for the series was Thom Benson, and the host J. Frank Willis.

Canada 98 consisted of The Fraser (Wednesday 25 November 1964, 8:30 p.m.), produced by Ron Kelly, written by Charles Israel, and shot by Grahame Woods; The Ironmasters (Sunday 17 January 1965, 8:00 p.m.), produced by Michael Rothery and written by Hugh Kemp; The Mackenzie (Monday 8 March 1965, 9:00 p.m.), directed by Gerald Richardson, written by Scott Young, and shot by Norman Allin; and Out of the Forest (Wednesday 21 April 1965, 8:30 p.m.), produced by Michael Rothery and for which Clement Perron wrote the script on the Quebec lumber industry and Don Erickson wrote on British Columbia forestry.

Canada 99's premiere presentation was The Saskatchewan (Sunday 28 November 1965, 9:00 p.m.), produced by Daryl Duke, written by Hugh Kemp, with cinematography by Jack V. Long. It was followed by an examination of the petroleum industry called All Hell For a Basement (Monday 27 December 1965, 9:00 p.m.), produced by Michael Rothery and written by Ben Maartman. (The source of the title is a remark by Rudyard Kipling on seeing a flaring gas well in Medicine Hat, Alberta.) The third film, Rivers to the Sea (Sunday 6 February 1966, 9:00 p.m.), described the values of three rivers in the Atlantic provinces: the St. John in New Brunswick, the Margaree on Cape Breton Island, and the Humber in Newfoundland. It was produced by Michael Rothery, written by Clement Perron, and shot by David Carr. The narrators were John Scott (New Brunswick), Budd Knapp (Nova Scotia), and J. Frank Willis (Newfoundland). The final presentation of the season, produced by Ron Bashford and shot by Ken Gregg, was Once Upon a Marsh (Wednesday 20 April 1966, 8:30 p.m.), on waterfowl in breeding grounds on the prairies in both the U.S.A. and Canada.

The final season appears to have stopped short of the planned dozen programs. The three Canada 100 films were all produced by Michael Rothery. Harvest of the Sea (Tuesday 3 January 1967, 9:00 p.m.), written by Farley Mowat, and with music by Ricky Hyslop, concerned fishing and the uses of the sea for food resources. Out There the Land (Tuesday 14 February 1967, 9:00 p.m.), directed by Rothery and David Pears, with photography by Jack V. Long, music by Ben McPeek, and interviews by Gordie Tapp, dealt with farming and the uses of produce in the cities. River Without End (Sunday 16 April 1967, 8:00 p.m.), on the St. Lawrence, was written by David Fulton and featured Max Ferguson.
Canada After Dark

Mon-Fri 11:45-12:45 a.m., 18 Sep 1978-26 Jan 1979

90 Minutes Live, with Peter Gzowski as host, had failed in the CBC's mid-1970s bid to create a late night talk show to compete with Johnny Carson, Merv Griffin, Dick Cavett, and other talk shows filtering across the border on U.S. stations. Canada After Dark was an attempt to pick up the pieces, with the same Executive Producer, Alex Frame, but with a new host. Paul Soles replaced Gzowski's radio- and print-trained earnest and sincere interest with the stage- and camerawise presence of a veteran comic actor. Producers Frame and Bob Ennis also tried to orient the show more toward entertainment and less toward the informational programming we might have come to expect from the CBC. Canada After Dark proved to be too little too late, however, and lasted only half a season.

Perhaps Canadians did not tune in because they were confused. Guest Father Guido Sarducci, raconteur and gossip columnist for L'Osservatore Romano (the character made famous by Don Novello on Danny Finkleman's CBC radio show and later on NBC's Saturday Night Live) told host Soles that he had almost missed the show: he thought "Canada After Dark" meant that it was a morning show. It should have been called "Canada During Dark."

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Canada At War

Sat 5:00-5:30 p.m., 4 Apr-27 Jun 1962

Sat 5:00-5:30 p.m., 13 Jul-26 Oct 1963 (R)

Sun 10:00-10:30 p.m., 24 May-30 Aug 1970 (R)

The National Film Board started film research for Canada At War in December 1958, and culled footage from many sources to produce a thirteen part series of half-hour films on Canada from 1936 to 1946. The sources made available newsreel footage, as well as film shot by Canadians at home and abroad, British film stored in Canada, and German film confiscated at the end of World War II.

1. Dusk traces developments from 1936 and the rearming of Germany to March 1940 and Canada's entry into the war. 2. Blitzkrieg covers the period April to November 1940, the growth of the Nazi empire, Italy's declaration of war, the blitz of London, and Canada and conscription. 3. The third segment, Year of Siege,
from September 1940 to October 1941, includes the Battle of the Atlantic, the German invasion of Russia, and the departure of the Winnipeg Grenadiers and Royal Rifles for Hong Kong. 4. Days of Infamy, December 1941 to June 1942, sees the Japanese attack on Pearl Harbor and the United States' entry into the war. 5. In the months from July to September 1942, the period covered by Ebbtide, Hitler was at the peak of his military power. This segment includes the disastrous attack on Dieppe. 6. As the title indicates, Turn of the Tide marks a change in the Allies' fortunes, from October 1942 to July 1943, with the U.S. assault on Guadalcanal, and the British Fifth Army's battle at Alamein. 7. Road to Ortona, tracing the months July 1943 to January 1944, sees the invasion of Italy by Canadian, British, and U.S. forces, and the occupation of the town of Ortona by Canadian troops. 8. In New Directions, December 1943 to June 1944, Prime Minister Mackenzie King asserts Canadian independence in determining foreign policy at a meeting of Commonwealth heads of state, and Canadian ships provide supplies for Russia. 9. The Norman Summer, from June to September 1944, traces the progress of Allied armies from D-Day to the liberation of Paris, and includes the return of Canadian troops to Dieppe. 10. Cinderella on the Left, which documents the last half of 1944, shows the destruction of Nazi rocket launching sites and the Germans' last defence effort at the Battle of the Bulge. 11. Crisis on the Hill, September 1944 to March 1945, outlines the protests against conscription in Canada, and the advance of Allied soldiers through Italy and across the Siegfried Line. 12. In V Was For Victory, the Allies conquer Germany, but discover the atrocity of the concentration camps, and drop the atomic bomb on Japan, the events of April to August 1945. 13. In the final segment, The Clouded Dawn, Canada and the rest of the world emerge from the smoke of the Second World War. The trials at Nuremberg assess war crimes. Igor Gouzenko makes headlines in Ottawa, and Canada enters the world's cold war.

The Executive Producer of Canada At War was Peter Jones, and the Producer was Stanley Clish. Donald Brittain, the Associate Producer, wrote the commentary, which was ready by actor Budd Knapp. Canada At War is still available through the National Film Board of Canada.

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**Canada Express**

Sun 11:00-11:30 a.m., 9 Apr-25 Jun 1967

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**Canada File**
Sun 1:00-1:30 p.m., 16 Jul-24 Sep 1961

A series of repeat broadcasts of documentary films and talk or interview programs produced in regional centres. Eye to Eye, from Winnipeg, presented The Negro in Winnipeg and The Banner Folds, on a defunct weekly newspaper in Manitoba. From the Ottawa broadcast, Live and Learn, viewers saw Professors Michael Horniansky and Gordon Wood of Carleton University in two shows, What is Criticism? and Criticism in Action. Consensus, a Vancouver series, contributed a program of drug addiction and another called Lawless Sea Limits. Let's Face It brought features on French-Canadian writers, retarded children, and St. James Street from Montreal.

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**Canada Outdoors**

Wed 5:30-6:00 p.m., 5 Jul-27 Sep 1967

Mon-Fri 10:00-10:30 a.m., 4 Oct-8 Oct 1971 (R)

Host Dan Gibson usually presented two films per half-hour program in this daily series designed to attract Canadians' interest in nature and outdoor activities. Subjects included canoeing, the preservation of the muskie, water birds and birds of the forest, and tourist adventures in northwestern Ontario. Produced by Dan Gibson Productions.

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**Canada Savings Bond Show**

Fri 8:30-9:30 p.m., 16 Oct-23 Oct 1953

Details unknown. Presented two consecutive Friday evenings in October 1953.

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**Canada Through the Looking Glass**

Thu 10:30-11:00 p.m., 18 Jul-12 Sep 1968

See La Difference.
Canada's Story

Mon-Fri 4:00-5:00 p.m., 5 Sep-30 Sep 1966

Produced by the National Film Board, Canada's Story was a series of twenty films that dramatized moments in the history of the country over four hundred years. They ranged from the explorers—John Cabot, Henry Hudson, Samuel de Champlain, Alexander Mackenzie, David Thompson—to military and political conflicts such as the battle of the Plains of Abraham and the 1837 Rebellion in Upper Canada, to the struggles for self-government, with films on William Lyon Mackenzie, Joseph Howe, Louis-Joseph Papineau, and Confederation.


Canadian Authors

Mon-Thu 2:30-3:00 p.m., 1 Nov-21 Dec 1978

Produced in different centres throughout the country and organized for the network through regional exchange. Subjects included Harold Horwood and Joey Smallwood from St. John's, Alden Nowlan and Harry Boyle from Halifax, Jacques Godbout, Yves Theriault, Michel Carneau, Mordecai Richler, Hugh MacLennan, and Margaret Atwood in Montreal, Naim Kattan, Blaise Mukherjee, David Helwig, and Dorothy O'Connell in Ottawa, Sylvia Fraser, Robertson Davies, Carol Bolt, Tom Hendry, and Marion Engel in Toronto, Heather Robertson, Ken Mitchell, Robert Kroetsch, and Dorothy Livesay from Winnipeg, and Jack Hodgins, James Clavell, Barry Broadfoot, and Susan Musgrave from Vancouver.

Canadian Cinema
For the CBC, an all-too-rare series of recent, Canadian feature films: The Rowdyman, directed by Peter Carter, and starring and written by Gordon Pinsent; Isabel and Journey, both directed by Paul Almond and starring Genevieve Bujold; Mon oncle Antoine, directed by Claude Jutra; Between Friends, directed by Don Shebib, with Michael Parks and Bonnie Bedelia; and The Visitor, directed by John Wright, with Pia Shandel and Eric Peterson. See also Canadian Feature Films; Summer Movies.

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**Canadian College Sport**

Sat 3:00-4:00 p.m., 9 Jan-3 Apr 1971

Sat 2:00-4:00 p.m., 8 Jan-16 Apr 1972

In September 1968, the CBC signed an agreement with the Canadian Intercollegiate Athletic Union, which gave the CBC exclusive Canadian television rights to major university athletic events for ten years, effective 1 April 1969. Canadian College Sport, an eleven-week series that started in January 1971, produced and hosted by Don Goodwin of Halifax, was planned as a one-hour, weekly broadcast, sometimes to be expanded for complete live coverage of major events. It included CIAU Conference Magazine, an overview of developments in the university athletic conferences across the country, and a history of college sport in Canada.

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**The Canadian Establishment**

Sun 9:00-10:00 p.m., 21 Sep-2 Nov 1980

Sun 9:00-10:00 p.m., 31 May-12 Jul 1981 (R)

A seven part series of one hour documentaries based on Peter C. Newman's best-selling 1975 account of industrial and commercial wealth in Canada. Ten Toronto Street concerned the death of Bud McDougald and the succession of Conrad Black to the chairman's seat at Argus Corporation. Shoemaker to the World concerned the career and power of Thomas Bata. Store Wars was an account of the competition among department store chains in Canada, and documented Hudson's Bay Company's takeover of Simpson's. To Whom Much Is
Given contrasts new and old wealth in Canada. The Best Job in Canada revolves around the chairman of CPR, Ian Sinclair. The Little Guy From Sudbury is a profile of Paul Desmarais, head of the Power Corporation of Quebec. The final segment, The Establishment Challenged, concerns the arriviste Calgarians.

The series, budgeted at one million dollars, was one of the CBC's most expensive projects to date. By following the principal figures of the Canadian corporate elite, and permitting them candid, extensive talking head interviews, the series offered an approving view of the most influential figures in the country's private sector. Producer/directors for individual segments included Martin Canell, David Garrard, Michael Gerard, Peter Pearson, and Ted Remerowski. The Executive Producer was CBC veteran Cameron Graham, and the commentary was read by Patrick Watson.

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**Canadian Express**

Thu 9:00-10:00 p.m., 22 Sep 1977-28 Apr 1978

Fri 9:00-10:00 p.m., 28 Apr-26 May 1978

Thu 9:00-10:00 p.m., 28 Sep 1978-19 Apr 1979

Fri 9:00-10:00 p.m., 16 May-12 Sep 1980

Canadian Express was a variety show intended as a showcase for young talent from different areas of the country. Executive Producer Paddy Sampson organized shows with producers and personalities from the various CBC production centres. The show featured singer Terry Jacks of the musical group the Poppy Family in the first season. Other performers included Terry David Mulligan from Vancouver, Gabrielle from Edmonton, Gerry and Ziz from Winnipeg, Jim Bennett from Halifax, and Ryan's Fancy from St. John's.

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**The Canadian Farmer**

Thu 10:00-10:30 p.m., 4 Jun-18 Jun 1959

A series of half-hour broadcasts, The Canadian Farmer replaced Explorations for three weeks. The individual segments were: Farmer on a Tiger, a discussion of the farmer's problems in relation to federal and provincial agricultural policies;
Cow on a Tightrope, which outlined how a quart of milk got from the farm to the consumer; and Road to Rosetown, an investigation of the decline in rural communities as costs decrease with improvements in transportation.

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**Canadian Feature Films**

Sun 2:30-4:00 p.m., 6 Apr-8 Jun 1969

A Sunday afternoon series of recent feature films: The Moontrap (the abridged, English language version of Pour la suite du monde), by Pierre Perrault; Nobody Waved Goodbye, by Don Owen; Christopher's Movie Matinee, by Mort Ransens; The Merry World of Leopold Z, by Gilles Carle; The Offering, by David Secter; The Luck of Ginger Coffee, by U.S. director Irvin Kershner for Crawley Films; and Drylanders, by Don Haldane. All but Secter's and Kershner's films were produced by the National Film Board.

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**Canadian Film Makers**

Wed 10:30-11:00 p.m., 19 Apr-14 Jun 1967

Periodically, the CBC creates a window for innovative and independent filmmakers in this country. Canadian Film Makers reflected some of the energy of mid-1960s filmmakers. Some contributions came from independents, others from the offices of the National Film Board. Pierre Hebert's Op Hop, Claude Jutra's Rouli Roulant, Claude Fournier's Sebring, Arthur Lipsett's Free Fall, Jacques Godbout's People Might Laugh At Us, Ron Wisman's Zero to Max, and Tom Daly's 2 1/2 all aired in this slot.

The series producer was Rosalind Farber, its director Flemming Nielsen. Research and script were by Bruce Martin, and the host was Lloyd Robertson.

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**Canadian Film Makers**

Sun 2:30-3:00 p.m., 6 Jan-31 Mar 1974

Like its predecessor with the same title seven years before, Canadian Film Makers presented the work of the contemporary crop of innovative filmmakers,
although it drew more on the independent community and not at all from the National Film Board. The first season, produced by Beverly Roberts, included documentary, narrative, and experimental films. They had to meet the CBC's technical standards for broadcast and conform to CRTC regulations concerning offensive or obscene material. The CBC received submissions from across Canada, and paid $3000 to $3500 per half-hour. Films shown in the first season included Space Child, by Dennis Millar; To A Very Old Woman and Progressive Insanities of a Pioneer Farmer, both by Paul Quigley; Carpathian Tales, by Jerczy Fijalkowski; Limestoned, by Rene Bonniere; Amherst Island, by Gil Taylor; Good Friday in Little Italy, by Peter Rowe; As We Were, by Marty Gross; The Novitiate, by Warren Zucker; Not Far From Home, by Don Owen; and Country Music Montreal, by Frank Vitale.

The second season, produced by independent Toronto filmmaker Julius Kohanyi, placed more emphasis on experimental films.

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**Canadian Fisherman**

Sat 4:00-5:00 p.m., 13 Jul-14 Sep 1968

A series of eight hour-long programs on game fishing in Alberta, Ontario, Manitoba and Saskatchewan, Quebec, Newfoundland, British Columbia, and the Atlantic provinces.

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**Canadian Reflections**

Sat 2:00-2:30 p.m., 10 Jun-16 Sep 1978

Sun 2:30-3:00 p.m., 6 Apr-31 Aug 1980

Thu 2:30-3:00 p.m., 28 May-10 Sep 1981

Mon-Fri 1:30-2:00 p.m., 24 May-11 Jun 1982

Mon 2:00-2:30 p.m., 5 Jul-27 Aug 1982

Mon/Thu/Fri 4:30-5:00 6 Sep-4 Oct 1982
During the summer months in an afternoon time slot, the CBC gives air time to independent film productions that it has purchased and should have broadcast throughout the year at more advantageous times of day. Packaged by Athan Katsos.

**Canadian Short Stories**

See Theatre Canada.

**Canadian Sports Report**

Wed 10:30-11:00 p.m., 10 Apr 1974

Produced by Jim Thompson. No other details available.

**Canadian Stars**

Mon 7:30-8:00 p.m., 4 Nov-29 Dec 1978

Fri 2:30-3:00 p.m., 4 Nov-29 Dec 1978

A program of interviews with Susan Clark, Monty Hall, Sharon Acker, Norman Jewison, Bill Glenn, John Kemeny, and Ted Kotcheff, all of whom have achieved success outside Canada.

**Canadian Superstars**

Sun 2:00-3:00 p.m., 15 Jan-26 Feb 1978

Sun 4:00-5:00 p.m., 28 Jan-25 Mar 1979

Sat 3:00-6:00 p.m., 5 Jan-22 Mar 1980

Sat 3:00-6:00 p.m., 10 Jan-28 Mar 1981
Television networks developed the idea of packaging competitions among athletes to fill time during intermissions of hockey or football games. The Superstars contest purported to determine the greatest all-round athlete. It required participants to choose seven sports in which to compete, excluding their own sport. The choices were swimming, tennis, rowing, bowling, batting (a baseball), gymnastics, weightlifting, soccer, a one hundred metre sprint, a half-mile run, cycling, and an obstacle course. The total prize money was $46,000, and the winner went on to represent Canada in a world Superstars competition.

Canadian Superstars was broadcast between halves during CFL games carried on the CBC, and, after the end of the football season, during the Saturday afternoon show, Sportsweekend. The Executive Producers were John Spalding (1976-1979) and Jim Thompson (1980-81); producers were Cec Browne (1976-1977), Ron Harrison (l978), and Larry Brown (1979-81). CBC sportscasters Ernie Afaganis and Tom McKee were co-hosts.

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**Canadians in Khaki**

See Army Show.

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**Candid Eye**

Sun 5:30-6:00 p.m., 26 Oct-7 Dec 1958

Candid Eye, the groundbreaking series of direct cinema documentaries produced by the National Film Board, succeeded Perspective on the CBC schedule. Recent developments in portable filmmaking equipment permitted the camera and sound operators greater flexibility. The filmmakers attempted to observe and to minimize intervention in the events they recorded. They kept onscreen interviews to a very few, although voiceover commentary by Stanley Jackson introduced and helped explain the significance of what the viewer saw.

The series aired some of the NFB's best-known productions, including Blood and Fire, on the work of the Salvation Army; Police; The Back-Breaking Leaf, on the tobacco harvest in southern Ontario; and The Days Before Christmas. All were directed and, in part, shot by Terence Macartney-Filgate.
The producers for the series were Roman Kroitor and Wolr Koenig, and the Executive Producer was Tom Daly.

**Cannonball**

Mon 9:30-10:00 p.m., 6 Oct 1958-13 Jul 1959

Thu 6:15-6:45 p.m., 20 Jul-28 Sep 1959 (R)

Cannonball was a series of half-hour family dramas about the adventures of two truckers who hauled freight on the highways of Canada and the U.S.A. U.S. actors Paul Birch and William Campbell played Mike Malone and Jerry Austin in this Route 66 on eighteen wheels. Canadian talent played supporting roles. Beth Lockerbie was Mary Malone, Mike's wife, and Beth Morris and Steve Barringer were Ginny and Butch Malone. Howard Milsom portrayed dispatcher Harry Butler. Other Canadian character actors who appeared in the show included Ruth Springford, Alfie Scopp, Sylvia Lennick, Eric House, and Cy Mack.

Executive Producer Robert Maxwell created the series, which was produced for Normandie Production by Rudy E. Abel, assisted by Sterling Campbell. The shows were directed by Les Selander and Les Goodwins. The thirty-nine episodes were syndicated in the United States, and the series was also sold to Australian and British television.
CARAVAN
to
THE CHRYSLER FESTIVAL

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Caravan

Fri 4:30-5:30 p.m., 1 Jul-16 Sep 1960
Fri 4:30-5:30 p.m., 7 Jul-28 Sep 1961
Fri 4:30-5:30 p.m., 6 Jul-28 Sep 1962

For three summers, the CBC presented a weekly, hour-long, bilingual show for children that used the format of a circus. The two-ring program (to expedite scene changes) took place under a big top tent that seated seven hundred spectators. Guy Mauffette played Monsieur Loyal, the ringmaster who introduced lion tamers, trapeze artists, exotic animals, clowns Guy L’Ecuyer and Giani Scarpi, and other circus acts in both English and French. The show aired Fridays on the English network and on Saturdays on French stations. Caravan was produced through the Montreal facilities, but toured through Quebec, Ontario, and, in the final season, the Atlantic provinces. Fernand Dore produced the first season, and was succeeded by Maurice Dubois, Pierre Desjardins, and Guy Leduc.

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Careers To Come

Wed/Thu 4:30-5:00 p.m., 24 Mar-1 Apr 1976
Tue 5:00-5:30 p.m., 15 Mar-29 Mar 1977

Rena Edgley produced this series of three half-hour programs on occupations traditionally restricted to males, but which now opened up to women. Alysia Pascuiris introduced the three segments: No, Mary Jane. . . You Can't Be A Fireman; Yes, Mary Jane. . . You Can Be A Firefighter; and Mary Jane, You Can Be Anything You Want To Be.
Cariboo Country

Sat 7:30-8:00 p.m., 2 Jul-24 Sep 1960
Sun 3:00-3:30 p.m., 16 Apr-16 Jul 1967
Tue 9:30-10:00 p.m., 12 Sep-17 Oct 1967 (R)

The first Cariboo Country series was produced in the CBC's Vancouver television studio, a small, converted garage. The facilities limited the production, but still Paul St. Pierre's stories of the people of Namko, a fictional community in British Columbia's Chilcotin Plateau, raised viewers' interest. The principal character was Smith who, with his wife Norah and their son Sherwood, had to endure the hardships of running a small, independent ranch in an unforgiving land. Smith, whose first name was so unimportant that no one knew it, even his wife, was played by David Hughes. The cast also featured Ted Stidder, Robert Clothier, Wally Marsh, Frank Vyvyan, and Del Erickson.

Paul St. Pierre created the characters and situations from his observations of life in the B.C. interior. He commented that Cariboo Country was less an actual, geographic location than "a condition, a state of mind." He judged that the show "... may be a curious drama series, since almost all the people are singularly undramatic, given to understatement and to casualness, to indirectness and to private humors. Probably the country makes them that way--strong, self-reliant, hospitable, individualistic, unpredictable." The series was produced by Philip Keatley and Frank Goodship.

The thirteen original episodes of Cariboo Country were as follows: The Window at Namko; Chilcotin Footworm; The Infant Bonaparte; Frenchie's Wife; Justice on the Jawbone; The White Mustang; The Worries of Henry James; Strong Medicine; The Duke and the C.L.L. Wobbler; Morton and the Slicks; Who Hunts O'Mara?; Under the Blanket (which told the story of what happened when a CBC television crew came to the Namko in search of programming ideas); and The One-Man Crowd. They were shown locally in Vancouver from 14 June to 8 September, and later on the network.

The CBC returned to Cariboo Country several years later. With increased budgets, Keatley and his crew shot further episodes on location for the network's anthology of limited series, The Serial. The first, a two part segment called The Education of Phyllistine (12-19 March 1964), introducing Nancy Sandy as Phyllistine and Chief Dan George as Ol' Antoine, attracted considerable attention, and won a Canadian Film Award as best film for television. What is a Rancher?
and Boss of the Namko Drive were aired the following two weeks, and repeated only a couple of months later, on 11 and 18 June. In the following years, The Serial featured the following Cariboo Country stories: Who Hunts O'Mara?, Antoine's Wooden Overcoat, and Morton and the Slicks (6-20 May 1965); Sale of One Small Ranch, The Strong People (a story of the 1910s, told in flashback), Frenchie's Wife, Mocassin Telegraph, All Indian, Cabin Fever, The Hunt on Happy Anne, Sarah's Copper, and The One-Man Crowd (3 February - 7 March and 7-14 April 1966). The Education of Phillistine was repeated on Festival in a one hour block, in 1967, and How to Break a Quarter Horse, and hour-long episode, also aired on Festival, in 1966. David Hughes continued as Smith. Lillian Carlson played Norah, his wife, and their son Sherwood was played by Greg Davies (1964) and Alan Cherrier (1965-66). Other regulars included Chief Dan George as Ol' Antoine, Joseph Golland as Frenchie Bernard, Ted Stidder, and Wally Marsh.

Paul St. Pierre's stories have been collected in book form: Cariboo Country; Breaking Smith's Quarter Horse (Toronto: Ryerson Press, 1966); Boss of the Namko Drive (Toronto: Ryerson, 1968), and Smith and Other Events (Toronto: Doubleday, 1983).

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**Carica-Tours**

Fri 5:30-6:00 p.m., 12 Sep-19 Sep 1952

Fri 5:30-6:00 p.m., 7 Nov-28 Nov 1952

On this weekly half-hour children's show from Montreal, artist Jack Derr offered illustrated story-tours of different countries.

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**Cartoon Party**

Sat 5:30-6:00 p.m., 7 Nov 1959-2 Jan 1960

Sat 5:30-6:00 p.m., 9 Apr 1960-25 Mar 1961

Tue 5:30-6:00 p.m., 4 Apr-14 Nov 1961

Tue 5:30-6:00 p.m., 22 May-25 Sep 1962
A program of animated cartoons, introduced by Malcolm the Dog, a puppet created by John Keogh.

**Cartoon Storybook**

Tue 4:45-5:00 p.m., 7 Apr-23 Jun 1959

Tue 5:15-5:30 p.m., 30 Jun 1959

Each week, Ross Snetsinger and his hand puppet, Foster, introduced European films to their audience of children.

**A Case For The Court**

Wed 10:30-11:00 p.m., 6 Jul-20 Sep 1960

Thu 8:30-9:00 p.m., 29 Sep 1960

Mon 9:30-10:00 p.m., 26 Jul-25 Sep 1961

Mon 7:30- 8:00 p.m., 2 Jul-24 Sep 1962

The CBC proclaimed the authenticity of its summer series, A Case For The Court by announcing that it was producing the program with the cooperation of the Canadian Bar Association. Produced by George Dick and written by Alan King, the series involved the enactment of fictitious criminal and civil cases by practicing barristers before actual judges. At the start of the series King, Dick, supervising producer Eric Koch, and production assistant Milo Chvostek met with a committee from the Bar Association to plan what cases should be included.

They ranged from problems involving taxes and wills to a charge of criminal negligence resulting from a hunting accident to a case of sexual assault on a girl. In the second season, a special ninety minute broadcast was devoted to following an armed robbery suspect from the moment of the alleged offense to the trial. The third season included cases in which a worker accused a union of blacklisting him, a murder charge that brings a plea of insanity, and the question of negligence in not using automobile seat belts.
Host Gil Christy introduced the viewer to the charges and, outside the courtroom, to some of the principals in the case, such as the defendant, the plaintiff or the police, and witnesses, all played by professional actors. In the courtroom, the lawyers examined witnesses and presented their arguments. King had constructed the story of the case for the performers, but the lawyers built their own cases and witnesses ad libbed their testimony based on the facts they had been provided with. After summations, the case went to a panel of four citizens who, representing the public, discussed the legal merits of the case and questioned the judge, who made the final decision based on the legal arguments and the thinking of the public as he heard the panel express it.

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**Catalyst Television**

Sun 10:00-11:00 p.m., 13 Jun-27 Jun 1982

A series of three, one-hour programs--Suicide; Teenage Sexuality; and Retirement We Deserve--produced in Edmonton by Jack Emack.

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**Catch A Rising Star**

Fri 9:00-10:00 p.m., 7 May-11 Jun 1976

A showcase for up and coming Canadian talent, also featuring established stars, such as Juliette, Al Waxman, Dinah Christie, Jack Duffy, Julie Amato, Dave Broadfoot, Barbara Hamilton, Bill Walker, Catherine McKinnon, and Billy Van. The host was Tommy Hunter and Randy Markowitz produced.

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**Catch Up**

Mon 4:30-5:00 p.m., 11 Sep 1978-26 Mar 1979

Part of the For Kids Only program package, Catch Up, produced by John Ryan, was a half-hour musical variety show that featured Christopher Ward and his band, and Margaret Pinvidic.
Ceilidh

Ceilidh (pronounced kay-lee) is the Celtic name for a song exchange, and the CBC used the title for a series of Celtic music from the Atlantic provinces, produced in Halifax. In the summer of 1973, John Allan Cameron starred in a series of thirteen programs by this title offered for regional exchange. When the series reappeared in summer 1974, the host who, like Cameron, wore kilts, was singer Alasdair Gillied. He introduced musical guests, as well as series regulars, the Cape Breton Fiddlers and the Ceilidh Dancers.

Celebration

Tue 7:300-8:00 p.m., 23 Sep 1975-25 May 1976

Celebration was one of television's rare attempts to put programming that had devotional roots anywhere other than Sunday. Essentially a musical variety series, Celebration concentrated on gospel and inspirational music. It also used filmed interview segments, with people talking about spiritually meaningful subjects, to anchor the meaning of the songs. Musical arrangements were by Doug Riley, one of the mainstays of Toronto session work, and a successful arranger for vocal groups such as Dr. Music. The series' featured octet was called the Celebration Choir. The show's host was singer Tommy Ambrose, long ago a graduate of Country Hoedown who had developed a career as a popular songwriter and session singer. Bill Davis and Sam Lovullo produced the series for Celebration Productions.

Celebrity Cooks

Mon-Fri 3:30-4:00 p.m., 15 Sep 1975-2 Apr 1978
Mon-Fri 5:00-5:30 p.m., 3 Apr-10 Sep 1978
Mon-Fri 3:30-4:00 p.m., 11 Sep 1978-30 Mar 1979

Bruno Gerussi was the host for this popular, half-hour, comedy and cooking show, which featured Canadian and international figures from the world of entertainment demonstrating their favourite recipes. Keith Lange and Derek Smith produced the program in Ottawa for Initiative Productions. Gary Dunford
Was the series writer, and Helga Theilmann and Joan Mitchell were the cooking consultants.

Photo (courtesy of CBC) shows Bruno Gerussi, Alan Hamel.

Centennial International

Fri 8:00-8:30 p.m., 18 Aug-1 Sep 1967

Thu 10:30-11:00 p.m., 7 Sep 1967

Within all the celebration of the country's 's centennial, the CBC produced a series of four half-hour musical variety programs devoted to the national groups that comprise Canada's population. The first, which concentrated on Mediterranean nations, starred Italy’s Sergio Franchi, the Greek folk dance group The Tanets, the Ivan Romanoff orchestra and chorus, and Ahuva Shai, from Israel. On the second program, which dealt with Britain, George Murray introduced actor Barry Morse, the pipe and drum corps of the 48th Highlanders, the Emerald Isle Step Dancers, the St. David United Welsh Choir, and singer Anne Linden, from Ireland. The third program featured music from the Caribbean and Latin America, performed by Chicho Valle and his orchestra, the Mexican trio Los Compadres, the Haitian Chico Simon and his quintet, Jamaican singer Dick Smith, and Nilda, an Argentinian singer. the host for this segment was Elwood Glover. The fourth and final program assembled performers from Europe. Singer and actor Jan Rubes introduced Edita Symonek, from Germany, Isabel Santos, from Portugal, the Zemplin Slovak Dancers, from Czechoslovakia, and, once again, the Ivan Romanoff orchestra and chorus.

Drew Crossan produced the series, which was written by Lesia Zubrak, Alfie Scopp, and Alex Barris.

Centennial Performance

A series of three half-hour performances by international stars and young performers of classical music, winners of the INCO Centennial Scholarships in the Performing Arts. The second show presented contralto Maureen Forrester and pianist Richard Gresko. The third featured pianist Glenn Gould, soprano Audrey Glass, and bass Claude Corbeil.
The Challenge of the Lonely Sky

Tue 7:30-8:00 p.m., 2 Jul-23 Jul 1974

A four part series of half-hour programs on civil aviation in Canada, produced, written, and narrated by Frank Williams.

The Challengers

Fri 10:00-10:30 p.m., 26 Jan-30 Mar 1979

Fri 8:00-9:00 p.m., 11 Jan 1980

Fri 9:00-10:00 p.m., 8 Feb 1980

Wed 9:00-10:00 p.m., 2 Apr 1980

A series of half-hour programs on dynamic, successful Canadians, produced by Gabor Apor for Projections Productions, with hosts Alexander Ross and Merle Shain.

Champion

Sat 10:45-11:00 p.m., 4 Jan-17 Apr 1969

A fifteen minute weekly profile of a sports champion, to follow the hockey broadcast, with Michael Magee, and produced by Rick Rice.

Chansons

Thu 10:30-11:00 p.m., 3 Nov 1966-8 Feb 1967

Fri 5:30-6:00 p.m., 4 Jul-26 Sep 1969

For the centennial year, the CBC produced a series of thirteen half-hour programs of folk music, filmed in colour in and around Calgary, Newfoundland,
Lake Louise, Halifax, Victoria, Toronto, Vancouver, Niagara Falls, Montreal, and Quebec. The stars were filmed singing on location, and they included Jean-Pierre Ferland, Joni Mitchell, the Travellers, Claude Leveillee, Sheila Graham, George Walker, Catherine McKinnon, Gordon Lightfoot, Christine Charbonneau, Pauline Julien, Bonnie Dobson, and Tom Kines.

Anton Vandewater produced and directed the films, and Jim Guthro was the executive producer of Chansons.

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**Charcoal Chefs**

Sun 9:00-9:30 a.m., 4 Jul-19 Sep 1976

Sun 9:00-9:30 a.m., 21 Aug-25 Sep 1977

Sun 9:00-9:30 a.m., 3 Jun-12 Aug 1978

Produced in Winnipeg, this summer series demonstrated barbeque cooking, with host George Knight and International Inn chef Fernie Kirouac. The CBC set up a mobile unit in St. Vital Park this outdoors show, produced by Ted Benoit.

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**Charlie Had One But He Didn't Like It, So He Gave It To Us**

Wed 11:40-12:10 a.m., 20 Jul-12 Oct 1966

Produced in Toronto, this late night, half-hour show with the improbable title consisted of sight gags, blackouts, and sketches. It featured a different female guest each week. Regulars Paul Soles and Barrie Baldaro, were, along with David Harriman, the show's writers, and it was produced by Terry Kyne.

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**Check-Up**

Mon 7:30-8:00 p.m., 8 Jul-23 Sep 1963

John Livingston organized this half-hour show on health care over the summer of 1963 for the CBC with the aid of the Canadian Medical Association. Like A Case For The Court, Check-Up tried to illuminate a professional practice through
demonstration and dramatization, and by taking the place of the viewer in questioning the procedures and the reasons. Both shows were overseen by public affairs supervising producer Eric Koch and written by Alan King. Check-Up was produced by Denny Spence, and the series consultant was Dr. Norrie Swanson, medical director of the Canadian Arthritis and Rheumatism Association, Ontario Division.

Each program was devoted to a specific medical problem or diseases. In the first part, a doctor examined a patient and makes a diagnosis. In the second part, the program host, Lloyd Robertson, introduced the doctor to a panel of laymen. Under their questioning, the doctor explained his observations and his decisions regarding treatment. In a third part, the doctor and patient are shown in a scene from several days or weeks later, so that viewers can observe how the treatment has worked or how the malady has progressed. In a conclusion, Robertson and the doctor discuss the significance of the disease or problem.

The twelve week series confronted the following issues: accidental poisoning in childhood; backache; leukemia; pre-natal care; headache; coronary heart disease; allergy; geriatrics; rheumatoid arthritis; anxiety tension; chronic cough; and diabetes.

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**Chez Helene**

Mon-Fri 2:00-2:15 p.m., 26 Oct 1959-29 Apr 1960

Mon-Fri 2:00-2:15 p.m., 17 Oct 1960-30 Jun 1961

Mon-Fri 2:00-2:15 p.m., 2 Oct 1961-29 Jun 1962

Mon-Fri 2:00-2:15 p.m., 15 Oct 1962-31 May 1963

Mon-Fri 10:30-10:45 a.m., 14 Oct 1963-29 May 1964

Mon-Fri 11:15-11:30 a.m., 19 Oct 1964-28 May 1965

Mon-Fri 10:45-11:00 a.m., 18 Oct 1965-27 May 1966

Mon-Fri 10:45-11:00 a.m., 17 Oct 1966-26 May 1967

Mon-Fri 10:45-11:00 a.m., 16 Oct 1967-15 Sep 1969

Mon-Fri 10:45-11:00 a.m., 15 Sep 1969-25 May 1973
In this long-lived, fifteen minute show, cheery and enthusiastic Helene Baillargeon introduced English pre-school children to the French language through songs and dances, games, and stories. Her helpers were her young woman friend Louise, played by Madeleine Kronby, and Susie, a puppet mouse. The CBC explained that Chez Helene, in which Helene spoke French almost exclusively, was based on the Tan-Gau method of language education (named after its developers, Drs. Tan Gwan Leang and Robert Gauthier), by which children learned French in the way children initially learn a language.

The program was produced in Montreal by R.s. Lambert (1959-60), Jacqueline Leveillee (1966-67), Larry Shapiro and Peter Symcox (1967-73), and written by Raymond Duplantie (1959-60) and Hubert and Charlotte Fieldin.

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**Chez Jacques**

See Chez Nous.

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**Chez Nous**

Mon 5:00-5:30 p.m., 21 Oct-30 Dec 1957

In autumn 1957, the CBC announced the premiere of a children's show called Chez Jacques, which was to run every other week, alternating with the Golden Age Players. Quebec singer Jacques Labrecque, who had made fourteen records of folk music for Folkways would welcome young viewers and guests into his fieldstone farmhouse for a half-hour of music and dance. The program appeared only once, on 7 October 1957.

Two weeks later, Labrecque was replaced with English Canadian singer and CBC veteran Alan Mills and Quebecoise Helene Baillargeon on a program retitled Chez Nous. The bilingual broadcast continued, on alternate weeks, until the end of the year. A Christmas show featured Louise Desparons-Denis--"Tante Louise"--author of children's books and a storyteller on the French network.

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**Children of Many Lands**

Wed 4:00-4:30 p.m., 20 Apr-29 Jun 1955
A half-hour broadcast on children from other areas of the world, from the Middle East to the U.S.A. No other information available.

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**Children of the World**

The CBC, produced a series of six half-hour "semi-documentaries" on children in different areas of the world, in association with UNICEF. One of the programs, on the children of Brazil, was broadcast separately, in 1968, and won an award at a Japanese film festival.

The remaining five programs comprised the series, which started with a look at eleven year old Nicholas Mignawande and his older brothers, Francois, a teacher, and Hubert, a science student, of Dahomey. Denis Hargrave produced and directed the program, which was shot by Ken Gregg and Vic Sarin, edited by Michael Manne, and included commentary by actor Percy Rodriguez. The second program concerned two Guatemalan girls, Norberita and Herlinda, who lived in the village of Patzun. Perry Rosemond produced and directed the film, with cinematography by Norman Allin and edited by Walter Coombs. The narrator was Laura Figueroa.

Hargrave produced and directed the third film, which dealt with Ismael, a twelve year old Somalian nomad who travels to a schoolhouse in Hargeisa. Phil Auguste edited footage shot by Ken Gregg and Vic Sarin, and Percy Rodriguez provided commentary. The fourth and fifth programs were both produced by Denis Hargrave, directed by Jim Carney, and shot by Ken Gregg. For one, the crew went to Thailand to follow an eleven year old named Lathor, who lives on a rice barge that carries freight from the north and central regions to merchants in Bangkok. In the final program, the filmmakers met Uttum Chhetri, a fourteen year old boy of Nepal. The film editors were David Knight and Philip Hindsmith, respectively. Pat Cardi provided the voices of the two boys, and Len Birman the commentary.

Producer Denis Hargrave culled footage from four of the programs--the Dahomey, Nepal, Thailand, and Somalia segments-- to make a one hour program on four boys from different lands. The Day Before Tomorrow was introduced by Stanley Burke and narrated by George McLean, and aired on the morning of 18 December 1969 and on Christmas night a week later.

Three additional programs were produced in 1974, on children in Chile, Peru, and Jamaica.
Children's Cinema

Mon-Fri 10:00-10:30 a.m., 22 Dec 1969-2 Jan 1970

Sat 11:00-12:30 p.m., 3 Oct 1970-18 Jul 1973

Sat 1:00-2:00 p.m., 3 Oct 1970-17 Apr 1971

Sat 1:00-2:00 p.m., 2 Oct 1971-8 Apr 1972

Sat 1:00-1:30 p.m., 15 Apr 1972-30 Jun 1973

Sat 1:00-2:00 p.m., 15 Sep 1973-6 Apr 1974

Sat 1:00-1:30 p.m., 6 Apr-6 Jul 1974

Sat 1:00-2:00 p.m., 5 Oct 1974-28 Jun 1975

On weekday mornings for the Christmas holidays, then on Saturday mornings or afternoons, Robert Homme, "The Friendly Giant," welcomed viewers to the movie room of his castle and introduced award-winning feature films from around the world and from Canada.

Children's Friday Specials

Fri 4:30-5:00 p.m., 17 Dec 1976-25 Mar 1977


Children's International Newsreel
In December 1955, members of the European Broadcasting Union constructed a film exchange agreement. The participating countries included the U.K., France, Belgium, the Netherlands, Sweden, Switzerland, Luxembourg, Denmark, Finland, West Germany, Austria, and Canada, and their broadcasting organizations circulated two films, about five minutes in length, each month. The filmed features and news items formed the Children's International Newsreel.

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**Children's Magazine**

Sun 5:00-6:00 p.m., 2 Oct 1955-26 Nov 1956

For Children's Magazine, an hour-long, after school precursor of Junior Magazine, John Clarke introduced filmed items for young people.

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**Children's Theatre**

Fri 5:30-6:00 p.m., 23 Oct 1953-1 Jan 1954

Wed 5:30-6:00 p.m., 30 Dec 1953-3 Feb 1954

For the 1953 television season, producers Joanne Hughes and Peggy Nairn assembled a lineup of afternoon programming for children, which included a half-hour broadcast of films.
**A Choice of Futures**

Wed 9:30-10:30 p.m., 24 May-7 Jun 1967  
Wed 9:30-10:30 p.m., 10 Sep-24 Sep 1967 (R)  
Wed 9:30-10:30 p.m., 3 Jul-10 Jul 1968 (R)

The CBC announced this three part series as a consideration of the future on the special historic occasion of Canada's centennial. The hour-long programs projected time to come through a documentary, an essay, and a fantasy drama.

The first program, whose title, The Earth Is A Very Small Spaceship, echoed Buckminster Fuller, provided an ecological view of the earth, and considered the future use of the planet's land, sea, and air resources with a spaceship as the model of limitations and efficiency. The broadcast also speculated on the prospects for lunar and undersea colonies. Vincent Tovell produced and directed from a script by William Whitehead, who also narrated the program.

Therefore Choose Life, the second program, produced and directed by Tom Koch, embodied a more pessimistic thesis, and examined the ways technology developed by humans provide the means of destroying the earth as well as improving it. The broadcast attempted to demonstrate how that thesis must be turned around, and how as we approach the new century people must confront the choice of preserving life instead of eliminating it.

1999, a television play written by Eric Koch and directed by Melwyn Breen, and the third program of the series, set the future in fictional terms. The drama, set in the last hour of New Year's Eve 1999, addressed Canada's place in the political world, through the character of Prime Minister Robert Ghiberti, played by John Colicos, as the repercussions of student revolt affect a possible four-way arms control agreement.

Vincent Tovell was executive producer for the series.

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**Chorus Anyone**

Sun 7:30-8:00 p.m., 28 Jun-13 Sep 1964
Each episode of this half-hour performance by a twelve voice male chorus and their guests revolved around a specific theme, such as "campfire songs," or "songs of the sea." John Avison served as choir director, and also performed with Hugh McLean at twin pianos. Guest soloists in this summer series included Bernard Turgeon, Ernie Prentice, Jan Rubes, Roma Hearn, Robert McGrath, and bagpiper Neil Adam. Eric Nicol wrote the show, and Edward Greenhalgh was the host. Chorus Anyone was produced in Vancouver.

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**Chorus Gentlemen**

Sun 6:30-7:00 p.m., 4 Jul-5 Sep 1965
Fri 8:00-8:30 p.m., 24 Jun-29 Jul 1966
Sun 2:00-2:30 p.m., 8 Jan-9 Apr 1967
Sun 2:30-3:00 p.m., 16 Apr-30 Apr 1967

Chorus Gentlemen, probably more accurately titled than its predecessor a summer before, Chorus Anyone, was a singalong program produced in Vancouver by Neil Sutherland and directed by Ken Gibson. It featured an male chorus, led by Bobby Reid (1965) and Brian Gibson (1966-67). Along with guest soloists, they sang popular music of the period from World War I to the 1940s, and in later seasons from the Gay Nineties to the present. Chorus members also sung specially written introductions to the musical numbers.

Other regulars included ragtime pianist Ralph Grierson, bandleader Bud Henderson, and host David Glyn-Jones.

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**Chrysler Festival**

Wed 10:00-11:00 p.m., 14/28 Nov 1956/23 Jan/20 Feb/20 Mar/17 Apr 1957

On six occasions in 1956 and 1957, the CBC replaced Folio with the Chrysler Festival, a spectacular one hour variety show broadcast live before an audience of two thousand from the stage of Toronto's Loew's Uptown Theatre. Elaine Grand and Hume Cronyn introduced a wide range of Canadian and international performers.
Guests on the first show included the Winnipeg Ballet, singer Eartha Kitt, the Dave Brubeck Quartet, baritone Edmund Hockridge, and Broadway actress and singer Shirley Jones. The second program featured Canadian-born orchestra leader Percy Faith, Spanish soprano Pilar Lorengar, Italian co-vocalist Tito Gobbi, harmonica virtuoso Larry Adler, the U.S. dance troupe, the Bob Hamilton Trio, and British comic genius Peter Sellers. Swiss soprano Lisa Della Casa and U.S. tenor Richard Tucker sang opera on the third show, which also presented U.S. pianists Ferrante and Teicher, flamenco dancer Jose Greco, and legendary singer Edith Piaf. The fourth show included Canadians Glenn Gould and Maureen Forrester, U.S. singer and actress Dorothy Dandridge, comic actress Kaye Ballard, and the dance team of Mata and Hari. The fifth show presented the Four Lads, the Goerge Shearing Quintet, Melissa Hayden, and Andre Egleosky. The sixth and final broadcast gave Canadian audiences the Oscar Peterson Trio, baritone George London, and U.S. contralto Marian Anderson.

The musical director for the series was Lucio Agostini. Don Hudson directed the extravanganza, Franz Kraemer produced, and the executive producer of the Chrysler Festival was Stuart W. Griffiths.
CINE CLUB
to
COMPASS

Cine Club

Tue 10:30-11:00 p.m., 11 Aug-29 Sep 1964
Sun 7:00-7:30 p.m., 27 Jun-5 Sep 1965
Sun 7:00-7:30 p.m., 19 Jun-4 Sep 1966
Thu 10:00-10:30 p.m., 6 Apr-27 Jun 1967

Each week, in Cine Club's half-hour slot, the CBC aired one to three short films from all over the world. Many of the films had never before been seen in Canada, or had been restricted to the membership of film societies. They ranged in type from animated cartoons or films made from selected photographs or still images to documentary to narrative. The first film in the series, for example was Francois Truffaut's first film, Les Mistons. Other works in the 1964 season included School For Men, by Czech filmmaker Vladimir Lehky; Au fond des bois, a Polish film by Wladislaw Nehrbecki; the French film Happy Anniversary, by Andre Bureau; Ernest Pintoff's films, The Shoes and The Violinist, from the U.S.A.; Ludovic Kennedy's The Sleeping Ballerina, from the U.K.; The Running, Jumping, Standing Still Film, by Richard Lester, featuring the cast of BBC radio's The Goon Show; and Run, a Canadian film by graphic designer Jack Kuper.

The series continued until 1967. The producers were Don Brown (1964), Terry Kyne (1965), Doug Davidson (1966), and Rosalind Farber (1967). The hosts for the presentation were Dennis Sweeting (1964), Al Hamel (1965), Lloyd Robertson (1966), and Oscar Burritt, a leader of Canada's film society movement, and the host of the CBLT-TV Toronto art film late show on Sundays (1967). The films were selected by Rosalind Farber.

Cine Shorts

Sat 6:30-6:44 p.m., 22 Jan-26 Mar 1966
A fifteen minute program of short films.

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**Circus International**

Fri 8:00-9:00 p.m., 9 Oct-13 Nov 1981

A series of programs on circus life, produced and directed by Paul Starkman, with Al Waxman.

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**Cities**

Thu 9:30-10:30 p.m., 27 Sep-8 Nov 1979

Sun 10:00-11:00 p.m., 27 Apr-14 Jun 1980

Wed 10:00-11:00 p.m., 18 Feb-25 Mar 1981 (R)

Fri 9:00-10:00 p.m., 4 Sep-9 Oct 1981 (R)

Fri 1:30-2:30 p.m., 16 Jul-2 Sep 1982 (R)

A thirteen week series of one hour documentaries, produced and directed by John McGreevy for Nielsen-Ferns. Each program featured an international celebrity who led viewers around a city that was his or her favourite, home, or a place with which he or she had a significant connection. Glenn Gould, for example, prepared the program on Toronto, while Peter Ustinov showed viewers Leningrad, Elie Wiesell presented Jerusalem, George Plimpton was the host for New York City, and Mai Zetterling prepared a film on Stockholm.

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**Citizens' Forum**

Tue 10:00-10:30 p.m., 25 Oct 1955-27 Mar 1956

Sun 3:00-3:30 p.m., 28 Oct 1956-31 Mar 1957

Sun 3:00-3:30 p.m., 27 Oct 1957-30 Mar 1958
Gordon Hawkins of the Canadian Association for Adult Education was the host of Citizens' Forum, which the CBC produced in cooperation with the Association. The CBC adapted the formula for television from its successful radio public affairs and opinion series, which had already run for twelve years. The program continued on radio through the 1955-56 season, after the television broadcasts began.

The program format in its initial seasons included a panel discussion for the first twenty minutes, followed by an open session in which a studio audience was invited to participate. The show was generally organized into series of three weeks, followed by an "In the News" program, on national and international affairs. Sample topics included "Can Prisons Reform Criminals?," "Man and Society," "Are We a Christian Country?," and so on. The CBC and the Association prepared and made available to interested viewers and groups informational pamphlets on the particular subjects for discussion. The program also welcomed viewers' responses, which formed the basis of a summary show called "What People Say."

In the 1956 season, the format changed and became more flexible so that the program could change according to the requirements of the topic under consideration. The series opened with four programs, called "Resolved That. . .," in the form of debates between teams of two to four speakers on the two sides of the questions. The resolutions were: (a) "Strikes Are Never Necessary"; (b) "The Death Penalty Should Go"; (c) "Farmers Need Higher Price Supports"; and (d) "Canada Should Not Recognize Red China." A subsequent series, titled "You Be The Critic," called for citizens to write in their opinions on such questions as "Are Good Times Bad For Youth?"; "How Canadian Should We Get?"; and "Who Doesn't Conform?" Viewers' answers were the basis for discussion in the shows. A later series, called "Take It From Here," began shows with a dramatic sketch that illustrated such subjects as "Will Money Solve Our Educational Problems?"; "Are Easy Payments Too Easy?"; and "Bright and Dull: Should They Be Segregated In School?" and to prompt discussion.
In many ways, Citizens' Forum was an innovative, adventurous, and successful attempt at participatory programming in television. It extended its own possibilities by travelling to different cities throughout the country, and sometimes used the telephone phone-in format to reach out to viewers and listeners.

Citizens' Forum was renamed The Sixties and adapted in format with the name change.

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**A City Story**

Days vary 10:00-10:30 a.m., 12 Oct-22 Oct 1971

A series of half-hour documentaries on sixteen major Canadian cities, including Victoria, Kingston, Ottawa, Charlottetown, Edmonton, Saint John, Regina, Fredricton, St. John's, Winnipeg, Halifax. The programs were produced in 1967 and originally broadcast on Toronto and Montreal stations only in 1968.

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**Clarke, Campbell & Co.**

Fri 10:45-11:00 p.m., 4 Jun-25 Jun 1954

A short lived, late evening, fifteen minute program of music on disk from Toronto, with Marion Clarke and Rick Campbell.

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**Click**

Thu 6:30-6:45 p.m., 5 Jul-27 Sep 1962

Click was a fifteen minute program for the amateur photographer. CBC announcers Frank Herbert and Ken Haslam, both photographers themselves, presented information on equipment, processes, and techniques in all forms of picture taking: black and white or colour, still or motion picture. In addition, the program included short features that took the viewer outside the studio to a police photography laboratory to examine forensic techniques, or to the National Research laboratories to see how photography is used in scientific research. The first few shows dealt with holiday photographs, shooting and editing eight
millimetre movies, and how to use a light meter. Doug Stephen produced Click in Toronto.

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**Close To The Earth**

Tue 4:30-5:00 p.m., 11 Dec 1974-29 Jan 1975

Don Elder produced this half-hour, weekly nature program for young people, which featured Clarke Wallace and Albert Belo.

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**Close-Up**

Sun 10:00-10:30 p.m., 6 Oct 1957-14 Sep 1958

Wed 10:30-11:00 p.m., 8 Oct 1958-23 Sep 1959

Thu 9:00-9:30 p.m., 1 Oct 1959-29 Sep 1960

Tue 10:00-10:30 p.m., 4 Oct 1960-27 Jun 1961

Tue 10:00-11:00 p.m., 4 Jul-26 Sep 1961

Sun 10:00-11:00 p.m., 1 Oct 1961-17 Jun 1962

Sun 10:00-11:00 p.m., 9 Sep 1962-25 Aug 1963

Creator and executive producer Ross McLean spun Close-Up, a prime-time, weekly program off from Tabloid, the successful, daily, early evening public affairs show. The CBC supported the series with a substantial production budget that permitted McLean to send correspondents and camera crews to far locations for interviews and documentaries. Originally a half-hour, Close-Up expanded to a full hour in 1961, and programs were generally made up of segments lasting eight or nine minutes each. Interviews sent live to air and a commitment to produce engaging television programming on current affairs gave Close-Up a spontaneous quality that made it lively and popular.

McLean had assembled a creative production group for work onscreen and off. He worked with an advisory board, which comprised Patrick Watson, Bernard
Troetter, Peter McDonald, Frank W. Peers, and Hugh Gillies. McLean's associate producers were Watson and Richard Ballentine. The show had three story editors with different, but related experience in journalism. George Ronald and Douglas Leiterman had both come from print: Ronald had been a city editor after years of experience as a correspondent, and Leiterman had for five years worked as a parliamentary correspondent for Southam news. Ron Krantz, the third story editor, had worked principally in broadcasting, as a European correspondent for the CBC, and as a writer for Graphic.

Close-Up's interviewers included program host J. Frank Willis, Charles Templeton, Pierre Berton, then the managing editor of Maclean's magazine, Elaine Grand, Percy Saltzman, Dorothy Sangster, Jack Webster, and, later in the program's history, Barbara Moon, Bob Quintrell, and Robert Hoyt.

McLean modelled at least the spirit of Close-Up on the impertinent, alert, and sometimes contentious interviews of Mike Wallace in the U.S.A. Close-Up interviews were praised for staying with the subject's work and its significance, and for not being celebrity puff pieces. The program's approach reflected respect for the interview subjects and for the audience, which brought it favour as well as guests who might not otherwise be seen on television, such as Bertrand Russell, Somerset Maugham, Dame Edith Sitwell, Anthony Eden, Evelyn Waugh, or Viscount Montgomery.

Close-Up did not shy away from interviews with controversial figures, such as singer Paul Robeson, or topics, such as euthanasia or homosexuality, in a 1957 interview with an anonymous British gay, conducted by Elaine Grand. It also included documentary features from around the world, such as Alan King's 1961 documentary on Morocco. By the series' final season, however, executive producer Jim Guthro announced that Close-Up would concentrate more on documentaries about social issues and on Canadian affairs.

Photo (courtesy of CBC) shows Pierre Berton, Charles Templeton, J. Frank Willis.

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**Club O'Connor**

Fri 8:30-9:00 p.m., 7 Jun-27 Sep 1957

A summer replacement for The Plouffe Family, Club O'Connor represented piano player Billy O'Connor's return to CBC television after an absence of a year. On this half-hour musical variety show from Toronto, he was accompanied by his
band, with Jackie Richardson on bass, Ken Gill on guitar, vic Centro on accordion, and drummer and singer Johnny Lindon, as well as singer Sylvia Murphy. All but Lindon had worked with O'Connor on his radio show. Bill Isbister wrote musical arrangements for the show, and Don Cameron was the host. Guests included dancers Joey Hollingsworth and the Taylor Twins, singer Georges Lafleche, and Hal Harvey and Pat Rafferty of the Dumbells. Club O'Connor was produced by Syd Wayne.

**Club 6**

Tue 6:15-6:45 p.m., 18 Oct 1960-27 Jun 1961

Thu 6:15-6:45 p.m., 8 Mar-5 Apr 1962

Club 6 was the CBC's early 1960s attempt at programming for a teenage audience. It followed the lead of Dick Clark's U.S. perennial, American Bandstand, although it also included a dose of public affairs. The producers selected one high school each week. Interviews by host Mike Darrow, from Toronto top forty radio station CHUM, with students stressed the school's academic achievement. Co-host Bob Willson helped with high school news, and To, Ryan reported sports. The show included music and dancing, but at a muted level, within the bounds of good taste. Musical regulars included Tommy Ambrose and Pat Hervey (1961-62), the Mickey Shannon combo, and the Walter Boys, a vocal quartet. Denny Spence and Paddy Sampson produced Club 6.

**The Collaborators**

Sun 9:00-10:00 p.m., 16 Dec 1973-17 Feb 1974

Fri 10:00-11:00 p.m., 26 Apr-28 Jun 1974 (R)

Sun 9:00-10:00 p.m., 29 Sep-1 Dec 1974

Sat 9:00-10:00 p.m., 23 Aug-30 Aug 1975 (R)

For its crime-related series, CBC drama has continually tried to find an angle in the professions of its investigators. The Collaborators were the forensic scientists who worked with the police. Richard Gilbert created this program, in which Michael Kane played the gruff and instinctive Detective Sergeant Jim Brewer, and
Paul Harding and Toby Tarnow played the scientists, Dr. Charles Erickson and his assistant Liz Roman. The program attempted to deal with the investigative process in an egalitarian way, from the scene of the crime to the police station to the lab. However, the producers and viewers soon found that there was more drama in fires in the streets than in bunsen burners. Paul Harding left the series after the first season of ten one-hour shows, and noted that Kane had dominated the show as the principal crime solver.

Kane himself appeared in only three episodes in the second season, and left the show because of health reasons. His replacement, Quebec actor Donald Pilon, played Detective Sergeant Richard Tremblay, a police officer of a different personality. Brewer, with his rugged looks, seemed more harassed and emotional, well within the accepted type of the television cop or detective, while Tremblay was relaxed, even stoic, and rational. Supporting actors included Lawrence Benedict as Detective Quinn and Leslie Carlson as Detective Kaminski.


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**Collage**

Sun 5:00-5:30 p.m., 24 May-5 Jul 1970

Collage, formerly called Music To Remember, was a half-hour of light music, produced by Neil Andrews, with an orchestra conducted by Lucio Agostini, for segments produced in Toronto, and by Meredith Davies, for segments produced in Vancouver. The show’s title was subsequently changed to Music Album.

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**The College Game**

Sat 2:00-4:00 p.m., 24 Sep 1977-19 Mar 1978
CBC sports gave a nineteen part series covering collegiate sports the title The College Game. The autumn segment of the series were given over to college football, leading up to the Canadian College Bowl on 19 November. Doug Saunders was the host for these games, with Steve Armitage calling the action and Whit Tucker providing commentary. The final six weeks of the series were devoted to a series of basketball games, with commentators Ted Reynolds, Don Wittman, and the coach of Canada's national team, Jack Donahue. Jim Spalding produced the football broadcasts, and Cec Browne oversaw the basketball coverage. Michael Lansbury was the series producer.

Colombo Quotes

Sun 12:00-12:30 p.m., 2 Apr-4 Jun 1978
Thu 4:00-4:30 p.m., 6 Apr-8 Jun 1978 (R)

John Robert Colombo, author of Colombo's Canadian Quotations, hosted this quiz and discussion show, a kind of nationalist and adolescent Fighting Words. In a different city each week, Colombo challenged a panel of high school students to identify the author of a quotation about Canada or by a Canadian, and then led them in a discussion of the passage. The show's producer was Richard Donovan.

Come Dance With Us

Wed 5:00-5:30 p.m., 18 May-22 Jun 1960

Members of the Royal Winnipeg Ballet interpreted a different theme, such as "springtime," each week in this half-hour show for children, which was originally scheduled to run for twelve weeks. The program included films and music, as well as dance. The show was written by Marion Waldman. The choreographer was Brian Macdonald and the musical director Bob McMullin. Neil Harris produced the series in the CBC Winnipeg studios.

Come Fly With Me

Tue 8:00-8:30 p.m., 24 Jun -16 Sep 1958
Shane Rimmer starred in Come Fly With Me, a musical variety show that replaced Front Page Challenge in the summer of 1958. The program was produced in European, U.S., and Canadian cities. At around the same time, the CBC sent Nathan Cohen and Fighting Words to the U.K., and opened its trans-Canada microwave network, all representing a kind of expansion of activity for CBC television. Come Fly With Me also featured the Don Wright Singers and the Rudy Toth orchestra. Programs originated in Paris, Rome, Edinburgh, New York, Niagara Falls, Vancouver, Banff, San Francisco, and Los Angeles. Jim Guthro was the producer.

**Come Listen Awhile**

Tue 5:30-6:00 p.m., 1 Oct 1963-23 Jun 1964

In the wake of the folk music revival of the early 1960s, CBC Vancouver presented Come Listen Awhile, an afternoon show. Each week, host Doug Campbell, singers Bud Spencer, pianist Pat Trudell, and the George Colangis orchestra welcomed guest performers for a half-hour of folk music. Guests included Claire Klein, Betty Phillips, Ernie Prentice, Lucille Lipman, Jim Johnson, Eleanor Collins, Doris Lavoie, and Ina Conant. Come Listen Awhile was produced by Alex Pratt.

**Comedy Cafe**

Sat 10:15-10:45 p.m., 1 Feb-8 Mar 1969

Comedy Cafe was an interim program, which filled the scheduling gap in the Saturday post-hockey/pre-national news slot after the failure of Barris and Company and before Comedy Crackers. It had been broadcast locally, in Montreal, in black and white in autumn 1968, and converted to colour for the network in February. For the most part, the cast and writing staff of Comedy Cafe duplicated the personnel of the popular CBC radio series, Funny You Should Say That. The television show featured Barrie Baldaro, Ted Zeigler, and Joan Stuart from the radio broadcasts, and added Dave Broadfoot and George Carron.

Comedy Cafe included sketches with formats that had been tested in the radio series, such as "The Tavern," a collection of different types of men gathered in a typically Canadian beverage room where they discuss the events of the day over
a few dozen draft, or the L'Anglaises, a Francophone husband and an Anglophone wife (a bit originated by Peter Cullen and Joan Stuart on radio, and performed by George Carron and Stuart in the television version). Perennial revue performer Dave Broadfoot also gave the show addresses from the Member for Kicking Horse Pass, a character he had played in Spring Thaw and elsewhere. The writers were John Morgan, also of Funny You Should Say That, and Martin Bronstein, and the program was produced by Dale Barnes.

Comedy Crackers

Wed 10:30-11:00 p.m., 4Feb-16 Sep 1970

Comedy Crackers, like its predecessor, Comedy Cafe, was produced in Montreal by Dale Barnes, and starred Barrie Baldaro, Dave Broadfoot, George Carron, Joan Stuart, and Ted Zeigler in a series of comic and satiric sketches and blackouts. It resembled the earlier show in most respects. The program was taped before an audience at the Versailles Room of the Windsor Hotel, and also featured announcers Alec Bollini and Stanley Gibbons, and the Harry Marks orchestra.

Regular gags, such as the L'Anglaises, with Joan Stuart and George Carron as Anglo wife and Francophone husband, or the B & B Pub, with Carron and Baldaro as co-owners Jean-Guy Brisebois and Bert Bromhead, lampooned the friction between the two official cultures and languages.

Comin' Up Country

Fri 9:00-10:0 p.m., 6 May-27 May 1977

An hour of country music, produced by Jack O'Neil at CBC Halifax, with hosts Tim Daniels and Julia Lynn and Vic Mullin's bluegrass band, Meadowgreen, and their guests.

Coming Attractions

Tue/Thu 3:00-3:30 p.m., 21 Sep-23 Dec 1982
Produced in Toronto by Sandra Faire, Coming Attractions was an entertainment news magazine. Hosts Patricia White and Bob Karstens presented news from the worlds of music, video, art, theatre, the movies, television, and fashion.

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**Coming Up Rosie**

Mon/Wed/Fri 4:30-5:00 p.m., 15 Sep 1975-25 Feb 1976

Mon 4:30-5:00 p.m., 13 Sep 1976-28 Mar 1977

Tue 4:30-5:00 p.m., 4 Oct 1977-28 Mar 1978

Rosemary Radcliffe became familiar to Toronto television audiences as a frizzy-haired, zany but smart young woman in the early 1970s through her work on the local CBLT-TV broadcast Sunday Morning (a comedy and public affairs show "for people whose Sunday mornings start at noon"), Toronto theatregoers got to know her as part of the Second City cast. Executive producer Don Elder and producer/director Trevor Evans drew on the talent of other Second City cast members when they devised a replacement for Dr. Zonk and the Zonkins, which children found too childish, and created Coming Up Rosie, starring Radcliffe as Rosie Tucker.

Rosie, a recent graduate of film school, rented space in the basement of a building at 99 Sumach, and tried to produce documentaries. There, she found herself surrounded by a troupe of loonies who helped or hindered her work. Barrie Baldaro played her assistant, Dudley Nightshade; Dan Hennessey was Ralph Oberding, a salesman for the Neva-Rust Storm Door Company; Fiona Reid played Mona Swicker and Catherine O'Hara was Myrna Wallbacker, operators for the Ding-A-Ling Answering Service; John Stocker portrayed elevator operator Dwayne Kramer; John Candy was Wally Wypyzypychwk of Sleep-Tite Burglar Alarms; and Dan Aykroyd was Purvis Bickle, the building janitor.

This entertaining situation comedy for older children boasted knockabout action, with stories that had characters run from one office to another to the elevator to broom closets, and clever, rapid-fire dialogue. The shows were written by
Barbara Evans, David Mayerovitch, and Stuart Northey. Evans had had experience with this type of clever kids' show, as Kiddo the Clown, a 1960s show for CFTO-TV in Toronto. He left Coming Up Rosie, and was replaced for the final season by Hedley Read.

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**Commitment Canada**

See This Land.

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**Commonwealth Jazz Club**

Thu 10:30-11:00 p.m., 9 Sep-30 Sep 1965

The CBC cooperated with the BBC and Australia's ABC to produce this series of four half-hour performances. Canadians contributed two segments, with radio announcer Phil McKellar as host for both. In one, he introduced the Jimmy Dale Orchestra and the Sonny Greenwich Quartet, with guitar legend Sonny Greenwich, Doug Willson on bass, Bob Angus on piano, and Jerry Fuller on drums. The other Canadian show presented the Tony Collacott Trio, with Collacott playing piano, Bob Puce on bass, and Ricky Manus on drums, and the Rob McConnell Quartet, in which trombonist McConnell was supported by Ed Bickert on guitar, Bill Butto on bass, and Bruck Farquhar on drums.

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**Commonwealth Televiews**

Sun 12:15-12:30 p.m., 13 Jan-17 Feb 1957

Sun 12:15-12:30 p.m., 2 Feb-6 Apr 1958

Commonwealth Televiews, broadcast by arrangement with the United Kingdom Information Service, was a series of six fifteen minute programs intended to show Canada elements of its fellow nations in the British Commonwealth. The programs included a profile of modern living in the town of Harlow; an interview on atomic energy, with Sir John Cockcroft, by Robert McKenzie; Matthew Halton's interview with Sir Robert Scott, Commissioner-General for Southeast Asia; a program on the Arts council of Great Britain; and an interview with the Prime Minister of the Gold Coast, Kwame Nkrumah.
**Communicate**

Mon-Fri 4:00-4:30 p.m., 3 Oct 1966-25 Oct 1967

In the daily game show, Communicate, one member of a team tried to guess the name of a person or thing from one-word clues that his or her partner provided. Two teams competed in a best-of-three contest, and the winners met new contestants until they were beaten. Celebrity contestants formed one-half of each team. Winning contestants—at least the 'non-celebrity" type—took home cash prizes. Among the famous or moderately famous people who appeared on this show were the husband-and-wife competitors, Bill and Marilyn Walker, Frances Hyland and Paxton Whitehead from the Shaw Festival, Libby Christensen and Jimmy Tapp, and U.S. actors Cliff Robertson and Jane Morgan. Character actor Tom Harvey was the quizmaster until Bill Walker took his place in December 1966. Communicate was one of the rare examples on the CBC of a game show in the U.S. style, with cumulative prizes based on competition among "ordinary people" (as distinct from panel quiz shows such as Front Page Challenge, where the contest among well-known players is incidental to the chat that follows the solution, and the "prizes" to persons who contribute ideas are nominal). Communicate was directed by Des Hardman and produced by Mel Gunton.

**Comparisons**

Various Times, 9 Jan 1959-1 Jul 1963

Thu 6:30-7:00 p.m., 14 Jul-25 Aug 1966 (R)

Comparisons was a series of one hour films produced by the National Film Boards that set elements of life in Canada alongside practices in other parts of the world. The films included Four Families; Age of Dissent; Four Religions; Suburban Living: Six Solutions; Four Teachers; Courtship; An Enduring Tradition; and Of Sport And Men.

**Compass**

Sun 10:00-10:30 p.m., 11 Jul-12 Sep 1965
Sun 10:00-10:30 p.m., 3 Jul-21 Aug 1966

This Hour Has Seven Days nurtured a number of energetic, young producers, and some found an alternate outlet for their talents and interests in a workshop series that the CBC aired in the summers of 1965 and 1966. Compass represented experimentation and expansion of conventional reportage for the CBC. Over its ten week schedule, Compass presented a wide variety of half-hour documentaries and studio productions under executive producer John Kennedy in 1965. In the first program, for example, producer Brian O'Leary produced a documentary portrait of a Toronto family in which all the children were adopted from different ethnic groups, followed by a play by the Rev. Malcolm Boyd in which whites live in a society dominated by blacks. Subsequent shows included an examination of the United Nations and International Cooperation Year, and The Junkie Priest, a profile of Father Daniel Egan, founder of New York's Village Haven for drug addicts, both by Beryl Fox; an investigation into the assimilation of Jews in society, produced by Sam Levene; a look at ballet in Canada, by Tom Koch; a profile of Marcello Mastroianni, produced by Peter Pearson; an examination of interstellar communication, and a show with singer Leon Bibb, produced by Jim Carney.

The 1966 season opened with a revue, called A Sign Of The Times, in which members of Second City, the U.S. group, and Canadian performers Pam Hyatt, Dinah Christie, Stan Daniels, Jean Templeton, Barrie Baldaro, Eric House, and Dave Broadfoot satirized current issues, including sex, the Vietnam war, racial prejudice, and civil violence. This program was produced by Ross McLean, and directed by David Ruskin. The series continued with an interview with Norman Podhoretz, by Patrick Watson, produced by Alex Brown; a program on the Establishment of English Canada, prepared by Larry Zolf; The Ecstasy Is Sometimes Fantastic, a film of the rock 'n' roll group, the Checkmates, produced by Glenn Sarty; Charles Oberdorf's profile of Judge J.H. Sissons, an itinerant justice in the Canadian North; and a look into a psychedelic club in Vancouver, by Jim Carney and David Ruskin. Jim Carney worked as executive producer for the series in its second summer.
Concerning Women
Sun 12:30-1:00 p.m., 23 May-12 Sep 1976

Executive producer Kay Smith collected programs produced in Halifax, Ottawa, and Vancouver in 1975, International Women's Year, and packaged them as a seventeen part series on women in different parts of contemporary society. Programs included Kids’ Attitudes, on children's perception of changes in women's status and roles; Alcan - Women in the Labour Force, on the fifty-seven women who worked at Alcan's smelter in Kitimat, B.C.; Women in Sport; The Single Woman; and Women and Mental Health. The series was produced in Vancouver, and the programs were introduced and narrated by Judy Piercey.

Concert
Sun 8:30-9:00 p.m., 14 Sep-5 Oct 1952
Sun 3:00-4:00 p.m., 6 Nov-18 Dec 1960
Sun 3:00-4:00 p.m., 20 May-24 Jun 1962
Mon 10:00-11:00 p.m., 2 Jul-17 Sep 1965

The CBC has, understandably, produced a number of musical programs and series simply titled Concert. The first month of CBC television included a weekly, half-hour concert, produced in Toronto by Franz Kraemer and broadcast on Sunday evenings.

In autumn 1960, the network presented a series of eight programs, titled Concert, that highlighted compositions and performances by Canadians. Host Henri Bergeron introduced guest conductors and soloists in a one-hour broadcast each Sunday afternoon. Each program included at least one composition by a
Canadian. The following conductors and musicians appeared on the show: Roland Leduc and violinist Arthur Garami; Remus Izincoca and clarinetist Rafael Masella; Jacques Beaudry and tenor Louis Quilicot; Otto Werner-Mueller and cellist Walter Joachim; Alexander Brott and cellist Zara Nelsova; Wilfred Pelletier and soprano Irene Salemka; Charles Houdret and pianist Monik Grenier; and Roland Leduc again, with tenor Leopold Simoneau.

A 1962 Concert program, also one hour on Sunday afternoons, featured vocalists, instrumentalists, and dancers in a summer series of classical music.

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**The Concert Hour**

Thu 8:30-9:30 p.m., 6 May-24 Jun 1954

Thu 10:00-11:00 p.m., 29 Sep 1955-22 Mar 1956

Thu 10:00-11:00 p.m., 4 Oct 1956-21 Mar 1957

Tue 10:00-11:00 p.m., 24 Sep 1957-11 Mar 1958

The Concert Hour, a classical music program, was produced in Montreal and transmitted on both English and French stations, and included commentary in both languages. CBFT-TV had presented L'Heure du concert every other week, alternating with Teletheatre, but the musical show changed to a weekly broadcast when the network picked it up in spring of 1954. Performers included Glenn Gould, Robert Savoie, Marielle Pelletier, Herta Glaz, Louis Quilico, and Rosalyn Tureck.

The Concert Hour included more than instrumental and vocal performances of classical works. It also featured contemporary selections, and the show regularly included excerpts from opera and ballet. Conductors included Wilfred Pelletier, Desire Dufaw, Boyd Neel, Roland Leduc, Paul Scherman, Jean Deslauriers, and Sylvio Lacharite. The program also featured the work of such choreographers as Ludmilla Chiriaeff, Heino Heiden, Francoise Sullivan, Marc Beaudet, Brian Macdonald, Jury Gotschalks, and David Adams.

The studio director for the program was Irving Gutman, and the producer was Pierre Morin. Starting in the autumn 1954 season, Pierre Mercure and Noel Gauvin produced The Concert Hour on alternate weeks.
Concerto

Wed 9:30-10:00 p.m., 18 Feb-4Aug 1976

In a series of seven half-hour programs, Victor Feldbrill, the conductor of the Toronto Symphony Orchestra, introduced a variety of musical selections. In the first show of the series, produced by John Coulson, the Chamber Players of Toronto, with musical director Victor Martin and cellist Tsuyoshi Tsutsumi played a concerto by Vivaldi. To provide an idea of the variety in the series, in a later segment, produced by Mickael Sinelnikoff, fiddler Jean Carignan played Fantasy for Fiddle and Strings, a concerto composed for Carignan by Donald Patrinquin. The Chamber Players of Toronto returned in an instalment devoted to Bach and Marcello. Other performers in the series included Stephen Staryk, Walter Joachim, and conductor Jacques Beaudry.

Conquest Of Space

Sun 10:00-11:00 p.m., 27 Jul-31 Aug 1969

Host Percy Saltzman and announcer Bill Kehoe presented this five part program on space and space travel. In segments titled Sounds of Silence, The Other Side of the Sky, The High Frontier, A Star to Steer Her By, and Childhood's End, Saltzman examined the ideas of outer space from ancient times up to the Apollo space program, which had just put a man on the moon. The series concentrated on the period that started in 1957 with the Soviet Union's Sputnik launch, and examined space exploration through interviews with aerospace engineers and scientists. Film editor Robert Murphy assembled film footage collected from the U.S.A., the Soviet Union, the U.K., and France. The series was written by Noel Moore and produced in Ottawa by Rod Holmes.

Converging Lines

Sun 10:00-11:00 p.m., 20 Mar 1977
Mon 10:00-11:00 p.m., 21 Mar 1977

In Converging Lines, the CBC presented two, one hour documentaries. A People, A Place, A Book, produced by Louise Lore, concerned Judaism, and The Surrender, produced by Herb Krosney, dealt with Islam. The two programs
informed Canadians about aspects of the two faiths through visits with believers in different locations in the world.

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**Corporation**

Sun 2:00-2:30 p.m., 16 Feb-6 Apr 1975

The CBC aired six of the seven black-and-white films that the National Film Board produced about the Steinberg corporation to provide a view of management operations in a major Canadian company. The six programs, produced, written, and directed by Arthur Hammond, each ran a half-hour. (The seventh, called After Mr. Sam, was also directed by Hammond and runs nearly eighty minutes.) Growth, the first program, traced the development of the family business and the current possibilities for expansion. The second program, Real Estate, considered Steinberg's position as a landowner in Quebec and as an influence on how and where people live. International Operations, the third program, dealt with the effects of Steinberg's first Paris store on the shopping habits of the French. The Market, the fourth film, outlines corporate strategy in relation to suppliers, competitors, and customers. The fifth program, Motivation, concerned the corporation's relations to its employees and their work. The final show in the series, Bilingualism, involved Steinberg's relations to Quebec society. Hammond had the offscreen and onscreen participation of company president and founder Sam Steinberg for the production. The films were edited by Pierre Lasry, and the cinematographer was Jean-Pierre Lachapelle. George Pearson was the series' executive producer.

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**Corwin**

Sun 9:00-10:00 p.m., 5 Oct-2 Nov 1969

Sun 9:00-10:00 p.m., 22 Nov 1970-3 Jan 1971

Executive producer Ronald Weyman attempted to follow-up the success of Wojecik with another series about a doctor. Where Steve Wojecik had been a coroner, and the dramatic roots of his stories were in crime investigations, Greg Corwin was a psychiatrist who had given up his specialty to work in an inner city general practice, and his stories were more allied to the genre of melodrama.
The five week series opened with a two part story, directed by Peter Carter, called Does Anybody Here Know Denny? It introduced Corwin, played by John Horton, a Canadian who had worked in England for seven years and more recently at the Shaw Festival; "Doc" James, the older doctor Corwin assisted, played by actor and writer Alan King; and Mac, the office nurse played by Ruth Springford. Denny, a wealthy and spoiled, but emotionally unstable young woman played by Margot Kidder, had been Corwin's patient. They meet again at her father's funeral, and they fall in love. Denny, however, is blackmailed, and Corwin ultimately fails her.

Apples of Gold in Pictures of Silver, directed by Daryl Duke, featured Eileen Heckart and Nehemiah Persoff as Hannah and Sol Kestenberg, a Jewish couple in their fifties who have resigned themselves to living childless when the woman discovers that she is pregnant. Corwin's laboratory tests uncover a complication in the pregnancy that threatens Hannah's life.

Ronald Weyman directed Boxful of Promises, a story of Pix, a newshawk played by Eric Christmas whose apparent poverty conceals actual wealth. Corwin becomes involved when one of his patients steals Pix's fortune and Pix suffers a heart attack.

What Do You See When You Turn Out the Lights? featured Jane Mallett, Ron Hartmann, and Deborah Turnbull.

Corwin drew on character actors from Canada and the U.S.A. for its supporting cast. A large budget series, it was commended for its production values and for the visual quality in director of photography Grahame Woods's images, but the show was roundly criticized for the banality of its stories and the inadequacy of the dialogue and acting. The series was created and written by Sandy Stern, who had written for Festival and Wojecik, and who had trained as a medical doctor himself, which for the CBC vouched for the program's authenticity.

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**Counterpoint**

Sun 2:30-3:00 p.m., 12 Feb-16 Apr 1967

Sun 2:00-2:30 p.m., 16 Apr-18 Jun 1967

A nineteen week series of half-hour broadcasts produced in Montreal, Counterpoint attempted to alleviate tensions between Quebec and English
Canada by stressing what CBC's publicity called "the surging spirit of interracial co-operation." Armande Saint-Jean, columnist for Sept Jours, and Arthur Garmaise, formerly a radio actor and producer and more recently an executive in a Quebec construction firm, were hosts for the program. Producer David Bloomberg and writer Edgar Sarton concentrated the series on elements and makers of French-Canadian culture, not on the major figures of Quebec and federal politics. The show covered such items as jazz in Quebec; Anglophone patrons of a French-style bistro and Francophone who frequented a British-style pub; and a women's hockey team. The show profiled such figures as Jean Ostiguy, stock broker and patron of the arts, Peter White, newspaper publisher and assistant to Quebec Premier Daniel Johnson, and federal Minister of Energy, Mines and Resources Jean-Luc Pepin. The series also presented a program on Quebec cinema, with interviews with directors Donald Brittain, Gilles Carle, Jean-Pierre Lefebvre, and Larry Kent.

**Country Calendar**

Country Calendar, the half-hour program in which the CBC provided regular coverage of agriculture, started on an interconnected network in Eastern Canada, with Norm Garriock's commentary on farm matters in the first half of the show and Earl Cox on gardening in the last fifteen minutes. Garriock provided news on the business of agriculture, weather reports, and farm news on films from the CBC News Service. Cox set up in the studio to talk about and demonstrate tips for the garden according to the time of year. The show was produced by Norman Caton, under the supervision of Franz Kraemer for television production and of Murray Creed for the CBC's Farms Department. (Creed, who had been the farms and fisheries commentator for the CBC in the Maritimes, had moved to Toronto to develop the program.)

The CBC subsequently introduced editions of Country Calendar for other regions of the country and programs were exchanged among broadcast centres. Editions appeared in Winnipeg and Vancouver later in the first season, and in the Maritimes in September 1955.

Country Canada

Country Calendar became Country Canada, the CBC’s national magazine of agricultural news and information. The program continued to cover farm news, but also aimed to be pertinent to urban viewers. It continued to exchange information and programming with other nations and to cover developments in Canada through a network of regional contributors, including Bob Hutt from Halifax, Hal Andrews and David Quinton from St. John's, and Garnett Anthony from Edmonton.


The program's hosts and commentators were Ron Neily (1971-74), Laurie Jennings (1971-74), Glen Powell (1974-75), John O'Leary (1974-75), and Sandy Cushon (1975-83)

Country Club

Fri 9:30-10:00 p.m., 27 Jun-24 Sep 1958

Produced by Drew Crossan and starring singers Don Francks and Patti Lewis, with Bert Niosi and his band, this musical variety show, set in a country club ballroom, was a summer replacement.

Country Hoedown

Sat 9:00-9:30 p.m., 30 Jun-29 Sep 1956

Fri 9:30-10:00 p.m., 28 Sep 1956-4 Jul 1958

Fri 9:30-10:00 p.m., 3 Oct 1958-31 Jul 1959

FRi 8:00-8:30 p.m., 2 Oct 1959-25 Jun 1965
Country Hoedown made its premiere on Saturday evenings as a summer replacement for On Camera. It moved to Friday for a regular slot in the autumn broadcast schedule, and there it stayed for nine years. It followed the lead of Holiday Ranch, and was one of the most popular musical variety shows the CBC ever produced.

This showcase for Canada's country music talent originally starred popular fiddler King Ganam and his Sons of the West, along with several of the most popular winners in the CBC's Pick the Stars competition: the Hames Sisters (Norma, Jean, and Marjorie), Lorraine Foreman, and Tommy Hunter (who was also a member of Ganam's band). From the start, Gordie Tapp was the show's host, and also appeared as the debonair character, Gaylord, or, more often, with blacked-out teeth and dressed in bib overalls, plaid shirt, and straw hat, as hayseed Cousin Clem.

Regulars in the troupe also included Tommy Common, Johnny Davidson, fiddler Al Cherney, Mary Frances (1960), Pat Hervey (1962-63), Wally Traugot, the show's square dancing chorus, called the Singing Swinging Eight (which at one point counted Gordon Lightfoot among its members), and Lloyd Cooper and the Country Hoedown orchestra. The producer was Dave Thomas.

By the time Country Hoedown ended, Gordie Tapp was well established as a star in Canadian country music culture, and used that fame and his connections with fellow Canadian expatriates in the U.S.A., program creators and producers Frank Peppiatt and John Aylesworth, to gain a place in Hee Haw (where Cousin Clem continues to appear). Country Hoedown also made Tommy Hunter, "Canada's Country Gentleman," a television star, and The Tommy Hunter Show immediately succeeded the program that brought him fame, and became the network’s principal country music series.

Photo (courtesy of CBC) shows Gordie Tapp, Tommy Common (left), the Haymes Sisters, Lorraine Foreman, Tommy Hunter (rear).

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**Country Joy**

Mon-Fri 12:30-1:00 p.m., 19 Nov 1979-4 Jan 1980

A daily drama, Country Joy concerned the lives of the citizens of Coronet, Alberta, a fictional town 150 miles from Edmonton. Howard Dallin played Dick Brugencate, local real estate agent and the mayor of Coronet, who as the series opened was pressing for the construction of a modern medical facility in town.
One of the reasons for his insistence was the recent death of his wife in an automobile accident, and Dick's belief that her life might have been saved in an up-to-date medical centre. On a committee, he met Joy Burnham, a health services executive played by Judith Maby, and they fall in love and marry. Joy, however, faced the disapproval of Dick's family, which included his seventeen year old daughter Pam, played by Debra AuCoin, his fifteen year old son Bob, played by Jim Calderbank, and his mother Helen, played by Vernis McQuaig. Other regular actors included Jack Wyntars and Pamela Boyd. Mark Schoenburg produced Country Joy in Edmonton.

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**Country Roads**

Fri 9:00-10:00 p.m., 10 Aug-14 Sep 1973

A summer replacement for The Tommy Hunter Show, Country Roads starred singer Ronnie Prophet in a one hour, weekly showcase for young, Canadian country music talent. The show included comedy sketches and characters, such as Granny Slanders, played by comedian Gwen Neighbours, and her rural newspaper, and Harold the Frog and Yackie Duck, two puppets made by John and Alison Vandergun, with voices by Prophet. Programs also included regular musical slots, such as "It's Cryin' Time Again," with country music's hurtin' songs, "The Grease Spot," which featured rockabilly music, and the "New Song Spot." Other musical regulars included The Peaches, the OK Chorale, thirteen year old Joey Tardiff, and Dave Woods and the Country Roads Brass. Bill Lynn produced the show in Toronto.

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**Country Sunshine With Myrna Lorrie**

Thu 9:30-10:00 p.m., 25 Jul-8 Aug 1974

After a run of several seasons in the post-hockey broadcast Countrytime, Myrna Lorrie starred in this summer series, which featured music by Eric Robertson in a weekly half-hour of country music, produced by Cy True at CBC Halifax.

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**Countrytime**
Countrytime, like Country Calendar, was a half-hour program of agricultural information. It was produced in Halifax, Toronto, Winnipeg, and Vancouver and presented fifteen minutes of national news on recent developments in agriculture. The following fifteen minutes were taken up with local gardening news and tips by Earl Cox for the Ontario and Quebec area and by Gordon Warren for the Maritimes and Newfoundland. Hosts for the show were John Ross (1960-62), John Foster (1962-63), and George Atkins (1963-66). Countrytime was produced by Renee Elmer and John Foster.

**Countrytime**

Sat 10:30-11:00 p.m., 28 Feb-11 Jul 1970

Sat 10:30-11:00 p.m., 3 Oct 1970-10 Apr 1971

Sat 10:30-11:00 p.m., 7 Aug-2 Oct 1971 (R)

Sat 10:30-11:00 p.m., 9 Oct 1971-24 Jun 1972

Sat 10:30-11:00 p.m., 30 Sep 1972-28 Jul 1973

Thu 9:30-10:00 p.m., 4 Oct 1973-3 Jan 1974

Wed 10:30-11:00 p.m., 30 Jan-3 Apr 1974

In the early 1970s, the CBC followed the Saturday night hockey broadcasts with this country music concert series, taped in the auditorium of Dartmouth High School in Nova Scotia, and starting 1972 in the larger auditorium of the Prince Arthur High School, also in Dartmouth. Myrna Lorrie had been a star of country music in Canada since she was a chile, and Countrytime was principally her show. She shared the stage with musical director Vic Mullen and the supporting band, the Hickorys (Ron Naugle, Ken Meisner, and Stan Taylor), hosts Don Tremaine (1970-73) and Mike Graham (1973-74), and guests such as Wilf Carter Blake Emmons, the Mercy Brothers, the Allan Sisters, and Lynn Jones. Countrytime was produced by Cy True of CBC Halifax.

**Course Of Knowledge**

See Live And Learn.
Court Of Opinions

Wed 9:30-10:00 p.m., 10 Sep 1952
Wed 9:30-10:00 p.m., 1 Oct-18 Oct 1952
Wed 8:30-9:00 p.m., 22 Oct-19 Oct 1952
Wed 9:30-10:00 p.m., 26 Nov 1952

Drew Crossan produced this television adaptation of a CBC radio panel show. It featured host Neil Leroy and regular panelists Lister Sinclair and Kate Aitken, and two guest panelists each week.

Cowboys' Corner

Mon/Wed/Fri 5:00-6:00 p.m., 29 Dec 1952-5 Oct 1953
Mon/Wed/Fri 5:30-6:00 p.m., 12 Oct-16 Oct 1953
Tue/Thu 5:30-6:30 p.m., 4 Nov-31 Dec 1953

Producers Joanne Hughes and Peggy Nairn included a half-hour program of western films in their afternoon programming for children in the first year of CBC television.

Creative Persons

Wed 9:00-9:30 p.m., 3 Jul-25 Sep 1968

The production of Creative Persons, a series of twelve, half-hour film portraits, was supported cooperatively by the CBC, the BBC, National Educational Television in the U.S.A., and Bayerischer Rundfunk in West Germany. Allan King and Roger Graef were executive producers of the series for Allan King Associates. The filmmakers employed direct cinema techniques to examine a number of people who make contemporary art of different types. The subjects, in programs that were individually titled, "Who Is. . . ?" with the name of the principal
filling the blank, included novelist James Jones, in a film directed by King; composer Pierre Boulez, Maurice Bejart, founder of the Ballet of the 20th Century, sculptor Jacques Lipschitz, architect Walter Gropius, and artist Rufino Tamayo, in segments directed by Graef; designer Sean Kenny, Oscar Niemeyer, the designer of Brasilia, and playwright Max Frisch, in films directed by William Brayne; painter Richard Smith, directed by Denis Postle; musician Sonny Rollins, in a profile directed by Dick Fontaine; artist Victor Vasarely; and writer Norman Mailer.

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**Crisis of Middle Age (Is There Life After Youth?)**

A series of four half-hour programs with Dr. David Levinson, produced by Mark Blandford.

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**Cross Canada**

Thu 4:30-5:00 p.m., 10 Apr-26 Jun 1969

The CBC’s Schools and Youth Programming department presented this weekly half-hour of films, most produced by the National Film Board, as after-school viewing on the activities of Canadians. The titles included: Aircraft in Forest Fire Control; A Question of Identity; Taming the Rocky Mountain Trench; Angotee: Story of an Eskimo Boy; The Sea Got In Your Blood; Rogers Pass; North Pacific; Twenty Million People; Three Farmers; The Voyageurs; Victory Over the Nahanni; and The Annanacks.

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**Cross Canada Curling**

Sat 2:00-4:00 p.m., 9 Dec 1961-20 Jan 1962

Sat 2:00-3:00 p.m., 5 Jan-16 Mar 1963

Sat 3:00-4:00 p.m., 21 Dec 1963-7 Mar 1964

Sat 2:00-3:00 p.m., 11 Dec 1965-
Bob McLaughlin produced this annual series of curling coverage, with announcer Don Wittman, from the Rossmore Curling Club in Winnipeg.

**Cross Canada Hit Parade**

The CBC adapted the formula of the U.S. musical variety series, Your Hit Parade, to produce its own weekly half-hour countdown of popular music. Austin Willis was the show's host. Each week, the regulars Wally Koster, Joyce Hahn, and Phyllis Marshall, Adam Timoon (1956-57), the vocal group the MCs (or the Emcees: Harry Harding, Ken Reaney, Iver MacIver, and Ken McRae), and an orchestra led by clarinetist Bert Niosi would perform a selection of the top musical hits in the country, determined in cooperation with radio and television stations across the country. The show also featured a guest star each week, and the producers also brought in a guest disk jockey to talk about the top ten and predict the coming hits. Although the program's run was well within the era of rock and roll, Cross Canada Hit Parade consisted mostly of production numbers of show tunes and light popular music. The productions in this popular series could become elaborate. The first show of the 1956 season was played on a set that the producers boasted was the largest used in Canada to date. It included Conklin's Children's Carnival, with three elephants and a roller coaster.

Cross Canada Hit Parade was produced by Stan Harris, with Peter MacFarlane for the 1955 season, then with Drew Crossan, and written by Saul Ilson and John Aylesworth. Bert Niosi was the musical director, and Alan and Blanche Lund choreographed the show.

**Crossfire**

Tue 10:00-10:30 p.m., 3 Apr-24 Apr 1955

Crossfire, a companion to Citizens' Forum, was a series of four discussion broadcasts, arranged by Art Stinson and produced by Cliff Solway. The programs alternated between two different formats. In one, an assembled panel of experts opened itself to questions on different subjects by a studio audience. In the other, a form of debate, each side of a question had two supporters, one a "witness," the other a "cross-examiner." After the cases for both sides were presented, a chairman provided a summary and invited the audience to judge the merits of the arguments and decide the winner.
**Crosspoint**

Sun 4:00-4:30 p.m., 2 Jan-26 Jun 1977

In segments produced in Toronto, Halifax, St. John's, Winnipeg, Ottawa, Windsor, Edmonton, and Vancouver, young people demonstrated and talked about their interests. Dick Donovan produced this half-hour broadcast.

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**Cross-Section**

Mon-Fri 3:55-4:00 p.m., 2 Jan-15 Jun 1962

Cross-Section was a five-minute film of non-topical news, broadcast every weekday.

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**Crossword Quiz**

Fri 9:00-9:30 p.m., 26 Dec 1952-24 Apr 1953

Tue 8:00-8:30 p.m., 12 May-30 Jun 1953

A literate quiz program in which moderator Kim McIlroy provided crossword puzzle-style clues to James Bannerman, Ralph Allen, editor of Maclean's magazine, and two guest panelists. Morley Callaghan replaced McIlroy as moderator starting 20 March 1953.

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**Curling**

In addition to its regular coverage of Canadian and international curling, the CBC sponsored an annual bonspiel. The network broadcast the matches, in edited form, in one hour slots on Saturday afternoons in the winter. From 1968 to 1972, the series was called CBC Championship Curling, and from 1973 to 1979 it gained the title CBC Curling Classic. The hosts and commentators in this sports program included Alex Trebek (1966-70), Ken Watson (1966), Doug Maxwell (1968-78), Don Chevrier (1969-79), Don Duguid (1971-79), and Don Wittman (1978-
In 1968, comedian and sports enthusiast Johnny Wayne joined the team as a commentator. The producers of the program for CBC Sports were Gordon Craig (1966-68), Dino Marcus (1968-69), Rick Rice (1969-70), Leo Herbert (1970-77), and Laurence Kimber (1977-79).

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**Custard Pie**

Tue 7:30-8:00 p.m., 20 Sep-27 Dec 1977

The CBC hoped that Perry Rosemond could follow the success of King of Kensington with another situation comedy. Rosemond drew on his own past when his uncle managed a Winnipeg burlesque house that still featured vaudeville acts as well as strippers, and when he was a student at Ryerson Polytechnical Institute in the 1950s and lived in a Toronto fraternity house, where people like Larry Zolf, Don Owen, and Al Waxman dropped in, and shared a rented room with Gordon Pinsent and Allan Blye. He prepared a script about a troupe of young performers who shared a house and did zany, knockabout comedy. He had cast the project with three members of Toronto's Second City company, Andrea Martin, Dave Thomas, and Catherine O'Hara, and Toronto stage actor Saul Rubinek, and in October 1976 he produced a pilot called The Rimshots, directed by George Bloomfield. In the pilot, the group's gig at the O'Keefe Centre is cancelled and they wind up playing for a Hungarian club. When they discover that the audience does not understand a word of English, they adapt to the situation and play pantomime. When the CBC agreed to go ahead with the series, conditions for the performers had changed. Martin, Thomas, and O'Hara were already committed to Global TV's Second City series, which would have caused scheduling conflicts. The actors also wanted the CBC to retain Bloomfield as director and guarantees of their control over scripts and producers should Rosemond leave the project. In addition, the performers wanted a ten day shooting schedule for each episode, which was to be produced, like the pilot, on film. The CBC and the performers had no contractual ties, and parted ways when the network refused their demands. (See Martin Knelman, "The Casting of Custard Pie," The Canadian [24 September 1977], pp. 10-13.)

Rosemond had to retitle the project, because the CBC thought "rimshots" too suggestive, and recast it. Three of the members of Custard Pie, as the group and the show were renamed, came from the Toronto and southern Ontario theatre scene. Kate Lynch played Sheila Ann Murphy, who aspired to be a serious actress, not just a comic player and clown. Nancy Dolman was Maggie Tucker, a singer who worked part-time at a restaurant/gasoline station called Aldo's. (Les
Carlson played Aldo Ludwit.) Derek McGrath played Harvey Douglas, the dough-faced, naive member of the group who owned the van that was their only means of transportation. The show also featured in supporting roles Vivian Reis as Vicie DeMarco, the group's landlady. Rosemond and the CBC publicity department were lucky, though, that he was able to cast Peter Kastner as Leo Strauss, a performer and the group's manager. Kastner remained well-known to Canadian audiences as the callow youth in Don Owen's feature film, Nobody Waved Goodbye, as the co-star of the CBC series Time Of Your Life, and as the star Francis Ford Coppola's thesis film, You're A Big Boy Now, and of the lamentable U.S. situation comedy, The Ugliest Girl in Town. Kastner had worked in the U.S., but remained out of sight in lead roles for some years. So, the CBC could brag that Custard Pie represented the return of Peter Kastner.

Unfortunately, he wasn't enough. The production never really recovered from the setbacks involved in the transition from pilot to series. Rehearsals started in July 1977, and the series was produced on videotape at the breakneck rate of two half-hour shows per week. The frenetic production pace was reflected in the loud and broad performances, which made the characters more abrasive than likeable. The series ran for the thirteen episodes that had originally been ordered and was not renewed.
**Dancing Storybook**

**Wed 5:00-5:30 p.m., 1 Apr-24 Jun 1959**

Members of the Royal Winnipeg Ballet company had appeared in the series, Toes In Tempo, and returned to the air in spring 1959 with another broadcast for children, Dancing Storybook. Marian Waldman wrote the fairy tale-style stories that revolved around two young people who searched for a patch from a magical coat left to them by their father. The series featured choreography by Briand MacDonald, who had previously designed dance for television in Montreal. The show's musical director was Eric Wild, also the musical director of the Royal Winnipeg Ballet. Stan Langtry designed the sets, and Neil Harris produced the half-hour broadcast in the CBC's Winnipeg studios.

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**Danger: Man At Work**

A series of programs on conservation, by producer Roman Bittmann, executive producer James Murray, and writer/narrator/host John Livingston.

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**A Date With Frosia**

**Sun 7:30-8:00 p.m., 2 May-11 Jul 1954**

A Date With Frosia, a musical program starring Frosia Gregory and produced by Harvey Hart, replaced CGE Showtime for part of the summer of 1954. Regularly featured performers included harpist Donna Hossack, keyboard player Dorothy Bromley, Lois and David Adams, dancers with the National Ballet, a quartet called the Enchanted Strings (Elsie Dunlop, Erica Zentner, Lois Thomas, and Lillian Nickoloff), and a quintet of female vocalists.
In "Ferguson's Crime" the opening story of this series of half-hour, historical dramas, a young British soldier, after the Battle of the Plains of Abraham, is billeted in an Ursuline convent. There, he falls in love with the novice who tends his wounds. When he is discovered hiding in the chapel one early morning, without a satisfactory explanation, he is courtmartialled and, according to the regulations imposed by his commanding officer to protect the nuns, sentenced to death.

Dateline boasted extensive research in the Public Archives and the aid of authorities in history from the Archives, the Royal Military College, the Canadian Army, and verification for accuracy in costume design. Nevertheless, the program used events of the past, principally the military past, to shore up dramas. Stories arose out of the capture of Fort Oswego in 1756, the withdrawal of British troops from Canada in 1870, native attacks on St. Lawrence River settlements in New France, the Metis rebellions of 1870 and the Riel rebellion of 1885, the building of the Rideau Canal, the search for the North Magnetic Pole, and even the contributions of Canadians to General George Gordon's trip up the Nile to the Sudan.

Joseph Schull and Jean Desprez wrote the scripts for the series. (Desprez wrote the episodes with a background in French Canada.) Like The Plouffe Family, the series was presented in both English and French language versions with the same cast. Dateline aired on English stations one week and French the next, and alternated with another program on each network (on the English stations, it alternated with The Wayne and Shuster Show). Guy Parent was the show's executive producer in Montreal.
Toronto sports broadcaster Dave Price interviewed athletes and sports stars on this fifteen-minute, local segment of the DuMont network's broadcast, Wrestling As You Like It, from the U.S.A. The name of Price's show was changed to Portfolio.

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**The David Clayton-Thomas Show**

Mon 7:30-8:00 p.m., 25 Jun-9 Jul 1973

Singer and songwriter David Clayton-Thomas had recently parted with Blood, Sweat and Tears, the U.S. band that had brought him international fame, and returned to Canada to star in three half-hour programs for the CBC. A filmed opening, shot by Ed Long, showed Clayton-Thomas being driven to the studio in a Rolls Royce, and seemed to demonstrate the production's attitude toward its star. The shows, each divided into studio concert, jam session, and production number segments, concentrated on Clayton-Thomas as a working performer instead of simply using him as the host to a number of guest performers.

The show's band comprised both U.S. and Canadian musicians, including Ken Marco (guitar), William Smith (keyboards), Paul Stalworth (bass), "Spider Web" Rice (drums), Pat Riccio, Sr. (alto saxophone), Keith Jollimore and Steve Kennedy (tenor saxophones), Dave Caldwell (baritone saxophone), Bruce Cassidy (trumpet), Russ Little (trombone), and Bill Richards (strings). Marco, Smith, and Kennedy had all worked in Motherlode; Jollimore, Cassidy, and Little had all played in the horn section of Lighthouse; and Kennedy and Dianne Brooks, the only other vocalist featured in the series, in a duet with Clayton-Thomas, had been part of Doug Riley's ensemble, Dr. Music. The show's arranger and conductor was Trevor Lawrence.

The David Clayton-Thomas Show was created by writers George Mendeluk and David Slabotsky, and produced and directed in Toronto by Athan Katsos.

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**Day Of Decision**

Sun 3:30-4:00 p.m., 22 Feb-26 Apr 1959

Day Of Decision combined dramatic reenactment and discussion to explore moments in history when men and women were compelled to make important
decisions in the history of the world. The dramatic segment took up about twenty minutes of the half-hour broadcast. At the moment that the character must make up his or her mind, the scene switches to a panel discussion of the issues and the decision. The show's moderator was Dr. David Corbett, and Douglas Campbell narrated. Paul Power wrote and Michael Rothery produced the series in Vancouver.

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**The Days Before Yesterday**

Sun 10:00-11:00 p.m., 4 Nov-16 Dec 1973

Sun 10:00-11:00 p.m., 25 Apr-6 Jun 1976 (R)

The Days Before Yesterday, a series of seven, one-hour films, produced by Cameron Graham, traced the development of Canada from the last years of the Victorian Age and the government of Wilfrid Laurier to the postwar prosperity of the 1950s and the government of Louis St. Laurent.

1. The Jewel In The Crown documents the years 1897 to 1917, the Laurier and Borden governments, the deterioration of relations between Quebec and Canada, and the country's involvement in World War I. 2. Lord Byng, Canada Welcomes You covers the years from the Armistice to the start of the Great Depression, and includes the growing immigration to the west, the Winnipeg General Strike, Prohibition, and the governments of Arthur Meighen and William Lyon Mackenzie King. 3. Concentrating on the years of the Depression, The Best of Times... The Worst of Times focuses on the government of R.B. Bennett. 4. King or Chaos covers the end of the Depression and the path to war under Mackenzie King. 5. For King and Country deals with the country's role in World War II and the economic and cultural effects of the war in Canada. 6. King of Canada pays tribute to Mackenzie King in the final years of his political career, from 1945 to 1948, and also deals with reconstruction and expansion in the years following the war and the growth of the Cold War and the Red Scare. 7. Chairman of the Board, the concluding film in the series, deals with the administration of Louis St. Laurent and the end of Liberal rule in Ottawa with the rise to power of John Diefenbaker. Brian Nolan directed parts one to four, Munroe Scott directed parts five and six, and Edmund Reid directed part seven. Peter C. Newman wrote the script, and the program's host and narrator was Bruce Hutchinson.
*Daytime Challenge*

Mon/Wed/Fri 3:00-3:30 p.m.,

A daytime version of Front Page Challenge (q.v.), produced by Cynthia Grech, this program also featured host Fred Davis.

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*Decision*

Thu 10:00-10:30 p.m., 17 Jan-19 May 1980

CBMT-TV in Montreal introduced Decision, a political discussion broadcast, as a local program after the Parti Quebecois took power in the 1976 Quebec election. The CBC picked the show up for national broadcast in anticipation of the 1980 referendum on sovereignty association. Montreal Gazette writer and program host L. Ian MacDonald introduced the topic for discussion and turned the show over to Montreal lawyer Stanley Hartt, who was the moderator for the debate. The show's guests were mainly people of political action and influence, not commentators. Subjects for discussion included the referendum process itself, the question of economic association, and influence on voters from outside Quebec.

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*Delilah*

Thu 9:00-9:30 p.m., 4 Oct 1973-3 Jan 1974

Delilah, who lived in the city, inherited a barber shop in a small town and, consequently, became that town's first woman barber. This was the premise of a weak attempt by the CBC to create a situation comedy. The show did feature some notable characters actors, such as Terry Tweed as Delilah, Barbara Hamilton as her Aunt Peggy, Eric House as T.J., the local newspaper editor, Kay Hawtrey as Frances, and Peter Mews as Franny, a close friend to the family. Other cast members included Joyce Gordon as Mavis, Paulle Clark as Isabel, and Miles McNamara as Delilah's little brother.

The show encountered criticism for its superficial writing and vacuity, and the series lasted only thirteen weeks. Delilah was taped with a studio audience. Jack Sampson and Ron Meraska were the directors, and David Peddie produced.
The Denny Vaughan Show

Wed 8:00-8:30 p.m., 16 Jun-1 Jul 1954
Wed 10:30-11:00 p.m., 7 Jul-28 Jul 1954
Mon 9:30-10:00 p.m., 31 Oct 1955-18 Jun 1956
Mon 9:30-10:00 p.m., 24 Sep 1956-17 Jun 1957

Pianist and arranger Denny Vaughan and singer Joan Fairfax had appeared in a popular summer series in 1954. When it attracted Lever Brothers as a commercial sponsor, starting in the 1955 season, it had changed format. Where the summer show had been a relaxed and unassuming musical program, the regular season broadcasts, produced by Loyd Brydon, had more glitz. With its major production numbers and comics imported from the U.S.A., it had become, in the words of Hugh Garner, "a 'variety show,' with all the banalities this term implies." By the 1956 season, the producer retreated back into a more strictly musical format and adopted a more consciously Canadian talent policy. The producers put Vaughan's orchestra on camera for the first time, and included, as well as stars Vaughan and Fairfax, numbers by the Don Wright Singers, a ten voice chorus and by dancers Glenna Jones, Don Hewitt, Mitch Nutick, and Charles Calmers. Two groups, the Diamonds and the Add-Fours, took turns as the featured vocal quartet. The show also featured an act from French Canada every week. By the end of the summer of 1957, however, the show's ratings dipped and the sponsor sought a new advertising outlet.

Denny's Sho*

Thu 9:00-9:30 p.m., 1 Jun-7 Sep 1978

In the 1960s, Denny Doherty had been the lead singer on hits such as "California Dreaming" for the Mamas and the Papas. When the band's career ended, Doherty returned to his native Halifax, where the CBC produced this thirteen week series of half-hour musical variety shows. The series featured a wide variety of musical guests from the U.S. and Canada: Murray McLauchlan, Ken Tobias, Marie-Paule Martin, Salome Bey, the Original Caste, Tom Gallant, Moe Koffman, Gloria Kaye, Ryan's Fancy, and Doherty's father, who played tuba while Denny
sang "When I'm Sixty-Four." Among the show's highlights were appearances by Doherty's contemporaries in North American folk-rock, John Sebastian and Zalman Yanovsky of the Lovin' Spoonful, and the first public reunion of the surviving members of the Mamas and the Papas: Doherty, John Phillips, and Michelle Phillips (Cass Elliot had died in 1972).

**Detective Quiz**

Wed 9:30-10:00 p.m., 10 Sep-24 Sep 1952

In this quiz program, produced by Peter Macfarlane in Toronto, investigator Morley Callaghan challenged viewers to guess the criminal from clues onscreen. The show lasted only three weeks in the first month of CBC television programming.

**The Diane Stapley Show**

Fri 7:30-8:00 p.m., 22 Jan-27 May 1976

Fri 7:30-8:00 p.m., 24 Sep-31 Dec 1976

Diane Stapley, a talented singer and performer on stage and other television shows, such as Inside Canada, had the misfortune to star in, and have named for her, a musical variety series that was poorly conceived, realized, promoted, and received. Produced by Dave Robertson in a minuscule Winnipeg studio, The Diane Stapley Show demonstrated the few resources that the CBC could used to air a variety show. The program consisted mostly of music performed by Stapley, a band led by Dave Shaw, and guests such as Gordon Pinsent, Dean Regan, Dinah Christie, Tom Gallant, and Leon Bibb. The performances--of torch songs, middle of the road numbers, and show tunes--unfortunately could not disguise the show's lack of production values.

Eight shows had already been put on tape by the summer of 1975, when the CBC made some executive changes and assigned Jack McAndrew the headship of the Variety department. McAndrew changed the design of the show for the final five segments. He delayed scheduling the show until the new year, and tried to put some promotional muscle behind Stapley by sending her on a cross-country publicity tour. However, the makeshift campaign did not work either.
**Dianne**

Mon 7:30-8:00 p.m., 5 Jul-13 Sep 1971

Dianne Heatherington, often a gutsy and compelling singer, starred in this summer half-hour. It featured mostly rock oriented music performed by regulars Heatherington, the Merry Go Round, the Dave Shaw Orchestra, and guests drawn mostly from the Canadian rock scene (which should be evident from the names of some of the bands): Chilliwack, Sweet Honey Mead, Tom Northcott, North, Brave Belt, Wild Rice, Next. Ron Kantor produced the show in Winnipeg.

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**D'Iberville**

Mon 4:30-5:00 p.m., 7 Oct 1968-23 Jun 1969

Sat 1:30-2:00 p.m., 20 Sep-28 Nov 1969 (R)

Sat 1:30-2:00 p.m., 21 Feb-28 Mar 1970 (R)

Radio-Canada collaborated with France's Office de Radiodiffusion-Television Francaise, Belgium's Radiodiffusion-Television Belge, and Switzerland's Societe Suisse de Radiodiffusion to produce D'Iberville, a thirty-nine week dramatic series based on the life of Pierre Lemoyne, Sieur d'Iberville.

The series was a regrettably rare example of a French language production aired on the English language network.

D'Iberville was shot, in colour, on location near Quebec City, at Ile d'Orleans, where the producers ordered the construction of sets to represent Quebec and Montreal settlements at the end of the seventeenth century, and a full scale replica of d'Iberville's ship, The Pelican. The story of the series, which dealt generally with the battle among the French, English, and Dutch for control of the fur trade and the North American territories, was divided into three main parts. The first concerned young Pierre Lemoyne, and included the rivalry between the explorer Chevalier de La Salle and Sieur de LaBarre, Lemoyne's father's expeditions to Lake Ontario, and his subsequent death, and romance between Lemoyne and Genevieve Picote du Belestre, and the new government of New France under the Marquis de Denonville. The second set of programs featured the soldier d'Iberville, Chevalier de Troyes's expedition to Hudson's Bay, and the
capture of forts at Monsoni, Rupert, and Quichicouane, and leads to d'Iberville's return to Quebec in 1667. The final episodes traced d'Iberville's career as a naval commander on expedition to Acadia and Newfoundland, and included the capture of Forts Severn and Nelson.

The series had a cast of over 175 actors. Albert Millaire played Pierre Lemoyne, the lead. Jean Besre played Paul Lemoyne, Sieur de Maricourt; Alexandre Rigneault portrayed Jacques Le Ber, Jacques Monod was LaBarre, Other actors included Francois Rozet as Charles Lemoyne, d'Iberville's father, Gilles Pelletier as the Marquis de Denonville, Yves Letourneau as La Salle, and Leo Ilial as de Troyes.

The series was written by Guy Fournier, Jacques Letourneau, and Jean Pellerin, and produced by Pierre Gauvreau and Roland Guay.

The CBC also produced and broadcast This Is D'Iberville, a half-hour documentary, produced by Brian O'Leary, on the making of the television series (7 August 1967).

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La Difference

Thu 9:30-10:00 p.m., 18 Jul-19 Sep 1968

Journalists Peter Desbarats and Richard Gwyn introduced La Difference, a public affairs program that explored aspects of the divergence between English and French cultures and societies in Canada. The show was not simply current affairs commentary; its premise, stated Desbarats, acknowledged that "history is often a matter of interpretation, written and taught to achieve certain ends." The eight one-hour shows in the series covered a variety of subjects, often with an intriguing approach.

The first program, called The Conquest, used the residual memory of Battle of the Plains of Abraham as the base for friction, and included Gwyn's interview with Francoise Loranger, author of Le Chemin du Roy, a political satire based on General Charles de Gaulle's headline-making, "Vive le Quebec libre' visit to Quebec in 1967. The second program, Confederation: The Politics of Survival, employed a debate structure to compare present day constitutional discussions with those of the Confederation era. Two Quebec MLAs--former Union Nationale minister Marcel Masse and Liberal minister Pierre Laporte--and two Ontario MPPs--Progressive conservative Bert Lawrence and Liberal Tim Reid--
participated in the mock debate. Actors' voices took the parts of the Fathers of Confederation.

A third program, How the West Was Lost, confronted La Difference in the western provinces, through an examination of the Riel Rebellion and the entry of Manitoba into Confederation. Subsequent programs were St. George and the Lily, on the relations of French Canada and the Canadian military; You're A Good Man, Charles de Gaulle, again on the French President's 1967 visit; How Do You Say "Hot Dog" In Quebec?, on the threat to Quebec language and culture from U.S. influence; Patriots or Traitors, on sir Wilfrid Laurier as an example of a politician with divided loyalties; and La Difference, on the underlying premise of the series, the stakes and results of the writing and teaching of Canadian and French Canadian history.

La Difference was produced in Montreal by Milo Chvostek. The executive producer of the series was Paul Wright.

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**Diplomatic Passport**

Mon 4:00-4:30 p.m., 16 Oct 1961-30 Apr 1962

Diplomatic Passport was not a drama of international intrigue in the foreign service. Produced at CBC Ottawa by Ed Reid, it was a half-hour program that took Canadian viewers into the embassies of other nations for a look and for an interview with the ambassador and, usually, his wife. The diplomats provided a tour of the embassy grounds, talked about their homeland and about the function of the ambassador in Canada. David Scrivens was the commentator for the series, and Lloyd Robertson and Margaret Morris conducted the interviews. The series was also known simply as Foreign Embassies.

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**Directions In Music**

Sun 4:30-5:00 p.m., 23 Apr-21 May 1961

Directions In Music, a half-hour, Sunday afternoon broadcast, was produced in Vancouver, and aimed to show viewers different musical forms and productions. The five parts presented Apollo and Hyacinth, a selection written by the German Hans Werner Henze in 1949, based on Greek mythology, performed for the
program by mezzosoprano Winona Denyes, accompanied by a harpsichord and eight solo instruments, and discussed by conductor John Avison; a recital and talk by Lloyd Powell on piano music since Bach; the performance of intimate opera, by composers such as Purcell, Offenbach, and Thomas Arne, selections from whose Thomas and Sally are performed by the London Intimate Opera Company; the music of James Joyce; and the Vancouver Cantata Singers, conducted by Hugh McLean, who perform a program of madrigals.

Discoveries

Fri 5:00-5:15 p.m., 8 Feb-28 Jun 1957
Fri 5:00-5:15 p.m., 3 Jul-25 Sep 1959

A fifteen minute, science show for children in the twelve to fourteen year old age group, Discoveries was produced in Winnipeg. Dick Sutton, the curator of the Manitoba Museum, introduced shows on topics in nature studies and natural history, such as native games and toys, pet turtles, and bird feeders. In March 1957, Dr. R.P. Coats, an executive with the Manitoba telephone system, presented a series of programs on communications, and demonstrated simple, easy-to-build objects that illustrated the processes he discussed. Starting in May 1957, for six weeks, "Uncle Stan" Westaway, a greenhouse technician at the University of Manitoba, discussed plants, vegetables, and trees. The concluding three programs of the 1957 series comprised a discussion of properties of electricity by Winnipeg high school teacher Rod McKenzie.

In 1959, another science series called Discoveries, with Mary Lela Grimes, appeared on the CBC, but it was a production of the Educational Radio and TV Centre in Ann Arbor, Michigan.

Discovery

Sun 4:30-5:00 p.m., 7 Jan-25 Mar 1962
Sat 10:30-11:00 p.m., 4 Aug-29 Sep 1962
Sun 10:30-11:00 p.m., 30 Jun-29 Sep 1963
A program of half-hour documentaries, produced in Vancouver, and usually on subjects pertaining to western Canada, Discovery appeared on the national network as a Sunday afternoon broadcast in the winter of 1962, and as a prime time summer replacement that summer and the next.

Many of the shows were divided into instalments broadcast over two or three weeks. They included, in the first series, a three part examination of the Spanish Civil War, written by George Woodcock and produced by Alex Pratt (January-February 1962); Here There Be Giants, a three part series of the northern explorers Bering and Mackenzie, produced by Michael Rothery (March 1962). In the first summer series, some of the programs were Victoria 100, a two part documentary on Victoria in its centennial year, produced and written by George Robertson; and a two part examination of Rhodes Scholarships, written by William McCarthy and produced by Alex Pratt.

The third series featured a two part look at research in space medicine underway at the Boeing laboratories in Seattle, with host Bob Quintrell; two programs on domestic buildings, written by Arthur Erickson and produced by Alex Pratt; The Victoria Nile, on Sir Samuel Baker's expedition to discover the source of the Nile, written and produced by Tom Connachie; a two part view of physical fitness, written by Dave Brock and produced by Gordon Babineau; Early Aeronautics, on the attempts by the Wright Brothers, written by Dave Brock and produced by Alex Pratt; and a three part account of the early days of bush pilots in Canada.

The series producer was Philip Keatley.

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**The Disordered Mind**

Wed 10:30-11:00 p.m., 20 Apr-11 May 1960

Wed 10:30-11:00 p.m., 20 Feb-20 Mar 1963

Sun 10:30-11:00 p.m., 11 Sep-2 Oct 1966

In 1960, The Disordered Mind was a four part subseries, broadcast on the Wednesday night Explorations program. A second series of four programs also appeared on Explorations in 1963. A third series was aired under its own title, on Sunday nights, in 1966.
Robert Anderson Associates produced The Disordered Mind, half-hour films that broke through some of the mysteries of mental illness for the television viewer. The series used authentic case histories and filmed consultations with patients and clinicians, instead of reconstructions.

The first series covered a range of disorders. The first program, Psychosomatic Disorders: A Coronary, presented the case of a thirty-four year old insurance salesman whose heart attack was traced to stress. Psychoneurotic Conditions: A Pathological Anxiety concerned an office worker whose suppression of hostilities cause anxiety that prevent him from leading a normal life. Psychotic Conditions: A Depression, the third program examines the case of a young man whose depression led him to try to kill his wife, child, and himself. The final program, Anti-Social Personality Disorders: A Psychopath, concerns a convicted burglar with "a complete absence of moral reponsibility."

The second series dealt with different cases, although similar types of disorders. One program dealt with the psychosomatic condition of obesity in a thirteen year old girl, and showed the treatment that she and her family were receiving. The second program concerned an obsessive compulsive who for five years had not been able to hold a job. In the third program, viewers saw the case of a paranoid schizophrenic who had once withdrawn and become overly suspicious, but who had recovered adequately to take a responsible job in the work force. The final program concerned a twenty-one year old who had been stealing vehicles since he was ten and who, at the time the film was made, was doing time. The programs generally traces the progress of the patient by returning to show show the results of psychotherapy.

The third series concentrated on younger subjects. The first show, titled The Aggressive Child, dealt with the treatment of a six year old boy who was always fighting. Girl in Danger was about a "pre-delinquent" thirteen year old with an emotional age of about six. Bright Boy, Bad Scholar, the third program, concerned the early treatment of learning problems, and the final show, Afraid of School, focused on a six year old boy for whom a trauma in infancy resulted in a fear and refusal to attend school.

Distinguished Canadians

Sun 2:00-2:30 p.m., 30 Apr-4 Jun 1972

Mon 10:30-11:00 p.m., 12 Jun-21 Aug 1972
John David Hamilton interviewed prominent Canadians in science, the arts and humanities, education, politics and religion in this half-hour program produced by Ain Soodor. Subjects included geophysicist J. Tuzo Wilson, playwright Gratien Gelinas, Claude Bissell, former president of the University of Toronto, historian Ramsay Cook, Marshall Crowe, the head of the Canada Development Corporation, Senator Donald Cameron, entomologist Allison DeForrest Pickett, the Most Rev. George Henri Levesque, neurosurgeon Wilder Penfield, Pierre Juneau, the chairman of the Canadian Radio and Television Commission, and Charlotte Whitton, the former mayor of Ottawa.

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**Dixieland Jazz**

Wed 7:30-8:00 p.m., 21 Apr-28 Apr 1954

Thu 10:00-10:30 p.m., 27 May 1954

Mon 10:30-11:00 p.m., 6 Sep 1954

This half-hour broadcast was a musical program that starred cornetist Trump Davidson. The same year, Davidson headlined a radio broadcast, on the Trans-Canada network, from Toronto’s Palace Pier dance hall.
Dr. Zonk and the Zunkins

Mon/Wed/Fri 4:30-5:00 p.m., 23 Sep 1974-14 Apr 1975

The Dr. Zonk show was a rapidfire collection of gags and sketches for children. The program was targeted for nine to eleven year olds, and the sketches visualized and dramatized the thoughts and imaginings of a nine year old boy, Billy Meek, played by robin Eveson. He conjured up such characters as Dr. Bob, Miss Lonelykid, Lovestory Man, Ms. A Vaughn, Goomba, Honest Ralph the salesman, and the computer Zunkins, Zooey and Dunkin.

The half-hour show was the product of CBC Children's television department producer Don Elder and director Trevor Evans. They enlisted the talents of a company of young Toronto performers, including John Candy, Dan Hennessey, Bob McKenna, Rosemary Radcliffe, Gilda Radner, Fiona Reid, and John Stocker. The Zunkins puppets were played by Nina Keogh and John Stocker. The series, which ran for thirty weeks, was not received particularly well. It was criticized for its excess of rambunctious pratfalls, and for its attempts at comedy that just didn't come off. One critic also guessed that the show missed its mark because it was inauthentic, "a trendy, media- minded notion of what kids like" (Maclean's [May 1975]). Perhaps more to the point, a CBC viewers' survey told the producers that children found the program "too childish."

The next year, a few of the cast members achieved greater success: Fiona Reid took the role of Cathy King in King of Kensington and Gilda Radner became one of the charter cast members of NBC Saturday Night Live. John Candy and Rosemary Radcliffe starred in Coming Up Rosie, a second try by Elder and Evans at producing a hip children's show for the CBC.

The Doctors
A four part series on public health. No other information at this time.

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**Document**

Various Days and Times, 16 Sep 1962-27 May 1969

Patrick Watson and Douglas Leiterman were the executive producers of Document, a series of documentary films that ran on the network on an irregular basis, on different days of the week and in varying time slots, until 1965, when it became a monthly replacement for This Hour Has Seven Days on Sunday nights. After Seven Days was taken off the air in May 1966, Document went into hibernation for a year. When it returned, to give The Way It Is a spell one week each months, Richard Nielsen took over as executive producer.

Works by some of the most prominent documentary filmmakers of the period aired on Document. Among frequent contributors were producers and directors Allan King and Beryl Fox, as well as Leiterman himself. Individual programs included: The Servant of All, by Leiterman and Fox (16 September 1962); Joshua, a Nigerian Portrait, by King (6 March 1963); The Pull To The South (21 March 1963); The Balance of Terror, by Leiterman and Fox (28 July 1963); The Peacemakers, by King (26 November 1963); The Quiet Takeover, by Leiterman, on the computer (15 December 1963); The Chief, a portrait of John Diefenbaker, by Leiterman and Fox (25 March 1964 and 31 January 1965); Bjorn's Inferno, a profile of poet Bjorn Halverson, by King (20 April 1964); The Image Makers, a study of public relations in Canadian and the U.S.A. (20 May 1964); The Single Woman and the Double Standard, by Fox (13 December 1964); Richard and Lillian: Two Portraits (27 December 1964); Strike: Man Against Computers, by Larry Zolf (28 March 1965); At the Moment of Impact, by Jim Carney (7 November 1965); Mills of the Gods, Fox's examination of the Vietnam war (5 December 1965); Joan Baez (26 December 1965); A Sense of Captivity, on the penitentiary in Canada, by Ross McLean (23 January 1966); The Story of Sandy (27 February 1966); How To Go Out Of Your Mind, a study of LSD and the institute for psychedelic research at Millbrook (24 April 1966); No Balm in Gilead (22 September 1968); Resurrection City, about the Poor People's Campaign, directed by Robert Hoyt (17 November 1968); Occupation (23 February 1969); Violence, by James Shaw and John David Hamilton (13 April 1969); and If I Don't Agree, Must I Go Away?, by Peter Pearson (27 May 1969).
**Documentary '60**

Sun 5:30-6:00 p.m., 25 Oct 1959-29 May 1960

Documentary '60 succeeded The Candid Eye as a series of twenty-six, half-hour films produced by the National Film Board for the CBC. In part, it continued the work of the earlier program in showing seven of the vivid, yet informal, direct cinema productions overseen by NFB producer Tom Daly. The series also included programs produced by David Bairstow and Nicholas Balla.

Films broadcast in the series included: I Was A Ninety-Pound Weakling, the witty examination of fitness, directed by Wolf Koenig; End of the Line, on the railroads' conversion from steam to diesel, directed by Terence Macartney-Filgate; This Electronic World; Glenn Gould: Off the Record and Glenn Gould: On the Record, directed by Wolf Koenig and Roman Kroitor; Emergency Ward, a report from the Montreal General Hospital; The Back- Breaking Leaf, on the Ontario tobacco harvest, directed by Terence Macartney-Filgate; The Little Sisters, a portrait of cloistered nuns; Tri- Services Review, on the domestic and foreign activities of the Canadian military in 1959; The Performer, a program on the arts in Canada, with interviews with soprano Teresa Stratas, pianist Oscar Peterson, and dancers Celia Franca and David Adams; Men Against The Ice, on the conquest of the Northwest passage, produced by David Bairstow; Steering North, on Arctic navigation; The Inquiring Mind, an examination of scholarly research in different fields, directed by Bairstow; The Cars in Your Life, a look at automobile culture, directed by Terence Macartney-Filgate and Fergus McDonnell; Poisons, Pests, and People, produced by Bairstow; Life and Radiation; The Power of Matter, broadcast in two parts; Between Two Wars, a series of three films (The Good Bright Days; Sunshine and Eclipse; and Twilight of an Era) on Canada from 1918 to 1939, produced by William Weintraub; On Prescription Only, a study of chemotherapy; Georges P. Vanier: Soldier, Diplomat, Governor General, the portrait directed by Clement Perron; and Bright Land, a film about the West Indies.

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**Dollars and Sense**

Sun 1:00-1:30 p.m., 1 Oct 1972-10 Jun 1973

Sun 1:00-1:30 p.m., 30 Sep 1973-16 Jun 1974

Sun 1:00-1:30 p.m., 5 Jan-29 Jun 1975
Dollars and Sense was a weekly, half-hour examination of business, labour, and finance, produced in Toronto and presented by Gordon Jones. The show's executive producers were John Lackie (1972-74) and Doug Lower (1974-75).

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**Don Messer's Jubilee**

Fri 9:30-10:00 p.m., 7 Aug-25 Sep 1959

Mon 7:30-8:00 p.m., 28 Sep 1959-26 Jun 1961

Mon 7:30-8:00 p.m., 25 Sep 1961-25 Jun 1962

Mon 7:30-8:00 p.m., 1 Oct 1962-1 Jul 1963

Mon 7:30-8:00 p.m., 30 Sep 1963-29 Jun 1964

Mon 7:30-8:00 p.m., 28 Sep 1964-28 Jun 1965

Mon 7:30-8:00 p.m., 13 Sep 1965-13 Jun 1966

Mon 7:30-8:00 p.m., 12 Sep 1966-12 Jun 1967

Mon 7:30-8:00 p.m., 11 Sep 1967-10 Jun 1968

Fri 8:30-9:00 p.m., 20 Sep 1968-20 Jun 1969

Don Messer's Jubilee appeared on the national network in the same time slot for virtually an entire decade, and became one of the most beloved programs CBC television has ever produced. Produced in Halifax by Bill Langstroth, it presented a selection of old-time, country, and Maritime-flavoured folk music, and gained the loyalty that characterizes audiences of traditional, country music.

Messer was born in Tweedside, New Brunswick, the youngest of eleven children in a musical family, and had played the fiddle since he was a boy. He had organized a band, the New Brunswick Lumberjacks, in the 1930s, and played on the Saint John radio station and in towns and villages throughout the Atlantic provinces. When Messer took the job of director of old-time music for CFCY radio in Charlottetown, he took his band with him, they changed their name to the Islanders, and produced a radio broadcast three times a week. Television broadcasts to the Maritime network, which consisted of stations in Halifax, Saint
John, Sydney, and Moncton, started 7 November 1957, Thursdays at 8:30 p.m. National broadcasts started when Messer's show replaced Country Hoedown for the summer of 1959. When the summer ended, Country Hoedown—a more citified production—returned to its Friday slot and the more homespun Messer show migrated to Monday nights, where it stayed until its penultimate year on the national network.

As the show's musical director and arranger, Messer was the program's musical focus. In name, at least, he was also the program's host, but Messer did not speak much and projected an unassuming on-air personality. In fact, he had gathered an ensemble of musicians and performers who characterized the show as much as he did. Charlie Chamberlain, the large and broad, bilingual singer dressed in lumberjack's clothing, had served as a comic foil for Messer's show since he joined the troupe in the 1930s. Another veteran was Duke Nielsen, reputedly a roustabout, fire eater, and bear wrestler who could play twenty-two different musical instruments. Marg Osburne had joined the Islanders as the second featured vocalist in 1947, and conveyed a folksy elegance in contrast to Chamberlain's rowdier image. The Islanders also included Rae Simmons, Waldo Murdo, Cec MacEachern; and Warren MacRae. In addition to weekly guests, the show also featured organist Ray Calder and vocalists Catherine McKinnon (1964-66) and Johnny Forrest (1966-69). The Gunter Buchta Dancers, a troupe of ballroom, folk, and square dancers also appeared regularly on the broadcasts. Choreographer Buchta had actually three groups in three different age ranges: the seniors (ages seventeen to twenty-five), the juniors (thirteen to sixteen), and the Little Buchta Dancers (six to eight). The voice of Don Messer's Jubilee was announcer Don Tremaine.

The network's decision to cancel the show in 1969 provoked a strong response from viewers across the country. Although the CBC did not reconsider its decision, the show was picked up for syndication by private station, CHCH-TV Hamilton. On the national network, Don Messer's Jubilee was succeeded by, ironically, Singalong Jubilee, also produced in Halifax by Bill Langstroth. Though no less formulaic than the Don Messer Show, it presented more current music as well as the traditional, and showcased younger talent, such as Langstroth himself, Gene McLellan, and Anne Murray.

Photo (courtesy of CBC) shows Charlie Chamberlain.

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Dorchester Theatre
Fri 9:00-9:30 p.m., 28 Jun-27 Sep 1957

This was a summer series of half-hour dramas, produced in Montreal by Ken Davey. The plays included original works in English and translations of scripts previously produced on the French language service of the CBC. Titles included Teeter Totter, by M. Charles Cohen, The Bicycle, by Marcel Dube, and The Imperfect Crime, by Eloi de Grandmont.

Double Exposure

Formerly titled Pick Of The Week (q.v.), Double Exposure was a title given to daytime broadcasts of films and programs already aired on the CBC. Programs were coordinated by Lyal Brown, Rosalind Farber, and Harry Randall.

Double Up

Mon 9:30-10:00 p.m., 1 Jul-2 Sep 1974
Sat 6:30-7:00 p.m., 28 Sep-5 Oct 1974

Double Up, a summer replacement for the panel quiz show, This Is The Law, had as its most obvious source the 1950s program, You Bet Your Life, with Groucho Marx. On that obviously chintzy game show (in contrast to The $64,000 Question, Groucho asked questions that were worth $50 or so), the simple quiz ran second to the chat with the contestants, where Groucho always remained at least one step ahead of his guests. Double Up also had a simple question-and-answer type of quiz (the show's title referred to the fact that, of the three competing pairs of contestants on each show, one would return at the conclusion for the chance to double their money), and also depended of the cleverness of host Hart Pomerantz. Pomerantz, a practicing lawyer, had worked as a comedy writer and performer with his partner Lorne Michaels. For several years, he had also been the comic relief panelist on This Is The Law. Hart never became Canada's Groucho.

Double Up was produced by Jack Budgell and Danny Finkleman, also trained as a lawyer, and who had knocked around the CBC for several years as a mass culture fan and common-man-trying-to-make-his-way-in-the-world style of commentator on CBLT-TV's The Morning After and CBC Radio's This Country In
The Morning, and he would soon have his own CBC radio show on Saturday mornings. Warren Davis was the show's George Fenneman-like announcer.

The Doug Crosley Show

Sat 7:00-7:30 p.m., 16 Jun-21 Jul 1973

For years, Doug Crosley had appeared in stage shows, including Spring Thaw, and on CBC shows such as Juliette as a slick Robert Goulet-like crooner of ballads and show tunes. When he returned home to Winnipeg from Toronto in the early 1970s, he grew his hair and a moustache, and changed his image. For this half-hour summer show, created by Perry Rosemond, Crosley also changed his musical associations, and performed tunes with a country tinge. The program was produced in Winnipeg by Larry Brown, and written by Tom Ashmore and Omar Williams. Singers Liliane Stillwell and Sherisse Laurence, country band Humphrey and the Dumptrucks, and the Dave Shaw Orchestra, along with weekly guests, shared the stage with Crosley.

Down Home Country

Fri 9:00-10:00 p.m., 11 Jul-5 Sep 1975

Tom Gallant, a New Brunswick singer and songwriter, was the star and host of Down Home Country, a summer replacement for The Tommy Hunter Show (produced at one-half the budget). The show was produced by Stan Jacobson, who had gained experience in variety at the CBC, and in country music programs with The Johnny Cash Show, in the U.S.A. In Down Home Country, he tried to combine country with music, and to feature new, principally Canadian, talent. Guests included Chad Allan from Winnipeg, "Diamond" Joe White from Calgary, Colleen Peterson and Sneezy Waters, both from Ottawa, Jesse Winchester, the U.S. expatriate living in Montreal, John Edmunds from Cape Breton Island, Hal Marks, Myrna Lorrie, the Good Brothers. The show also reached farther out for prestigious country music performers from the United States, such as Kenny Rogers, Waylon Jennings, and Jessi Colter.

Gallant was supported musically by a trio of singers called Blue Jane (Stephanie Taylor, Diane Miller–who had appeared together as two-thirds of a "girl group" called the Girlfriends a decade before on Music Hop, a CBC series also produced
by Jacobson--and Judi Richards). Comedy was provided by character actor Harvey Atkin, as Chuck Wagon, comic Peter Cullen (formerly of CBC Radio's Funny You Should Say That) as Luke Warm, and comic and musician Nancy White (later the satirical and topical "civil service songwriter" for CBC Radio's public affairs show, Sunday Morning).

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**Drama At Ten**

Mon 10:00-11:00 p.m., 25 Jul-3 Aug 1955

Mon 10:00-11:00 p.m., 13/20 Aug 1956

Drama At Ten, a summer series, repeated one hour productions that had been previously presented on General Motors Theatre. They were: Roman Gesture, by Ira Perry, produced by Silvio Narizzano (25 July 1955); Witch Magic is White?, a comedy about modern day witchcraft by Martyn Coleman, adapted by Leslie Duncan, and starring Winnifred Dennis, Tony Van Bridge, Eric Christmas, and Margaret Braidwood (1 August 1955); and Deadlier Than the Male, by Terry Newman (8 August 1955).

Next year's series included The American (13 August 1956) and Arthur Hailey's adventure play, Flight Into Danger (20 August 1956).

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**Dress Rehearsal**

Tue 4:30-5:00 p.m., 7 Jul-25 Aug 1970

Tue 5:00-5:30 p.m., 6 Jul-21 Sep 1971

Tue 5:00-5:30 p.m., 4 Jul-11 Jul 1972

Thu 5:00-5:30 p.m., 23 Aug-6 Sep 1973

Thu 5:00-5:30 p.m., 6 Jun-25 Jun 1974

The first six shows in the 1970 summer series from the network's Children's television department were a preview of Drop In (q.v.), a young people's magazine show slated to start in the autumn season. The concluding two programs were similar, public "dress rehearsals" for Ooops (q.v.) and Cabbages
and Kings (q.v.). Subsequent series also provided advance looks at potential children's programming on the CBC. The show was overseen by Ray Hazzan (1970) and Don Elder (1971-74).

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**Drop-In**

In the early 1960s, Rex Hagon and Susan Conway had etched themselves into the memories of Canada's youth as two of the children on The Forest Rangers. They were less successful in the 1970s as hosts of Drop-In, a general interest program for ten to fourteen year olds. Although the program was eclectic, shows usually concentrated on a specific theme, such as magic (with guest Doug Henning) or love or changing fashions. Hagon, Conway, fellow hosts Pat Rose and Nina Keogh, and occasional visitors Lynne Griffin and Jeff Cohen explored such topics through in-studio interviews and filmed reports. Drop-In also included puppet performances by Nina Keogh, comic sketches, called the Drop-In Little Theatre, and music by semi-regular Ron Nigrini's Gentle Rock Band, and by guest bands, such as Copper Penny, Milestone, the System, Yours Truly, and the Perth County Conspiracy.

Drop-In's rather flaccid format expanded to include, by the 1972 season, a selection of hosts from eight centres across the country. By the 1973 season, the producers sent Keith Christie to shoot thirteen shows on Canadian children's activities in France, Germany, Switzerland, Italy, and the U.K.

The producers of Drop-In were Bob Gibbons (1970-72) and Hedley Read (1972-74); the executive producers were Ray Hazzan (1970-73) and Don Elder (1973-74).

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**The Drug Business**

The Drug Business was a series of three, half-hour programs on the manufacture and marketing of drugs in Canada.
Earthbound

Sun 1:00-1:30 p.m., 6 Jun-19 Sep 1982

A half-hour, Sunday afternoon, summer series, Earthbound examined questions of the country's resources and related industries and the environment. Producer Jane du Broy drew from material originating in different regions to explore problems such as the failure of Canada's forest industry to compete in foreign markets, the revitalization of the fisheries industries in the Atlantic provinces, the debate over grain transportation costs and their effects on the western provinces, and the comparative prices of oil in Canada and the U.S.A. The host of Earthbound was Fred Langer. The show's executive producer was Robert Petch.

Ed And Ross

Thu 5:00-5:30 p.m. 4 Jul-25 Sep 1957
Thu 5:00-5:30 p.m., 2 Jul-24 Sep 1959

In this half-hour, weekly broadcast for children ages eight to fourteen, Ed McCurdy and Ross Snetsinger lived in a magical house. Snetsinger's hand puppet pal, Foster, led them through the building's sliding panels into secret passages. They all enjoyed themselves by making up secret societies, by inventing and building gadgets, with music led by singer and guitarist McCurdy, and with games. They also invited friends, such as jugglers and acrobats, to come down to their place from upstairs and perform. John Kennedy produced Ed and Ross in Toronto. Ed McCurdy and Ross Snetsinger and Foster were all well known to the CBC's young television audiences.

The Ed Evanko Show
Sat 7:00-7:30 p.m., 24 Jun-22 Jul 1967

Singer and actor Ed Evanko starred in his own musical variety show from Winnipeg in the summer of 1967. The show's orchestra and chorus were led by Bob McMullin. Evanko welcomed such musical guests--most from the Winnipeg area--as Lorraine West, Miriam Breitman, Ray St. Germain, Peggy Neville, Hector Bremner, Bobbi Sherron, Yvette, and guitar virtuoso Lenny Breau.

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**Ed McCurdy/Ed's Place**

Tue 5:00-5:30 p.m., 6 Jan-7 Apr 1953

Tue 5:30-6:00 p.m., 14 Apr-28 Apr 1953

Tue/Sun 5:00-5:30 p.m., 5 May-15 Sep 1953

Sat 5:00-5:30 p.m., 17 Oct-19 Dec 1953

Sat 6:00-6:30 p.m., 2 Jan-17 Apr 1954

For several months, singer Ed McCurdy had two series running on CBC television, one for adults and one for children. On the Sunday afternoon show, for grownups, McCurdy was billed simply as "Canada's popular balladeer." On the Tuesday and Saturday afternoon broadcasts, aimed at children, McCurdy acted out stories that he illustrated with folk songs and his own compositions. A contemporary reviewer noted concisely, "Ed McCurdy and his guitar and some innocent comedy with firemen, postmen, and a talk with a shadow man. Very good" (Maclean's [15 January 1954]).

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**Education Today**

Sun 3:30-4:00 p.m., 10 May-17 May 1959

Education Today comprised two, half-hour programs on higher education, and included talks with businessmen about young people who returned to school after having spent some time in the work force.
Eight Stories Inside Quebec

Wed 10:30-11:00 p.m., 20 Jul-7 Sep 1966

Paul Wright was the executive producer for these half-hour, public affairs programs about issues and people relating to Quebec culture. Jean-Paul Desbiens was the subject of the first program, directed by Arnold Gelbart and written by Howard Ryshpan. Desbiens, a Marist known as Brother Pierre-Jerome, gained fame in Quebec as the author of a book called Les Insolences du Frere Untel, based on letters he had written to Le Devoir that attacked Quebec's school system, strict authority, fear of freedom, language, and the restrictions under which brothers and nuns had to live. The second program, This Blooming Business of Bilingualism, directed by Peter Pearson, dealt with the conflicts of English and French language groups in the daily life of Montreal. Between Two Worlds, the third program, charted the development and present state of Montreal's Jewish community, and was directed by Felix Lazarus and written by C.J. Newman. Confederation of Two, directed by Dennis Miller and prepared by story editor Marion Andre Czerniecki, offered profiles of three couples in which the wife was a Francophone and the husband an Anglophone. The sixth program, The Ballad of Louis Cyr, presented a film biography of the nineteenth century strongman from Montreal, directed by Arnold Gelbart, and featuring music by the Sidetracks. Unlike the other segments of the series, which were produced at CBC Montreal, the seventh program, directed by Ray DeBoer, was produced through the CBC's office in London and in cooperation with the French language program, Aujourd'hui. For comparison with Canada, the show, called What Went Wrong With Belgium?, traced the development of bilingualism in another country. The final program, What's the Matter With Old McGill?, outlined the differences between English and French language universities in Quebec, and examined the possibilities for the future of McGill University. It was directed by Dennis Miller, and written by Richard Gwyn and Sandra Gwyn.

Peter Desbarats appeared as the series host.

Elaine Grand

Sun 11:50-12:50 a.m., 11 Jan 1976

Mon 7:00-8:00 p.m., 2/9/16/23 Aug 1976
One of the hosts of CBC’s public affairs show, Tabloid, in the 1950s, Elaine Grand reappeared in the 1970s for a series of programs on people in the arts, including television journalist and producer Patrick Watson, writers June Callwood, Mordecai Richler, and Ted Allen, drama critic Herbert Whittaker, and the television program Close-Up.

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**Eleanor**

Sun 10:00-10:30 p.m., 19 Jun-11 Sep 1955

Sat 6:30-6:45 p.m., 1 Feb-28 Mar 1964

In her 1955 summer series, singer Eleanor Collins, pianist Chris Gage, dancers Lennie Gibson and Denise Quan, the Ray Norris Quintet, host Alan Millar, and their weekly guests performed music around a particular theme each week.

In the 1964 series, Collins was backed by a trio led by Chris Gage, and they and guests such as trumpet and trombone player Cars Sneddon, alto sax and flute player Fraser MacPherson, or trumpet played Clara Bryant did their renditions of show tunes and popular music from the U.S.A.

Both series, simply called Eleanor, were produced in Vancouver.

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**Elements of Survival**

Sun 10:00-11:00 p.m., 15/22/29 Sep 1974

Sun 4:00-5:00 p.m., 6/13/20 Jul 1975 (R)

Doug Lower produced, directed, and wrote this series of three, one hour programs on the world food shortage and the population explosion. George Finstad narrated.

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**Empire, Inc.**

Sun 9:00-10:00 p.m., 9 Jan-13 Feb 1983
**En Route**

Fri 7:30-8:00 p.m., 9 Aug-13 Sep 1974

In this series of six, half-hour shows, the CBC turned the spotlight on popular Quebec musicians for the English speaking audience. Catherine McKinnon hosted the concert performances, by Veronique Sanson, Claude Dubois, Tex Lecor, Ginette Reno, Diane Dufresne, and Willie Lamothe, in different locations--theatres, clubs, and even a barn and a church--throughout Quebec. Pat Cook was the show's producer and director.

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**Encore**

Sun 9:00-9:50 p.m., 26 Jun-25 Sep 1960

In 1960, the CBC filled one of its summer replacement slots with thirteen repeats of shows originally seen on Folio, General Motors Presents, or Showtime. The series opened with a production of Christopher Fry's A Phoenix Too Frequent, produced in 1958 by Paul Almond and starring Rosemary Harris and Don Harron. Subsequent titles included: The Last of the Hot Pilots, by Andy Lewis, with Alan Young; The Desperate Search, by Len Peterson, produced by Harvey Hart, with Janine Sutto; The Oddball, by Bernard Slade, produced by Melwyn Breen, with Tom Harvey and Corinne Conley; Love Story, 1910, by Leslie MacFarlane, produced by Basil Coleman, with Eric House, Frances Hyland, Barry Morse, and Tony Van Bridge; How to Make More Money Than Men, by Bernard Slade, produced by Norman Campbell, again with Corinne Conley and Tom Harvey; The New Men, by C.P. Snow, adapted by Jacqueline Rosenfeld, produced by Ronald Weyman, and starring John Colicos, Don Harron, and Barry Morse; Murder Story, by Ludovic Kennedy, adapted by Leslie Duncan, produced by Leo Orenstein, with Jeremy Wilkin, Barry Morse, and Eric Christmas; Conrad Aiken's Mr. Arcularis, adapted by Robert Herridge, produced by Harvey Hart, with John Drainie and Lois Nettleton; Here Today, written by Andy Lewis, produced by Melwyn Breen, and starring Kate Reid and Robert Goulet; Sun In My Eyes, by Jack Kuper, produced by Harvey Hart, and starring Al Waxman and Toby Robins; Aldous Huxley's The Giaconda Smile, adapted by Rita Greer Allen, produced by Eric Till, with Pamela Brown, Barry Morse, Tony Van Bridge, and Dawn Greenhalgh; Race For Heaven, by David Swift, produced by Melwyn Breen, and with Hugh Webster...
and Chris Wiggins; and Paul Almond's production of The Beckoning Hill, written by Arthur Murphy, and featuring Michael Craig.

Except for the opening show, which ran a full hour, most of the productions ran about fifty minutes. A program called Presenting Barry Morse filled the remaining ten minutes. Here Morse gave dramatic readings or brief talks on theatre history or dramatic literature. He discoursed on such subjects as "How Theatre Came to Canada," "The Stormy Partnership of Gilbert and Sullivan," "The Man Who Killed Lincoln," and "Charles Dickens: Would-Be Actor."

**Encounter**

Sun 10:30-11:00 p.m. 9 Oct-18 Dec 1960

A half-hour interview show, Encounter replaced the panel show, Fighting Words, for two months and featured its moderator, Nathan Cohen. Cohen talked with a wide range of guests in business, the humanities, arts, and sciences: Justice Samuel Freedman of the Manitoba Court of Appeals, chancellor of the University of Manitoba; film producer and director Stanley Kramer; economist John Kenneth Galbraith; poet and professor Karl Shapiro; media theorist Marshall McLuhan; E.W.R. Steacie, the president of the National Research Council; Louis Kronenberger, drama critic for Time magazine; author James Baldwin; and John Coleman Bennett, dean of the faculty of theology at New York's Union Theological Seminary. The producer of Encounter was Gordon Babineau.

**Encounter**

Sat 6:06-6:30 p.m., 3 Jan-1 Oct 1970

Thu 10:30-11:00 p.m., 1 Oct 1970-30 Sep 1971

Sun 4:00-4:30 p.m., 23 Jan-29 Jun 1972

Thu 10:30-11:00 p.m., 29 Jun 1972-20 Sep 1973

Thu 10:30-11:00 p.m., 11 Jul-5 Sep 1974

Encounter succeeded Press Conference as the CBC's forum for questioning Canada's major political figures. In the 1970-1971 season, three members of the

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**Environment**

Thu 4:00-4:30 p.m., 29 Jun-20 Jul 1978

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**Environments**

Mon/Wed/Thu 10:00-10:30 a.m., 26 May-29 May 1960

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**Equestrian Grand Prix**

Sun 2:30-4:00 p.m., 3 Jun 1973

Coverage produced by Bill Sheehan, with Tom McKee, Gordon Atkinson, and John Wilson.

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**Explorations**

Explorations succeeded Exploring Minds and Scope as the network's site for films, interviews, and demonstrations of aspects of the social and physical world. It was perceived as a relative to the U.S. series, Omnibus. In its first seasons, host Mavor Moore might present a selection of short features on a particular subject. A 1956 program on different views of labour included a vignette by Moore, a short play by Bill Brown, and the National Film Board's short portrait, Paul Tomkowicz, Street Railway Switchman (23 October 1956). Other programs
in the first season included examinations of the crisis in Canadian universities, a program on Utopias, and a play about women in business, Adam's Rib, by Charles E. Israel. In the first season, Explorations was broadcast every second week. Subsequently, it aired weekly.

In subsequent seasons, the series was usually organized with subseries of two to six weekly parts. A six part series, produced by John A. Livingston and broadcast in the summer of 1958, for example, examined The Balance of Nature, followed, that autumn, by a four part series titled The Sense of Science, with Moore's successor as the show's host, Lister Sinclair. (Eric Kierans also served as the host of Explorations.)

Helmut Blume, of the faculty of music at McGill University, prepared several series, subtitled Music To See. These sets of programs concerned such subjects as music of the Romantic period, the development of church music, and the psychology of music as it relates to the composer, the performer, and the listener. (The network used the same title for a series in the 1970s.)

In 1959, Explorations presented three programs in 1959 that described elements of the Renaissance as the origins of aspects of modern times. In the program, producer Vincent Tovell, writer Ronald Hambleton, and writer and narrator Alan Jarvis attempted to use the possibilities for television through a complex weave of words, picturel, and music. Tovell wrote evocatively about the series for Waterloo Review, 2 (Winter 1960), 23-29.

Subsequent series included Big Business, a six part examination of corporate management, produced in 1960 by Eric Koch, followed by a four part survey of changes in Canada's farming and fishing industries, and The Disordered Mind (q.v.), Robert Anderson's programs on mental health.

Explorations started the 1960-61 season with a three part parodic look at the idea of heroes in mass media. In each show, actor Don Francks played the hero: a gunfighter in one, a private eye in the next, and the father in a segment called The Hero At Home. In December 1960, Daryl Duke produced a three part historical series, called Durham's Canada.

In addition to programs produced by the CBC, Explorations drew extensively on films produced by the National Film Board. In 1960, the show presented the NFB's six part series on food supply and world population, The Earth and Mankind, produced by Nicholas Balla, directed by Donald Fraser, and narrated by Stanley Burke. In the spring of 1961, the show broadcast six parts of the Board's History Makers series, which dramatized episodes from the lives of Lord Elgin,
Lord Durham, Joseph Howe, William Lyon Mackenzie, Louis-Joseph Papineau, and Robert Baldwin. That summer, the CBC also aired six parts of Crossroads of the World, films on the Middle East and Africa produced by Balla and James Beveridge, and directed by Beveridge.

Some of Canada's most distinguished people of letters prepared programs for Explorations. In summer 1961, for example, host George P. Grant presented a four part series in which CBC announcer Harry Mannis interviewed actors who played Plato, Aristotle, and St. Augustine. In November of the same year, George Woodcock presented two programs on the novelist and poet Malcolm Lowry.

A January 1962 series, with John Saywell, examined the 1930s in Canada through portraits of three provincial premiers: Mitchell Hepburn of Ontario, William Aberhart of Alberta, and Quebec's Maurice Duplessis. Subsequent series that year explored such subjects as education, the Acadian people, the Doukhobors, and family budget planning.

David Bairstow's National Film Board series, Arctic Circle, on the voyages of Vilhajalmur Stefansson and Henry Larsen, aired in January and February 1963, and the Board's series, Lewis Mumford On The City, based on Mumford's book, The City in History, appeared in May and June. Five films from the Comparisons series, which compared different aspects of life in Canada, Nigeria, and Brazil went to air later that year, in September, and a further selection of five, comparing life in Canada, Thailand, and Greece, appeared just short of a year later.

Among the most regular producers for Explorations, within the CBC, were Vincent Tovell, Cliff Solway, Katherine Maclver, Eric Koch, and David Walker.

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**The Explorers**

Sat 7:00-7:30 p.m., 8 Sep-29 SSep 1973

Mon-Fri 2:00-2:30 p.m., 10 Sep-26 Sep 1974

Mon/Fri 2:00-2:30 p.m., 26 Sep-18 Oct 1974

Sat 12:30-1:00 p.m., 4 Jan-22 Feb 1975

Thu 6:00-6:30 p.m., 24 Apr-19 Jun 1975

Fri 7:00-7:30 p.m., 18 Jun-25 Jun 1976
The Explorers, narrated by Leslie Nielsen, collected documentary footage of human challenges to the perils of nature. They included a man sailing solo around the world, expeditions into the New Britain jungle or across a glacier in Greenland, and a descent into the pit of the volcano Mt. Mihara.

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**Exploring Minds**

Mon 7:30-8:00 p.m., 5 Oct 1953-19 Apr 1954

Sun 6:00-6:30 p.m., 3 Oct 1954-1 May 1955

Sun 6:00-6:30 p.m., 30 Oct 1955-15 Apr 1956

A series of college lectures, Exploring Minds was produced in several production centres across the country. The CBC developed the program in association with several institutions of higher learning: Carleton and McGill Universities and the Universities of Toronto, British Columbia, Ottawa, and Manitoba.

After a full week of television viewing--his first prolonged exposure to the medium--Robert Thomas Allen wrote, concerning a lecture by E.S. Carpenter of the University of Toronto, "... he debunks what he calls the 'little furry parable' outlook on animal psychology. The camera does everything it can to liven things up pictorially, by giving occasional shots of student's [sic] legs, without getting very far. In spite of the pictorial limitations of a lecture, this was one of the finest things I saw during the week" (Maclean's [15 January 1954]).

In a series on art, Peter Brieger and Charles Comfort lectured on the fresco, art and approach to reality, and the Nativity in art. Historian Donald Creighton presented two programs on Sir John A. Macdonald, with actor Robert Christie acting the role of the subject. Other shows dealt with such subjects as aesthetics, the meaning of perception, the anatomy of humour, the free press in Canada, satire, the environment as perceived by the city dweller, changes in the classroom, and popular media.

Programs produced in Vancouver in November and December 1955 included lectures on the concept of the mob, manipulations of semantics, and the concept of the devil.
Among the series' numerous producers were David Walker in Toronto and Daryl Duke (who produced the show on the mob) in Vancouver. The supervising producer was E.S. Hallman.

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**Expo '67 Report**

Tue 6:30-7:00 p.m., 5 Jul-6 Sep 1966

To stir up interest and keep viewers informed about the progress of the construction of the Montreal World's Fair, the CBC scheduled a weekly, half-hour broadcast from Montreal the summer before the fair opened. Bob MacGregory and Norman Kiehl brought viewers up to date about news of the preceding week from the Expo site, interviewed the architects and other persons responsible for the shape of the fair and foreign dignitaries or representatives of the countries that would participate, and introduced previews of what Expo would offer fairgoers. (MacGregor also reported from the Expo site to CBC radio on a regular Saturday afternoon broadcast.) Frank Williams and David Bloomberg produced Expo '67 Report for television.

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**Expo This Week**

Tue 9:00-9:30 p.m., 2 May-17 Oct 1967

For twenty-five weeks, Shell Canada sponsored a regular, half-hour, prime time report from the site of the 1967 Montreal World's Fair. (Chrysler Canada was an alternate sponsor for the first six weeks.) The colour broadcast, from the International Broadcasting Centre, designed and built to CBC specifications, was a digest of events from the past week. The program's producers used the state of the art portable video equipment to cover performances, activities at the fair and at the amusement park, La Ronde, and athletic competitions. The report also included interviews with visiting tourists and celebrities. The program's host for the first few months was Peter Reilly. He was joined in July by co-host Chantal Beauregard. In September, Lloyd Robertson replaced Reilly. Expo This Week had several producers: Jim Guthro, assisted by David Pears (May-June), Peter Elkington, assisted by Wilfred Haydon (July-August), and Bill Bolt (September-October). The executive producer was Thom Benson.
Eye Of The Beholder

Mon/Wed/Fri 4:30-5:00 p.m., 9 Sep-20 Sep 1974

Mon-Fri 4:30-5:00 p.m., 15 Sep-30 Sep 1977 (R)

Eye Of The Beholder was a series of half-hour travel documentaries on Brazil, Spain, Hong Kong, Siam, and the countries of the Andes, produced by Rick Campbell.

Eye Opener

Tue 10:30-11:00 p.m., 5 Jan-23 Mar 1965

Eye Opener presented experimental drama and other forms of performance to examine and highlight contemporary social issues in North America. Executive producer Mario Prizek assembled a selection of original works by Canadians and adaptations of non-Canadian stories and productions. For adventurous programming, the twelve half-hour programs constituted a successor to Quest.


A Borderline Case (19 January 1965) presented the troupe of the Second City company, from Chicago in a revue about Canada, as seen by Americans, commissioned for Eye Opener. The show was prepared by Ian Davidson and Bernard Sahlins for Second City, and produced by Mario Prizek. Hear Me Talkin' To Ya (2 February 1965) was a "jazz oratorio," with a score by Ron Collier, and book drawn by singer and actor Don Francks from the words of jazz players. The producer of the program was Paddy Sampson. Uhu...Huh? (9 February 1965), a revue, included sketches by Harold Pinter and N.F. Simpson. Helen Burns, Len Birman, and Jennifer Phipps starred in the production by George Bloomfield.

The Tulip Garden (16 February 1965) was a new play, written by George Ryga, and produced by Mario Prizek. Blossoms, Butterflies, and Bombs (23 February
1965) presented three animated films about war and peace: Playthings (Poland), Boomerang (Yugoslavia), and The Red Trace (Czechoslovakia). The Trial of Joseph Brodsky (2 March 1965), adapted and produced by Stan Jacobson, dramatized the transcript of the Russian poet's ordeal, and featured Martin Lavut, Frances Hyland, and Cosette Lee. Sarah And The Sax (9 March 1965), a comedy written by U.S. writer Lewis John Carlino, starred Sophia Reinglas and Mel Scott. It, too, was produced by Mario Prizek.

Budd Knapp and Paul Massie starred in The Golden Bull of Boredom (16 March 1965), a play about a couple who make a deal to have their ennui relieved, written by U.S. writer Lorees Yerby and produced by Mario Prizek. The series closed with Rich Little in The Lonely Machine (23 March 1965), which producer Paddy Sampson and Norm Symonds adapted from Jules Feiffer's cartoon.

The CBC had also announced that Prizek would produce an adaptation of LeRoi Jones's groundbreaking play about racial friction, set in a New York subway car, Dutchman.

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**Eyes West**

Fri 4:45-5:00 p.m., 7 Apr-30 Jun 1961

A series of fifteen-minute documentaries about British Columbia, Eyes West formed part of Junior Magazine (q.v.).
Fables of La Fontaine

Thu 5:15-5:30 p.m., 2 Jan-3 Jul 1958

French producer Marc Gaudart was responsible for this series of fifteen minute fables with animal characters, based on stories by the 17th century poet La Fontaine. The films employed the talents of animals from the farm of Lorna Jackson in Mount Albert, Ontario. Gaudart set the animals—most the small, relatively tame kind, such as parrots, frogs, cats, and pigeons—in miniature sets to "act out" the stories. Cinematographer Fritz Spiess had to spend "hours studying each of the animals used in the series to get to know the different problems posed by each--such as a mouse who refused to ride in canoes, a bored monkey who was fascinated by studio wires and rafters, and a rabbit who became so fond of sitting in a jeep that he refused to get out and race with a turtle" (CBC Times [13-19 April 1958], pp. 1, 5).

The Family

Wed 9:00-10:00 a.m., 17 Feb-24 Mar 1971

Created by Ed McGibbon and produced by Jack Nixon-Brown, The Family was a series of four, one hour dramas on different issues in contemporary family life. The Stranger Was Me (17 February 1971), written by Dennis Donovan, concerned a boy's experiences in a rural foster home. Douglas Bowie's You And Me (24 February 1971) examined the conflicts in a young couple where the man and woman have separate commitments and desires that keep them from functioning as a traditional family. Forever Amok (10 March 1971), about a prolific, lower class man who has children with several women, was a comedy written by Len Peterson. Finally, George Robertson's Straight And Narrow (17 March 1971) concerned the generation gap in a typical, middle class family and a father who discovers that his values no longer hold.
The Family Circle

Sun 3:00-3:30 p.m., 7 Apr-9 Jun 1957

Patrick Watson was the producer of this Sunday afternoon series of half-hour programs for the CBC, although the films that were broadcast came from Crawley Films and the National Film Board. The program examined the development and behaviour of children, through film and discussion. The Crawley films included The Terrible Twos and Trusting Threes, The Frustrating Fours and Fascinating Fives, From Sociable Six to Noisy Nines, and Why Won't Tommy Eat? Crawley also produced From Ten To Twelve, and The Teens which MacKay Smith and Crawley, respectively, wrote and Ed Reid directed. The NFB contributed Shyness, written and directed by Stanley Jackson, to the series. The final segment, called Family Circles, concerned the school and family in child development. The program often included discussions with Joyce Wry and Donald Ritchie, and the series consultant was Dr. Charles Stogdill.

Family Court

A Screen Gems production, Family Court was a hybrid of a soap opera and an effort in public service. The daily half-hour broadcast dramatized court cases, and concerned conflicts and how they could be worked out in the family court system. Unlike the continuing narratives of daytime dramas, the stories tended not to stretch longer than two or three episodes. The regular characters--the judge (from 1971 to 1972, Judge Carlton, played by Bill Kemp, replaced in 1972 by Judge Alan Cameron, played by Alan Mills), the probation officer (Mrs. Scott, played by Mignon Elkins), and the court psychiatrist (introduced in 1972 and played by David Phillips)--were all sympathetic and sober figures of authority and understanding. Walter Massey was also a series regular, as the inevitable court clerk.

Fancy Free

Thu 9:00-9:30 p.m., 6 Oct-29 Dec 1960

Fancy Free replaced the summer series, Swing Gently, and producer Syd Wayne incorporated elements of that show into the new, half-hour, musical variety series. Host Alan Millar introduced popular musical numbers of the past, performed by
Allan Blye, Ruth Walker, the Billy Van Four, and the Rudi Toth orchestra. The Canadettes, a precision dance team directed by Midge Arthur, appeared on a semi-regular basis. Guests included singer Doug Romaine, dancer Joey Hollingsworth, comic Pam Hyatt, U.S. actor and comic Orson Bean, and ventriloquist Senor Wences. Each show focused on a specific year, and recreated that time through film clips as well as music and costume. The program was written by Pat Patterson and Allan Manings.

The Farmer

Sun 10:30-11:00 p.m., 1 Jun-22 Jun 1958

The Farmer comprised four, half-hour programs, created and produced by Murray Creed and Frank Nicholson, written by Charles E. Israel, and directed by Eric Till. The first segment, titled The Farmer and His Farm, explored issues of the farmer in relation to economic and technological developments. The Farmer On Trial, the second segment, finds the farmer accused of bearing the responsibility for high food prices. The Farmer and His World, the third program, used a semi-fantasy format to deal with international wheat sales and issues of food surpluses. The concluding show, The Farmer and His Future projected the lot of the farmer forward to 1975.

Feature Of The Week

Sun 10:30-11:30 a.m., Jan 31 1954

Sun 11:00-12:00 noon, 7 Feb-30 May 1954

Sun 11:00-12:00 noon, 20 Jun 1954

Sun 11:00-12:00 noon, 4 Jul-30 Aug 1954

This Sunday morning series presented one hour films, such as Angela, The Moody Arctic Expedition, Driftwood (presented over two weeks), King of Kings, and Thunder Rock.

Feelin' Good
Mon-Fri 1:11-1:30 p.m., 1 Sep-5 Sep 1980

Produced in Regina by Dave White, Feelin' Good was a daily half-hour on physical fitness, with Judi Osborne.

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**Ferment**

Mon 10:00-10:30 p.m., 31 May-21 Jun 1965

Kenneth Bagnall, assistant editor of the United Church Observer, was the host and interviewer for this four part series on contemporary changes in the Christian church. The first half-hour program, on "Peace and Brotherhood," included features on the civil rights positions of New York's Rev. James Robinson, the director of Operation Crossroads, an interview with Claude Ryan, editor of Le Devoir, about the church in French Canada, and Dr. John Bennett, president of the Union Theological Seminary in New York, on nuclear weapons and war. The second program examined the "new Protestant reformation," with the Bishop of Woolwich and Paul Tillich. The third segment concerned personal Christian beliefs, and featured discussion with Father Paul Doucet. The series ended with a look at the future of the church in British and North American suburban centres, and included the views of Don Benedict, director of the Chicago City Missionary Society.

Ferment was produced by Vincent Tovell.

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**Festival**

Mon 9:30-10:30 or 11:00 p.m., 10 Oct 1960-19 Jun 1961

Mon 9:30-10:30 or 11:00 p.m., 2 Oct 1961-25 Jun 1962

Mon 9:30-10:30 or 11:00 p.m., 1 Oct 1962-17 Jun 1963

Wed 9:30-11:00 p.m., 2 Oct 1963-24 Jun 1964

Wed 9:30-10:00 p.m., 7 Oct 1964-30 Jun 1965

Wed 9:30-10:00 p.m., 15 Sep 1965-6 Jul 1966
Wed 9:30-11:00 p.m., 14 Sep 1966-10 May 1967

Wed 9:30-11:00 p.m., 4 Oct 1967-8 May 1968

Wed 9:30-11:00 p.m., 30 Oct 1968-26 Mar 1969

Festival, which followed in the tradition of Scope, Folio, and Startime, was a weekly hour or hour and a half given over to quality drama or musical programming. Its executive producer, Robert Allen, had had the same role on Folio, Festival's predecessor, and became national supervisor for CBC television drama. Allen controlled programming at Festival with the aid of three story editors: Doris Gauntlett, Doris Mosdell, and Alice Sinclair. Festival achieved considerable popularity: in the mid-1960s, Allen estimated that the program reached about 900,000 homes, and 1963 surveys indicated that the show gained audience shares of seventeen and twenty per cent in Toronto and Vancouver, respectively, both cities with several other channels to choose.

Robert Russel noted in an article on television drama that Festival could have been considered "our national stage" (Canadian Art [September-October 1962]), particularly, one assumes, as a broadly disseminated venue for acting and other performing talent. He cautioned, however, that the production schedules prevented the show from achieving consistent excellence, and "often resulted in superficial, over-busy productions, unfair to audience, actor, playwright, the CBC. He added that the program also provided Canadian playwrights with a national audience and high quality productions. However, in his 1966 study of CBC drama, Roger Lee Jackson found that the number of productions written by Canadians for the CBC's prestige drama show had diminished from ten in the 1955-56 and 1957-58 seasons of Folio to an average of three per year in the Festival schedule since 1960 (out of an annual average of twenty dramas) (R. L. Jackson, Ph. D. "An Historical and Analytical Study of the Origin, Development, and, Impact of the Dramatic Programs Produced for the English Language Networks of the Canadian Broadcasting Corporation." Wayne State University, 1966, p. 109).

As early as 1961, writing about Festival, Mordecai Richler accused the CBC of blocking adventurous and excellent programming, although he was hardly advocating nationalism: "This, God help us, is supposed to be the cultural showpiece. But at the CBC these days they come to culture with lead boots and determined philistine hearts. . . they trust the name brands only. Shakespeare equals culture. . . TV drama will not come of age until it offers original plays by good writers, regardless of nationality" (Maclean's [8 April 1961]).
In its first season, for example, Festival offered of Shakeseare's Julius Caesar, produced by Paul Almond; an adaptation of Dickens's Great Expectations, O'Neill's The Great God Brown, Anouilh's Ring Around the Moon and Colombe, both produced by Mario Prizek; Emlyn Williams's Night Must Fall, Henry James's The Pupil, Ansly's The Dybbuk, and two operas, Electra and Falstaff. The season also included the Stratford production of Gilbert and Sullivan's HMS Pinafore, directed by Tyrone Guthrie and produced for television by Norman Campbell. Canadians writers' contributions included Rita Greer Allen's adaptation of Oscar Wilde's story, Lord Arthur Savile's Crime, and Bernard Slade's adaptation of Hugh Walpole's novel, The Old Ladies, produced by Eric Till.

Subsequent seasons continued this pattern of Canadian productions of internationally renowned plays, operas, and ballet, as well as Canadian drama and music. In addition to such pretigious presentations as Brecht's Galileo, Anouilh's The Lark, Ibsen's The Wild Duck, produced by Harvey Hart, and Paul Almond's production of Venus Observed, by Christopher Fry, the 1962 seasons provided a number of Canadian offerings: W.O. Mitchell's story of music in the restrictive Hutterite community, The Devil's Instrument, David's Chapter II, written by M. Charles Cohen, produced by Harvey Hart, and starring Donnelly Rhodes and Toby Tarnow, and--a rarity--a quebec play, The Endless Echo, written by Robert Remillard, translated by Alvin Goldman, and produced by Mario Prizek. The seasons also included another Stratford production of Gilbert and Sullivan, this time The Gondoliers, the National Ballet's performance of Giselle, and Glenn Gould's Richard Strauss: A Personal View and The Art of the Fugue.

The 1964-65 season featured modern drama, including Beckett's Waiting For Godot, produced by George Bloomfield, and Pinter's The Birthday Party, produced by Paul Almond, in addition to Eric Till's production of Ibsen's The Master Builder, adapted by Peter Donat. Peter Boretski produced several programs: Antigone, by Chrisopher Logue, The Furious Philipp Hotz, Ph.D., and James Hanley's Say Nothing. Canadian works included an adaptation by Fletcher Markle of Brian Moore's The Feast of Lupercal and a repeat showing of Paul St. Pierre's Cariboo Country (q.v.) story, The Eduction of Phyllistine, originally shown on The Serial. The seasons ended over the month of June 1965 with a selection of Four Concerts in Praise of Great Performers: George Balanchine and the New York City Ballet, Seiji Ozawa and the Toronto Symphony Orchestra, the Stern/Istomin/Rose Trio, and Sviatoslav Richter and Maureen Forrester.

The next year included two adaptations of the Romeo and Juliet story: one by the National Ballet and the other by--a Festival perennial--Jean Anouilh. Viewers also saw productions of the Irish works, Juno and the Paycock, by Sean O'Casey, and A Cheap Bunch of Nice Flowers, by Edna O'Brien. Canadian dramas included
George Ryga's Man Alive, produced by George Bloomfield, and another Cariboo Country film production, How To Break A Quarter Horse, written by Paul St. Pierre. As part of its music schedule, Festival also aired the National Film Board documentary portrait of Igor Stravinsky, by Roman Kroiter and Wolf Koenig. As the year previous, the season concluded with a series of musical performances, including one that paired Glenn Gould and Yehudi Menuhin and another that showcased the winners of the CBC Talent Festival.

Most of the first-rank producers then working for CBC television made their contributions to Festival, among them Harvey Hart, Mario Prizek, Paul Almond, Franz Kraemer, Eric Till, George McCowan, Philip Keatley, and Norman Campbell.

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**Festival D'été**

Sun 10:30-11:00 p.m., 4 Jul-29 Aug 1954

This summer festival was a half-hour broadcast of vocal music and dance. Selections included El Amor Brujo, by de Falla (4 July 1954); Le Pauvre matelot, by Darius Milhaud, with Hertha Glaz (25 July 1954); Kurt Weill's Down in the Valley, sung by Jon Vickers, Jacqueline Smith, and Jan Rubes in a program directed by George Crum and staged by Herman Geiger-Torel (1 August 1954); Le Combat et madrigaux, by Monteverdi, with Maureen Forrester, Jean-Paul Jeannette, Yolande Dulude, Adeeb Assaly, and Francoise Sullivan (8 August 1954); and The Marriage, a ballet by Joey Harris, with music by Poulenc, with Harris and Annette Brand, the program produced by Loyd Brydon.

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**55 North Maple**

Mon-Fri 1:30-2:00 p.m., 7 Sep 1970-15 Sep 1971

One of those odd hybrids that television attempts, 55 North Maple combined elements of situation comedy, talk show, and how-to-do-it program. The fictional premise was that Max Ferguson portrayed a magazine writer who lived in a comfortable house with his sister, played by Joan Drewery, and her husband, never seen in the program. As they went about their business at 55 North Maple, they welcomed guests who could help them with whatever little problem or project occupied them. On the first show, for example, Joan set about to redecorate the
living room with the advice of an interior decorator, while Max showed his friend, composer Harry Freedman, how to make carrot whiskey (a Ferguson specialty). Later, Joan also helped a friend choose a dress pattern. Obviously, the chat at 55 North Maple was pretty light and less than topical.

The program, which received favourable response for its ingenuity as well as its entertainment and production values, relied most heavily on the informal and attractive qualities of Ferguson and Drewery. The program was taped at Robert Lawrence Productions in Toronto, and produced by its creator, Elsa Franklin.

the fifth estate

Then the head of Public Affairs at the CBC, Peter Herrndorf successfully pitched the idea that CBC television needed a hard-hitting information program, comparable to This Hour Has Seven Days or to As It Happens, on CBC Radio. The CBC enlisted newspaper editor and columnist Ron Haggart and broadcast journalist Gerald McAuliffe to design such a show for the television lineup.

Compared to the U.S. networks, the CBC had, of course, a strong tradition of putting public affairs broadcasts in prime time. The CBS newsmagazine, 60 Minutes, had hung on in the schedule since 1968 and, having been moved from one time slot to another, was building a loyal audience for its combination of short documentary essays, personality profiles, and investigative and confrontational newsgathering (and by the 1976-77 season it would break into the top twenty rated series in the U.S.). CBC's the fifth estate (always in lower case) aped its CBS counterpart in both appearance and attitude. The graphic design of the shows connoted that 60 Minutes as a magazine and the fifth estate as a filing cabinet full of folders that held the cases under investigation. Each show had a set of host/correspondents (from two to five for 60 Minutes, two or three for the fifth estate), who would introduce their own "article" in the studio and then appear as the onscreen reporter in the filmed or taped segments.

the fifth estate's first reporters were Warner Troyer, Adrienne Clarkson, who shared duties as the program's hosts, and Peter Reilly, who worked as a reporter-at-large. Troyer was a veteran of Seven Days and The Public Eye, while Reilly was a senior reporter for the CBC. Both had also worked on CTV's public affairs flagship, W5. (Reilly, in fact, had been hired away from the national network to host the private network's show starting autumn 1966 and resigned a month later, alleging the interference of John Bassett, chairman of CFTO-TV, board member of CTV, and owner of the Toronto Telegram in editorial matters.) Clarkson had
built a considerable reputation as an interviewer on the daily program Take 30. Glenn Sarty also moved over from Take 30 to take the job of executive producer of the fifth estate. The first edition included an examination of an Arctic air crash, an interview with two of Charles Manson's associates, and an item on a Regina woman who organized a private police force for hire.

The series weathered a rocky first season, which ended with the resignation of Warner Troyer, after a contentious season with co-host Clarkson, and the untimely death of Peter Reilly in 1977. Troyer was replaced by Eric Malling, who remained Clarkson's onscreen partner, and survived her on the show when she left in 1982 to become Ontario's cultural envoy to Paris. Bob Johnstone, one of the CBC's tough talking, police reporter types, took Reilly's place and joined Clarkson and Malling in the studio, from 1977-78. Ian Parker replaced him and stayed with the show from 1978 to 1981. Bob McKeown took Parker's seat in 1981, and Hana Gartner, also a graduate of Take 30, moved into Clarkson's empty spot in 1982, and they and Malling remain the hosts and reporters. Robin Taylor succeeded Ron Haggart as the program's senior producer and succeeded Sarty as executive producer in 1981.

A battery of producers have generated the two or three individual segments broadcast each week. Probably the best known and most widely publicized have been the documentaries produced by John and Rose Kastner. The Kastners usually choose a sensitive subject--such as breast cancer, leukemia among children, physical deformities, incarceration--and approach them in a way that demonstrates the friction between concerned, sympathetic investigation and sensationalism. Their documentary on breast cancer, Four Women, won an Emmy.

The single best-known fifth estate program is probably Just Another Missing Kid, Ian Parker's detective-like investigation a young man's traces, from his home in Ontario to Colorado, where he disappeared, because the ninety-minute feature won the U.S. Academy Award for Best Feature Length Documentary in 1983.

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**Fighting Words**

"Fighting Words is a program in which four people of assorted activities and temperaments are invited, without any preparation or rehearsal, and often without knowing one another, to identify the authorship of quotations which they must then discuss. As a rule, three unrelated subjects are presented for their consideration during the half hour. Each week the program either deals with a
new issue, or a phase of some subject never discussed before." That is how the show's moderator described the program in response to criticism of its similarities to the U.S. game show, What's My Line? Cohen argued that the panelists on the CBS show simply repeated questions to determine the occupation of each challenger, and gave "viewers the same article week after week." His own show, he observed, "has a much higher opinion of audience intelligence, [and] tries to provide diversity, stimulation, and good conversation" (Saturday Night [30 March 1957]).

Fighting Words set a tone for the typical CBC quiz show. Viewers did not participate in the quiz, but watched as intelligent men, usually, tried to divine the author of a passage by discussing its meaning and style. The panelists then further discussed the merits of the passage, its author, and their values. Radio quiz shows, for example, the CBC's own Now I Ask You, have often used similar formats, and television shows, such as Front Page Challenge or Flashback have aimed for similar values of diversion and education. Few successors, if any, have ever matched Fighting Words not only in literacy and serious intent, but also in lack of glamour. It is possible to conceive that had Fighting Words survived, it might still start with the cartoon of stick-figure humans beating each other up and might still take place on the small austere set with Cohen's and the panel's simple desks.

In fact, the show barely survived its first season on the air. By the end of September 1955, the CBC was ready to give the show one more month to prove its worth or to find a suitable time for it. The show did end on 26 October, but reappeared on the lineup on 4 December, when the number of letters that expressed objections to the cancellation showed the network programmers the show had more viewers than they had known.

Many scholars and people of letters served on the Fighting Words panelists. Among them were Morley Callaghan, J.B. McGeachy, Arthur Phelps, Ted Allan, and the always contentious Irving Layton. In June 1958, the production moved to the U.K. to produced two shows with a panel that consisted of Hugh Trevor-Roper, Julian Huxley, Stephen King-Hall, and Lady Violet Bonham-Carter.

Starting November 1959, the show suspended its regular format and aired a conversation between Cohen and a special guest. They included critic and commentator Kenneth Tynan and U.S. educator Robert M. Hutchins.

In 1970, Cohen revived Fighting Words for a brief run. After the CBC ran a couple of the original programs, Fighting Words reappeared in the 1982 television season, with Peter Gzowski as moderator, and panelists including Gordon
Sinclair, Barbara Amiel, Claire Hoy, Morton Shulman, Larry Solway, Bella Abzug, Bob Rae, and, once again, Irving Layton.

The original idea for the program was formulated by Harvey Hart, and Mavor Moore chose the title. Robert Weaver, the network's senior producer of literary affairs, organized the program, which was produced by Gordon Babineau (1952-1959), Cliff Solway (1959-60), and Don McPherson (1960-62). The theme music was "Tillie's Tango."

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**Film Fun**

Wed 5:00-5:30 p.m., 4 Dec 1974-15 Jan 1975

Tue 5:00-5:30 p.m., 5 Oct-26 Oct 1976

In the five episodes of this half-hour show from Ottawa, CBC announcer Brian Smyth, fourteen year old filmmaker Bryan Stoller, his ten year old sister Nancy, and their guests talked about and demonstrated processes of film animation to their young viewers. Their guests included Montreal filmmaker Sebastian, Don Arioli from the National Film Board, Winnipeg animator Ken Perkins, and composer Ben McPeek. In one show, they also visited the National Research Council to see what computers could do in animation. Brian Frappier produced Film Fun.

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**Final Audition**

Fri 9:00-10:00 p.m., 31 Mar-19 May 1978

This series of four, one hour programs presented the fifteen finalists (from fifteen hundred entrants) in the Search For Talent competition sponsored by du Maurier cigarettes. Five acts performed on each of the first three programs, and the top five out of that group came back for a live broadcast from the stage of the Queen Elizabeth Theatre in Toronto. The CBC also claimed that it intended to use this contest to develop talent and, to back up its intention, guaranteed opportunities on the CBC for the five finalists over the two years following the competition. Ray McConnell was the program producer, and Fred Davis the host.
**Finlay & Company**

Tue 9:00-9:30 p.m., 1 Jun-6 Jul 1976

In this series of eleven half-hour programs for the summer of 1976, Mary Lou Finlay interviewed and introduced profiles of Canadians in business, politics, and the arts. Subjects included journalist Allan Fotheringham, Leader of the Opposition Joe Clark, actor Susan Clark, Dennis McDermott, head of the United Auto Workers, advertising executive Terry O'Malley, writer Adele Wiseman, and J.K. Jamieson, the former head of the Exxon corporation.

Segment producers included George Robertson, Bev Korman, Bob Ennis, Alan Burke, Colin King, Bill Cobham, and John McGreevy. The executive producer of the series was Ain Soodor.

**The First Five Years**

Wed 2:30-3:00 p.m., 4 Oct 1971-9 May 1973

Thu 2:30-3:0 p.m., 4 Oct 1973-9 May 1974

A weekly, half-hour program on pre-school age children, The First Five Years featured Dr. Bette Stephenson and announcer Lloyd Robertson on a local CBLT-TV broadcast in the 1972-73 season. Harry Brown took Robertson's place when the program went to the network in the autumn of 1973. The producer was Dodi Robb.

**First Performance**

Wed 10:00-1:30 p.m., 3 Oct-24 Oct 1956

Thu 9:30-11:00 p.m., 3 Oct-24 Oct 1957

Tue 9:30-11:00 p.m., 7 Oct-4 Nov 1958

In First Performance, an annual, short-run series of ninety minute productions, the CBC presented television plays especially commissioned as part of the Canada Savings Bond promotional campaign.
In the first series, viewers saw Time Lock, written by Arthur Hailey and produced by Leo Orenstein (3 October 1956), a comedy by Joseph Schull, O'Brien, produced by Melwyn Breen (10 October 1956), Black of the Moon, by Leslie MacFarlane, produced by David Greene (17 October 1956), and The Discoverers, written by Mac Rosenfeld and George Salverson, and produced by Ronald Weyman.

The second series started with John Drainie, Katherine Blake, Lloyd Bochner, and Patrick Macnee in another new play by Arthur Hailey, Seeds of Power. The second production was Ice on Fire, by Len Peterson. The series continued with Cousin Elva, adapted by Leslie MacFarlane from the book by Stuart Trueman, and featuring Helene Winston, Alexander Webster, and Araby Lockhart, and Lister Sinclair's Janey Canuck, from the book by Byrne Hope Saunders, with Katherine Blake and Lloyd Bochner.

The final series, in 1958, included Panic at Parth Bay, a drama by Lester Powell, produced by Harvey Hart and starring Leslie Nielsen, Frances Hyland, Louis Zorich, Leslie Yeo, Hugh Webster, and Alexander Webster (7 October 1958). The second program, Marcel Dube's The Man In The House, was translated from the French by Ivor Barry, produced by Adrian Waller, and starred Gratien Gélinas, Collette Coutois, Ovila Legare, Germaine Giroux, and Clement Latour (21 October 1958). The final First Performance was Mario Prizek's production of Mavor Moore's The Man Who Caught Bullets, which starred the U.S. actor Everett Sloane (4 November 1958).

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**First Person**

Wed 10:00-10:30 p.m., 8 Jun-19 Oct 1960

Wed 8A:30-9:00 p.m., 26 Oct 1960-8 Feb 1961

The half-hour drama program, First Person, started as a twenty week, summer series and graduated in the autumn to a regular slot on the broadcast schedule. The title implied the techniques of narration or voiceover commentary by the protagonist or other characters in the story.

The summer 1960 series featured both original dramas and adaptations of stories by well known, international writers. The premiere starred Kenneth Wolff in End of Innocence, written by Vincent McConnor and produced by Paul Almond. The series continued with The Magnet, by Hugh Garner, produced by Harvey Hart,
and starring Don Francks and Charmion King; Bill Glover and Deborah Turnbull
in Final at Furnell, written by Willis Hall and produced by Melwyn Breen; George
Salverson's Night River, which Basil Coleman produced and which starred Powys
Thomas and Terry Carter; At the Railing, by Robert Presnell, Jr., produced by
David Gardner, with a cast that featured Robert Goulet and Martha Buhs; Michael
Forest in The Man Who Knew A Good Thing, written by Herb Hosie and
produced by George McCowan; Fletcher Barry's story, Harry, adapted by
Rosemary Timperley and produced by Ted Pope; Bulgarian Bread, by Paul
Wayne; Kukla, and Aunt Jeannie and the Idol, both by Audrey Piggott; Earn
Money At Home, by W.O. Mitchell; David Gardner's production of Some Are So
Lucky, by Hugh Garner; The Anniversary, by Michael Jacot, produced by Basil
Coleman; The Click of Beads; and The Man With Two Hands.

The series resumed in October with a comedy by H.G. Wells, The Trouble With
Pyecraft, adapted by Douglas Cleverdon. Tony Van Bridge starred as Pyecraft
and Gillie Fenwick as Formalyn in Eric Till's production. First Person also
presented A Woman Called Anne, written about a true event in her life by Pamela
Lee. It was produced by Basil Coleman, and starred Norma Renault, Ruth
Springford, and Norman Welsh. Overlaid, produced by David Gardner, was
adapted by Wallace Christie from a stage play by Robertson Davies, and starred
Alex McKee and Aileen Seaton. Other stories included Guardian Angel adapted
by Hugh Garner from a story by Frederick Hazlett Brennan; Stephen Vincent
Benet's The Gold Dress; M. Charles Cohen's adaptation of Witness to Murder, a
story by Wenzell Brown; A Matter of Some Importance, by Roy Shields; a
comedy by Herb Hosie, Venice Libretto; and Man in Town, by John Gray. In
addition to Till, Coleman, and Gardner, among the producers slated for this series
were Leo Orenstein, Ronald Weyman, George McCowan, and Stan Harris. The
executive producer was Raymond Whitehouse.

First Person

Thu 10:30-11:00 p.m., 12 May-2 Jun 1966

Vincent Tovell produced this half-hour program, in which Adrienne Clarkson
interviewed astronaut Frank Borman, worker in mental retardation and
humanitarian Jean Vanier, botanist Pierre Dansereau, philosopher George Grant,
and director of the Gemini space program and lay reader in his church,
Christopher Kraft, Jr. The subject of the series was "belief in the space age."
First Person Singular: Pearson - The Memoirs of a Prime Minister

Sun 10:00-10:30 p.m., 27 May-19 Aug 1973

Wed 10:30-11:00 p.m., 23 Oct 1974-15 Jan 1975

This documentary series recounts the life of Lester B. Pearson in thirteen, half-hour episodes. Producer Cameron Graham and writer/director Munroe Scott combined archival footage and photographs with Pearson's extensive filmed interview with colleague Bernard Ostry to outline the story of Pearson's life and career. (Pearson had also published the first of three volumes of memoirs in 1972.) Although the programs were commended for their skilful presentation of the former prime minister, and for their insight into his personal reactions to the patterns of world events as he experienced them, they were also criticized for the superficial level of Pearson's analysis.


The Fit Stop

Tue 4:30-5:00 p.m., 5 Feb-4 Jun 1974

Tue 4:30-5:00 p.m., 31 Dec 1974-15 Apr 1975

The CBC's Schools and Youth department created The Fit Stop, a half-hour program, because, reports said, Canadian young people were among the least fit in the world. Canadian schools also, evidently, devoted little time to physical education, relative to other countries, and The Fit Stop tried to redress the imbalance. Hosts Jan Tennant and Clarke Wallace talked with experts on the subjects of physical fitness and sports for children. The show, which stressed inexpensive activities, included instruction in tennis, badminton, skiing, and other sports. The Fit Stop also featured Noreen Young's puppets: a hockey helmet, a football helmet, a bottle of linament, an old shoe, and a knapsack, all of which talked. On one program, for example, the knapsack complained that it did not get enough exercise because people did not walk any more.
The second season added, as a regular feature, a progressive exercise program designed by Dr. Bruce Taylor of York University. Viewers started with gentle movements and, over the thirteen weeks of the series, graduated to more strenuous activities.

The Fit Stop was produced in Toronto by John Ryan, and the executive producer was Ray Hazzan.

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**Fitness Is**

Mon-Fri 1:00-1:30 p.m., 18 Aug-28 Aug 1980

Fitness Is was a daily half-hour program, with Vic Hultquist.

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**5 X 3**

5 X 3 was the collective title for several variety shows. See the individual program titles: Applause, Applause; A Time To Sing; Montreal, Montreal; Jury; and Country Sunshine With Myrna Lorrie.

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**Five Years In The Life**

Fri 8:30-9:00 p.m., 28 Jun-30 Aug 1968

Mon 8:30-9:00 p.m., 30 Jun-1 Sep 1969

Mon 8:30-9:00 p.m., 6 Jul-7 Sep 1970

Thu 10:00-10:30 p.m., 1 Jul-9 Sep 1971

Mon 7:30-8:00 p.m., 3 Jul-4 Sep 1972

The original plan for Five Years In the Life was to produce a series of half-hour documentary films on ten families from different areas of Canada, and then return five years later for a second look. The first series was popular enough that the network modified the plan and produced further profiles of Canadian families, while periodically looking back at families that had been profiled earlier in the
series's history. (The first show of the second season, for example, was a review of the changes in the families seen in the first ten programs.) As the program evolved, it also concentrated on individuals as well as families, with profiles of Eskimo artist Kabluitok, Jamaican immigrant John Whylie, architect Ralph Blakstad, Winnipeg Rhodes scholar Dan Selchen, and Newfoundland lighthouse keeper Frank Cantwell. The filmmakers minimized commentary (although the films did include some narration by Allan McFee), and tended to use direct cinema techniques. Directors included Elie Savoie, David Pears, Jack Emack, Rene Bonniere, Elsa Franklin, Michael Rotherapy, Bill Harper, Jack O'Neil, Jack Long, Hugh Edmunds, Bill Bolt, Peter Kelly, and Paul Lynch. The series was produced by Michael Rotherapy (1968-71), and by Nick Bakyta, with executive producer Peter Kelly (1971-72). Music for the series was by Ben McPeek, with a theme song by singer/songwriter Bob Ruzicka.
**FLAPPERS**

to

**FOUR FOR THE SHOW**

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**Flappers**

Fri 7:30-8:00 p.m., 21 Sep-14 Dec 1979

Thu 8:30-9:00 p.m., 3 Jul-11 Sep 1980 (R)

Thu 8:30-9:00 p.m., 18 Sep 1980-2 Apr 1981

Thu 9:30-10:00 p.m., 4 Jun-10 Sep 1981 (R)

Mon 8:30-9:00 p.m., 28 Sep-5 Oct 1981 (R)

A situation comedy, Flappers was set in the Roaring Twenties. May, played by Susan Roman, for whom the show was created, owns a Montreal nightclub. Although business was brisk in any case, the place was even more active because her chef, played by Victor Desy, bootlegged to the U.S. market. May was surrounded by the loonies who worked for her: cigarette girl Yvonne Marie, played by Andree Cousineau, cook Francine, played by Denise Proulx, a dancer, played by Gail Dahnna, a bandleader, and Uncle Rummy. The regular cast and guest stars included both Anglophone and Francophone performers. In the course of the series, guests included Dawn Greenhalgh, Guy l'Ecuyer, Derek McGrath, Ken James, Robert Haley, Jonathan Welsh, and Gisele Dufour.

Flappers was directed by Alan Erlich, and produced by Joe Partington, with executive producer Jack Humphrey.

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**Flashback**

Sun 7:30-8:00 p.m., 23 Sep 1962-23 Jun 1963

Sun 7:30-8:00 p.m., 22 Sep 1963-21 Jun 1964

Sun 7:30-8:00 p.m., 20 Sep 1964-20 Jun 1965

Sun 7:30-8:00 p.m., 12 Sep 1965-12 Jun 1966
Sun 7:30-8:00 p.m., 11 Sep 1966-11 Jun 1967

Sun 7:30-8:00 p.m., 10 Sep 1967-16 Jun 1968

A half-hour panel game show, with a formula similar to Front Page Challenge's, Flashback held down a Sunday evening time slot for six years. Instead of having to guess a headline, Flashback's four panelists (three regulars, one weekly guest) had three minutes to identify a person, object, or fad from the past, and then interviewed the mystery guest after the quiz was done. Viewers participated by contributing suggestions for the quiz, for which they were paid twenty-five dollars if the panel guessed correctly and fifty dollars if the panel went home stumped.

Producer Bob Jarvis reportedly surveyed 430 candidates for positions as host and panelists. The first host, Paul Soles, did the show for only the first season. Bill Walker replaced him and remained with the program until 1966, when Jimmy Tapp took the chair. Maggie Morris was a panelist for the full run of the program. Her colleagues included Alan Millar (1962-64), Allan Manings (1962-66), Elwy Yost (1964-68), and Larry Solway (1966-68).

Don Brown soon replaced Jarvis as producer. (From 1964 to 1968, Brown produced both Flashback and Front Page Challenge.) Flashback was created by Syd Wayne, Frank Peppiatt, and John Aylesworth.

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**Fleurs d'amour**

Sun 9:37-10:06 a.m., 16 Jun-22 Sep 1968

"A psychedelic show," Fleurs d'amour featured Nanette and Rony Roman.

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**Flight - The Passionate Affair**

Sun 10:00-11:00 p.m., 19 Sep-10 Oct 1976

Sun 9:00-10:00 p.m., 10/24 May 1981 (R)

This series of four, one hour films, produced by Cameron Graham and narrated by Patrick Watson, outlined the history of aviation in Canada.
**Flipside**

Sat 6:30-7:00 p.m., 29 Jun-14 Sep 1974

A summer series, Flipside concerned the Canadian music and recording industry. Host Jim McKenna welcomed guests, such as the Stampeders, Jack Cornell and Robert David, and Jim Kale of the Guess Who, to perform and to talk. The show also included film segments with such figures as Murray McLauchlan, who had recently won three Juno awards, and the Ville Emard Blues Band, who were preparing to play a concert at the Montreal Forum.

Host McKenna also produced the show, in Montreal.

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**Floor Show**

Mon 9:00-9:30 p.m., 22 Jun-13 Jul 1953

A summer replacement, Floor Show took place in a nightclub setting, and presented music by Canada's premier dance bands of the 1950s, including orchestras led by Bobby Gimby, Chicho Valle, Art Hallman, and Mart Kenney. It also featured regular performances by dancer Alan Lund. Don Hudson, the producer in charge of variety programming for CBC Toronto, supervised the program, which was produced by Drew Crossan. The show's host was Monty Hall, then a Toronto radio announcer making his first appearance on television.

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**Focus**

Tue 9:30-10:00 p.m., 27 Jul-7 Sep 1954

A half-hour summer show, Focus concentrated on sociological issues such as "peace of mind" (17 August), women (21 August), and job discrimination, with hosts, writers Sidney Katz and Dorothy Sangster.

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**Focus**

Mon 5:30-6:00 p.m., 4-25 Sep 1967
Focus, a series of public affairs documentaries produced in Montreal, had been seen locally for some time, and went to the network for brief periods in 1967. (The same thing happened to On The Scene, a Vancouver production, at the same time.) Programs included visits to the headquarters of the National Film Board, to the Montreal police training facility, and to an auto rally, and profiles of Johnny Newman, the owner of the Montreal Beavers football club and of a ballet teacher. The producer of Focus was Jack Zolov.

Focus On Ottawa

Tue 9:30-10:00 p.m., 4 Aug-15 Sep 1959

Produced by Pierre Normandin and featuring Terry Kielty, Focus On Ottawa took viewers to points of interest in the Ottawa-Hull area.

Folio

A one hour or ninety minute, sustaining program, Folio followed Scope and preceded Festival as the network's flagship program for quality drama and musical performance. During Folio's run, CBC producers honed their craft and developed greater consistency in generating such programming. To do so, however, supervising producer Robert Allen took a more conservative position in selecting scripts for the series. Writers Len Peterson and Charles Israel both noted in 1956 that Folio demonstrated a kind of timidity that was uncharacteristic of the CBC, particularly the radio drama practices of Andrew Allan. (See Frank Rasky, "Canada's TV Writers: Timid But Slick," Saturday Night [27 October 1956].)

The series opened with a production of Shakespeare's Macbeth, produced by David Greene, and starring Barry Morse and Katharine Blake. Canadian-written productions in the first seasons included W.O. Mitchell's The Black Bonspiel of Wullie MacCrimmon, produced by Robert Allen and starring Frank Peddie; Take To The Woods, a musical comedy by Vancouver writer Eric Nicol, produced by Norman Campbell, and featuring Robert Goulet, Sharon Acker, Jack Creley, Helene Winston, and Maggie St. Clair; a program of five dramatic situations by Len Peterson, produced by Harvey Hart; Norman Campbell's production of The
Woman Who Came To Stay, by Ronald Hambleton; and The Hand And The Mirror, by Lister Sinclair. At least two plays employed both director and producer, and demonstrated a different organizational structure for CBC drama. Ibsen's Hedda Gabler was produced by Paul Almond and directed by Esse Ljungh, and Shaw's The Philanderer was produced by Robert Allen and directed by Andrew Allan. The first season also offered opera (Puccini's La Boheme and Mozart's The Marriage of Figaro) and dance (Offenbach In The Underworld, with the National Ballet, and Moods and Variations, produced by Harvey Hart, with choreography by Gladys Forrester, Jean-Leon Destine, and the Dance Drama Company of New York).

Subsequent seasons continued the format of presenting original Canadian stories and adaptations of classic plays and productions. In the 1956-57 season, Joseph Schull contributed A Case Of Posterity Versus Joseph Howe, which Robert Allen produced, and an adaptation of Joseph Conrad's The Secret Agent. W.O. Mitchell wrote The Devil's Instrument, and Tommy Tweed wrote John A. And The Double Wedding for the program. Folio also presented the film version of Oedipus Rex, directed at the Stratford Festival by Tyrone Guthrie. Other programs included Swan Lake, performed by the National Ballet, and The York and Chester Nativity Plays, directed by Andrew Allan. Other producers for the series included Hart, Greene, Mario Prizek, and Ronald Weyman.

In its final season, Folio presented Donald Harron's and Norman Campbell's musical adaptation of Lucy Maud Montgomery's Anne Of Green Gables, as well as M. Charles Cohen's The Hostage and The Sailor And The Lady, by John Lucarotti. Other productions included adaptations of Arthur Miller's Death Of A Salesman, Fritz Hochwaelder's The Strong Are Lonely, and Ben Jonson's Volpone. The National Ballet presented The Nutcracker, and the season also featured Benjamin Britten's opera, Peter Grimes.

Folio did post a respectable, if not sterling, record for the production of works by Canadian writers, with twenty-four in four years. The program that succeeded it, Startime, which Robert Allen also produced, was essentially a continuation of Folio, except that it was supported by a corporate sponsor, Ford of Canada.

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**Folk Songs**

Alan Mills was the first host for this weekly broadcast of folk music aimed at a young audience. The first half of the thirty minute program, produced in Montreal, featured Mills himself, and the second half was devoted to performances by his
guests. In September 1955, after thirty-eight shows, Grace Bartholomew took over the duties as the program's host, and the show shortened to a quarter-hour.

The program's personnel (producer Francis Coleman and writer Sam Gessner) obviously made a conscientious effort to book guests from different racial backgrounds. At the end of the show's ninety-two week run, it was estimated that the show had presented some sixty different groups who represented fifty different cultures. Guests had included Chief Peking Fire of the Caughnawaga Reserve, dancers Irene Alpine and Jury Gotschalks, actress Denyse Pelletier, and, in the middle of a period when he was thought politically dangerous, U.S. singer Pete Seeger.

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**Folk Songs With Ed McCurdy**

Sat 6:30-6:45 p.m., 1 Jul-16 Sep 1961

Ed McCurdy had been singing folk music on CBC television since the first weeks it went on the air. This fifteen minute summer program, from Halifax, offered a typically informal mixture of song and talk about the music's origins and meanings.

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**Follow Me**

Mon 5:00-5:15 p.m., 13 Oct 1958-29 Jun 1959

Fri 5:15-5:30 p.m., 1 Apr-24 Jun 1960

Tue 5:00-5:15 p.m., 28 Jun-27 Sep 1960

Produced on film in Vancouver, this fifteen minute program gave tours of places of interest in British Columbia. The films, made for children, included a child as a guide to places such as the Vancouver International Airport, the telephone company, or the post office. In one program, singer Ed McCurdy and his two sons visited a tugboat dock.

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**Food For Thought**
Wed 2:30-3:00 p.m.,

Each week, Food For Thought concentrated on a different topic--such as apples, protein substitutes, bread--in its examination of nutrition and physical fitness. Consumer advisor Terri Clark and nutrition expert Edith Redman were regulars on the show, as was Stephanie Ruys de Perez, who provided a fitness segment for each program. Food For Thought was produced by Peggy Lipptrott.

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**Football**

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**Football Huddle**

Fri 9:30-10:00 p.m., 2 Sep 1960

Fri 10:30-11:00 p.m., 30 Sep 1960

Fri 7:30-8:00 p.m., 28 Oct-2 Dec 1960

Football Huddle was a weekly round table discussion on current developments in the Big Four and in intercollegiate football, with CBC sports broadcasters Steve Douglas and Fred Sgambati, Toronto Argonaut coach Lou Agase, and their guests.

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**For Kids Only**

Mon-Fri 4:30-5:00 p.m., 11 Sep-20 Dec 1978

Wed 4:30-5:00 p.m., 31 May-6 Sep 1979

In the first part of the 1978 season, the CBC gave the title For Kids Only to the weekday, after school time slot from 4:30 to 5:00. It included Catch Up (q.v.) on Mondays, Pencil Box (q.v.) on Tuesdays, and What's New (q.v.) on Thursdays. Wednesdays offered a magazine program, and Fridays a series of specials, both of which appeared under the title For Kids Only. The magazine program resulted from contributions and suggestions from young viewers from the southern Ontario area. Children also acted as on-camera interviewers, and discussed the results of their work for the program on the show. For Kids Only was produced by P.
Tredmann and written by Bev Matthewwson. The executive producer was Don Elder.

For The Record

Sun 9:00-10:00 p.m., 16 Jan 1977-To Date

For The Record, a series of one hour and ninety minute film dramas, started on the series, Performance, as a subseries called Camera '76. Each year, the CBC produced four to six new programs and, starting 1979, repeated programs from previous series. For The Record productions—which the CBC has called "journalistic dramas"—generally dramatized a specific social problem or issue. At its best, particularly in early productions such as Dreamspeaker, The Insurance Man From Ingersoll, or The Tar Sands, it has been compelling and disturbing, high quality television drama. At its worst, For The Record simply illustrates the social scenarios it takes from newspapers and research.

Ralph Thomas and Stephen Patrick, who had been producers in public affairs, produced the Camera '76 series, and Thomas continued as executive producer when the program evolved into For The Record. He was succeeded in 1979 by Sam Levene, who produced the series until 1983, when he was replaced by Sig Gerber.

For the 1976 season, Ben Barzman was credited as a consultant to the series. Barzman, who was born in Toronto in 1911, had written in Hollywood from the early 1940s until the 1950s, when the House Un-American Activities Committee investigation into Communists in the motion picture industry pushed him into self-exile in Europe, where he worked most notably with Joseph Losey. (More recently, he had collaborated with Gilles Carle on the 1976 film, La Tete de Normande St. Onge.)

One of the few continuing, sustaining dramatic series on the CBC in the late 1970s and the 1980s, For The Record has attracted most of Canada's most important film directors of the period, most of whom had worked in both documentary and narrative film.

The Camera '76 series opened with The Insurance Man From Ingersoll, a sometimes confounding drama of corruption in organized labour and the backrooms of Ontario politics. Written by Norman Hartley and Peter Pearson, and directed by Pearson, the program drew attention not only for its allegations
concerning political corruption and interference, but also for the casting of well-known CBC announcer Warren Davis as the laconic and ominous party "fixer." Subsequent productions included Mest Of Shadows, written by Michael Mercer and directed by Peter Carter; A Thousand Moons, directed by Gilles Carle from a script by Mort Forer; Kathy Karuks Is A Grizzly Bear, written by Ralph Thomas and directed by Pearson; and What We Have Here Is a People Problem, written by Mercer and directed by Francis Mankiewicz.

Now called For The Record, the 1977 series started in the new year with a story about a young woman who tries to organize the workers in her factory. Maria was written by Rick Salutin and directed by Allan King. Someday Soon was adapted by Rudy Wiebe and Barry Pearson from a story by Wiebe, and directed by Don Haldane. Dreamspeaker, the story of an emotionally disturbed boy and a native shaman, was written by Cam Hubert and directed by Claude Jutra. Hank, with a script by Don Bailey and Ralph Thomas, was directed by Don Haldane. Ada, based on a story by Margaret Gibson, was written and directed by Claude Jutra. The final program in the series, written by Peter Pearson, Peter Rowe, and Ralph Thomas, and directed by Pearson, attracted more controversy than any other segment of the series, and probably more than any other dramatic production of the CBC. The Tar Sands imagined and recreated the negotiations that led to the Syncrude agreement for the development of the Athabasca tar sands in 1975. It included both fictional characters and characters based on actual participants in the historical events, including Alberta premier Peter Lougheed, played with stirring accuracy by Kenneth Welsh. As a result, the Alberta politician filed suit against the CBC, and the action was not resolved until an out of court settlement in Lougheed's favour in 1983.

A Matter Of Choice, written by Cam Hubert and directed by Francis Mankiewicz, opened the 1978 season. It was followed by Scoop, written by Douglas Bowie and directed by Anthony Perris. Dying Hard, based on interviews from the book by Elliott Leyton, written by Bill Gough and directed by Don Haldane, concerned the epidemic silicosis among the fluospar miners of St. Lawrence, Newfoundland, and the closing of the mine and the consequent killing of the town. Seer Was Here, written by Don Bailey and Claude Jutra, who also directed the film, closed the season.

After Thomas left his position as series producer, the program turned less often toward political conflict and more often toward continuing social problems for story pretexts. After Sam Levene took over as executive producer, Thomas directed the opening episode of the new season: Cementhead, which was written by Roy MacGregor and Thomas. Don't Forget 'Je Me Souviens.' the next program in the series, was written by Carmel Dumas and directed by Robin Spry.
Homecoming, written by B.A. Cameron (Cam Hubert), was directed by Gilles Carle. Certain Practices was directed by Martin Lavut from a script by Ian Sutherland, and Every Person Is Guilty was written by Ralph Thomas from a story by Roy MacGregor, and directed by Paul Almond. The CBC repeated six episodes through the summer of 1979, and added a single episode, called One Of Our Own, written by Florrie Adelson and directed by William Fruet, on 3 October 1979.

The series resumed on 2 March 1980 with The Winnings of Frankie Walls, written by Rob Forsyth, directed by Martin Lavut, and starring Al Waxman as a labourer who had to reeducate himself after being laid off. Harvest, as written by Forsyth, was directed by Giles Walker; Maintain The Right, written by Tony Sheer, was directed by Les Rose; A Question Of The Sixth, written by Grahame Woods, was directed by Graham Parker, who also directed Lyon's Den, written by Tony Sheer. One Of Our Own aired as a repeat to close the series.

The 1981 season opened with Helen Weils's and Bill Gough's A Far Cry From Home, a ninety minute segment directed by Gordon Pinsent. Snowbirds, based on a story by director Peter Pearson, and written by Margaret Atwood, followed, as did Running Man, which starred Charles Shamata in Anna Sandor's story of a middle-aged man discovering his own homosexuality, which was the first dramatic film directed by documentarian Donald Brittain. Cop was written by Grahame Woods and directed by Al Waxman, and Final Edition, the story of a newspaper's closing, written by Tony Sheer and directed by Peter Rowe, ended the series for the year.

An Honourable Member, written by Roy MacGregor and directed by Donald Brittain, starred Fiona Reid as a federal backbencher who is made a Cabinet Minister. Subsequent programs in the 1982 season included By Reason Of Insanity, written by David McLaren and directed by Don Shebib; High Card, written by Anna Sandor, directed by Bill Gough; Becoming Laura, written by Gordon Knot and directed by Martin Lavut (followed by a documentary, I'm Just A Kid, directed by Michael Savoie); and Blind Faith, adapted by Ian Sutherland from a story by Edward Cullen, and directed by John Trent. The season closed with repeats of Final Edition and A Question Of The Sixth.

See Gail Henley's article, "On The Record: For The Record's Ten Dramatic Years," in Cinema Canada, No. 117 (April 1985), pp. 18-21, which outlines the evolution of the program through interviews with John Hirsch, head of CBC Drama at the time the series began, John Kennedy, his successor, executive producer Sig Gerber, and producer Maryke McEwan. Henley also documents the program's success in foreign sales and the awards it has won. See also Seth

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**Ford Startime**

See Startime.

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**Ford TV Theatre**

One week out of every four, Ford sponsored a ninety minute television play that ran in the Friday night slot usually held by CBC Television Theatre. The plays were produced by Peter McDonald, and the first in the series was Call It A Day, written by Dodie Smith.

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**Foreign Embassies**

See Diplomatic Passport.

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**The Forest Rangers**

The Forest Rangers, a highly successful adventure series for children, was developed by executive producer Maxine Samuels as an independent venture, with the cooperation of the CBC. By the time the show aired in Canada, it had already been sold to networks in England, France, West Germany, and Australia, and by 1966, over forty countries could watch the adventures of a gang of resourceful Canadian young people who lived in northern Ontario.

The show took place in and around a village called Indian River, but the real focus of the story was an abandoned fort that had been taken over by the Junior Rangers. The fort was their headquarters, where they set up their ham radio, and helped keep watch for forest fires and other conservational offences. They ran up against not only poachers, but a succession of thieves, escaped criminals, spies, and other wrongdoers. When discovered, one or more of the Junior Rangers might be tied up, locked in a cellar, or otherwise held captive until they found a
way out or were rescued by the government ranger or the R.C.M.P. Although the program's stories were principally adventures, they sometimes had an educational slant. For example, the story might have concerned poaching beaver pelts, but during the course of the show, viewers would see the part beavers play in the ecology of the region.

The leader of the Junior Rangers was Peter Keeley, played by Rex Hagon, whose brother George Keeley, played by Graydon Gould, was the Chief Forest Ranger for the area. (Hagon left the show after the first couple of seasons.) Ralph Endersby played Chub Stanley, a city boy who moves to Indian River to live with foster parents, and is welcomed into the Junior Rangers. The other rangers included Mike Forbes, played by Peter Tully, and Kathy, played by Susan Conway. Early in the series, Syme Jago appeared as Gaby LaRoche, and Paul Tully portrayed Zeke. Apart from George (the only adult relation to any of the young characters to appear in the show), other adult characters included Uncle Raoul LaRoche, played by Rolland Bedard, Indian Joe Two Rivers, a guide played by Michael Zenon, and R.C.M.P. Sergeant Brian Scott, portrayed by Gordon Pinsent. The dog was named Spike and the bear was Carol.

The Forest Rangers was produced in colour, on film, and had quite high production values. Samuels hired such producers as Ted Holliday and William Davidson, and attracted such people as Paul Almond, George McCowan, Ronald Weyman, and George Gorman to direct individual episodes. Lindsay Galloway wrote most of the scripts for the series. The program was shot at Toronto International Studios at Kleinburg, Ontario, where the crew built bridges and a town street to represent Indian River, and also found the abandoned fort (left over from the Hudson Bay television series) which they turned into Junior Rangers headquarters.

Initially, the CBC aired The Forest Rangers twice per week: once in its own thirty minute slot, and also in shorter, serialized segments on Razzle Dazzle (where it bore a resemblance to an Australian adventure series for children, The Terrible Ten, also serialized on the CBC show).

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**The Formative Years**

Wed 10:30-11:00 p.m., 31 Oct-5 Dec 1962

Wed 10:30-11:00 p.m., 12 Dec 1962-16 Jan 1963
The Formative Years, a half-hour program, consisted of two subseries, each of which dealt with a period in Canadian history in the nineteenth century.

The first, called A War For Survival, concerned the War of 1812, and was produced for the CBC by Melwyn Breen and written by Eric Koch. The first three programs--called Judgment At Ancaster, Mr. Madison's War, and Loyalty--presented dramatic sketches to outline the political, social, and economic conflicts of the war. The productions featured actors Charles Palmer, Edwin Stephenson, Larry Reynolds, Gillie Fenwick, Scott Peters, Desmond Scott, Ivor Barry, Mavor Moore, Bill Kemp, Paul Dupuis, Drew Thompson, Leo Leyden, and Jean Doyon, and were narrated by University of Toronto professor John T. Saywell. In the fourth program, Fact or Myth, Saywell discussed the war with historians C.P. Stacey of the University of Toronto, Arthur Lower of Queen's University, and Jean-Pierre Wallot of the University of Montreal.

The second series, called Road To Confederation, comprised five films produced by the National Film Board. The films recreated the major figures of Confederation. The Impossible Idea, written by George Salverson, produced by Julian Biggs, and directed by Gordon Burwash, starred Robert Christie as John A. Macdonald. In The Stubborn Idealist, written by Charles E. Israel, and produced and directed by Biggs, John Vernon portrayed Alexander Galt. The Lion Of Quebec was Georges-Etienne Cartier, played by Paul Hebert in a production by Biggs, directed by John Howe and written by M. Charles Cohen. William Needles was Charles Tupper in The Big Man, another Biggs production, directed by Morten Parker. In the final program, Mister Lafontaine, written by Lise Lavallee and Pierre Patry, directed by Patry, and produced by Julian Biggs and Bernard Devlin, Jean Coutre played Louis-Hippolyte Lafontaine.

**Fortunes**

The executive producer of Fortunes, was Wendy O'Flaherty, for the CBC's Agriculture and Resources department. The program dealt with the political and economic aspects of natural resources and resource industries. Several programs concerned the petroleum industry and explored Canada's place in the international market. Other programs concentrated on asbestos in Quebec, deep sea mining, fishing in Newfoundland, and forestry in British Columbia.

Producers for the show included O'Flaherty, Hal Andrews, and Judith Walle in 1977, and Jack Emack, Michael Barnes, and Peter Reynolds in 1979. The show was hosted by Carole Taylor.
The Four Corners

Tue 10:30-11:00 p.m., 9 Jul-27 Aug 1957

Eight half-hour shows for the summer of 1957, The Four Corners was a series of subjective travel essays by Canadians. Leo Rampen talked about Paris, using his own drawings. Writer and editor Kildare Dobbs discussed his childhood in Ireland and Tanganyika, using music, film, and his own poetry. Alan Brown provided a portrait of Spain through the traditions of flamenco, using film, poetry, music, and dance. Other programs included Raoul Engel on Japan, and the Danish explorer Peter Freuchen.

The program was produced by Ted Pope and hosted by Patrick Watson.

Four Faces Of Man

Thu 10:30-11:00 p.m., 5 Jun-28 Jun 1958

Four Faces Of Man was a series of four, half-hour broadcasts on Thailand, Sarawak, Singapore, and Japan, produced by Robert McKeown and John Buss.

Four For The Road

A half-hour public affairs show, with Mary Lou Finlay, Heather Quipp, and Bob Knapp.

Four For The Show

Four For The Show was an early musical variety show, which starred Libby Morris, Shirley Harmer, George Murray, Billy O'Connor, and a band led by Bert Niosi. The series lasted only a few months, and most of the regulars moved over to The Big Revue.
Fourth Period

Working title for Stay Tuned (q.v.).
The CBC imported British comic Frankie Howerd, who had recently appeared in the BBC series Up Pompeii, to star in a situation comedy to be called Oooh, Canada.' Howerd's shtik was vulgar, typically English toilet humour and the bawdy double entendre, as he usually functioned as a character in the story as well as the show's host and commentator on the action. The premise of the show, which was retitled before it went to the air, held that Howerd played a British immigrant, unemployed in Toronto. Each show offered a different opportunity for Howerd to make a success of himself and to fail. Through the course of the series, he has to confront the different Canadian institutions that might put him on the road to success.

Howerd lived in a run-down rooming house, along with the rest of the show's regular, supporting characters. They included his nosy landlady, played by Ruth Springford, and her son, played by Gary Files; Wally Wheeler, played by Jack Duffy, who lived in obscurity in the basement to avoid making alimony payments; and Denise, a model and dancer played by Peggy Mahon, who gave Howerd the opportunity to lace the show with jokes about her breasts.

The show offered a form of comedy distinctly different from the CBC's own King of Kensington, whose time slot The Frankie Howerd Show took for the first part of its run, or such highly rated U.S. shows as Laverne and Shirley or Happy Days (which were vulgar in their own, more innocent ways). Nevertheless it ran only thirteen weeks.

The program was produced by Bill Lynn and Norman Campbell, and written by Bill Lynn, Jerry O'Flanagan, and Ken Finkleman.
**Frank's Bandstand**

Fri 5:30-6:00 p.m., 2 Oct 1964-25 Jun 1965

Frank Cameron introduced music with regulars Patricia McKinnon, Karen Oxley, D.J. Jefferson, and Brian Ahern and the Brunswick Playboys in this variety show from Halifax. See Music Hop.

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**French For Love**

Sun 2:00-2:30 p.m., 3 Jan-30 May 1965

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

Sun 3:30-4:00 p.m., 3 Apr-10 Jul 1966

Gerard and Sheila Arthur, the husband and wife team who were heard on CBC radio in Time For French, were the creators and principals of this television series, which presented conversational French for English-speaking audiences. (As of autumn 1965, the radio show was also called French For Love.) In sketches, with dialogue in both French and English, the Arthurs argued in such a way that the audience could understand the discussion in both languages. The show also included two other segments. One, called What The Dictionaries Don't Tell, concerned idioms and subtleties of the French language. For the other, called Pages choisies, Gerard Arthur read a text in French, and followed that with an English translation.

As of 28 February 1965, Gerard Arthur retired from the show, but Sheila Arthur continued to write the scripts. Their places were taken by Felixe Fitzgerald and Paul Hebert. By the start of the second season, however, the Arthurs returned as co-hosts, although the sketches were performed by a series of actors, including Carol Zorro and Yvon Dufour, and Lise Lasalle and Raymond Cosgrove.

French For Love was produced in Montreal by Denyse Adam.

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**Friday After School**
Fri 5:00-5:30 p.m., 1 Oct 1976-25 Mar 1977

Fri 4:30-5:00 p.m., 7 Oct 1977-8 Sep 1978

Fri 4:30-5:00 p.m., 5 Jan-30 Mar 1979

This was the blanket title for a series of children's programmes purchased from the BBC and elsewhere.

**Friday Island**

Fri 5:30-6:00 p.m., 19 Oct 1962-12 Apr 1963

Friday Island was the fictional location for this half-hour comedy/drama produced in Vancouver, and created by the people who had previously developed Tidewater Tramp. The Granger family, from Ottawa, visited this gulf island off the coast of British Columbia, saw their future, and opened a tourist lodge there. Mom and Dad Granger were played by Lillian Carlson and Walter Marsh, and their two sons were Stephen, played by Mark de Courcey, and Tadpole, played by Kevin Burchett. Other members of the family were James Onley, as Grandpa, and Rae Brown, as Aunt Sophie. Mildred Franklin played Aunt Vi, Reagh Cooper was the young boy, Boomer, and Niki Lipman was Barbara. Robert Clothier was the merchant, Archie, and Barbara Tremain was the postmistress, Annabelle. They ran the general store (although they did not exactly run it together; they had not spoken to each other for years, and had built a fence down the middle of the building to separate the shop from the post office).

The program was written by Peter Statner, Christine Best, and Peter Power, and produced by John Thorn.

**The Friendly Giant**

Tue 4:30-4:45 p.m., 30 Sep 1958-23 Jun 1959

Wed 4:30-5:00 p.m., 3 Oct 1959-6 Apr 1960

Tue/Wed 4:30-4:45 p.m., 6 Apr 1960-

Mon/Wed/Fri 4:30-4:45 p.m., 17 Oct 1960-30 Sep 1961
For many years, one of the most familiar and welcome faces on CBC television was that of the Friendly Giant, Bob Homme. One of the most genial and relaxed presences on television, Friendly usually introduced each show, "Once upon a time, not long ago, not far away. . ." The camera might survey the main street of a miniature town until it stopped at an enormous boot, and then tilt up to his face. "I'll hurry over to the castle and go in the back door so I can let the drawbridge down and open the big doors for you," he told us. "Are you ready?" he asked. "Here's my castle." Then, as a harp and tinwhistle duo played the theme music, "Early One Morning," the drawbridge of a miniature castle lowered and front doors, lettered "Friendly Giant," swung open to invite young viewers in. In front of the fireplace, Friendly's gigantic hand always arranged "one little chair for one of you, and a bigger chair for two more to curl up in, and for someone who likes to rock, a rocking chair in the middle." Then, he instructed us to "look up. . . waayyy up," and he called Rusty, a rooster who lived in a sack that hung on the castle wall. They were joined, shortly, by Jerome, the giraffe, who stuck his head through the window that Friendly always stood by. For the remainder of the fifteen minute show, they would chat, read a story book, and play music and sing. Then, Friendly would say goodbye to Jerome and Rusty, and to his young guests. He let them out the front door and pulled up the drawbridge after them as, in the sky above the castle, a cow jumped over the moon.

In the tradition of genial television father figures, such as Captain Kangaroo and, later, Mister Rogers, the Friendly Giant welcomed young guests into his television home and provided a quiet, entertaining, and educational time. One account of the show noted that the puppet characters represented typical children and points of identification for young viewers--Rusty, who was small, and spoke rapidly in a high-pitched falsetto, as the excitable younger child, and the large, drawling, low-voiced Jerome as the know-it-all, older sibling--and Friendly served as a reasonable mediator (Maclean's [April 1970]).
The format for The Friendly Giant was strict, in that the beginning and end of the show were the same each day, and what went on in the middle would vary in substance, but not in shape. The set formula for the show's structure opened up different areas that the cast of two could work with more freely. The performances by Homme, as the giant, and Rod Coneybeare, as the voices of both Rusty and Jerome, had an easygoing, conversational tone. Homme outlined the show and he and Coneybeare rehearsed without written dialogue before going in front of the cameras. Each show dealt with a specific theme, such as going fishing or the reasons people wear hats or the idea of having to choose, and the story and the song generally illustrated or had something to do with that theme.

Perhaps the most important element of The Friendly Giant was its conscientious and accessible approach to music for children. Friendly played wind instruments, such as the recorder, the pennywhistle, or the clarinet, Rusty played harp (which was actually played by John Duncan), and Jerome sang along. Once a week, they were joined by a pair of puppet cats who played a musical concert of their own. These simple little ensembles encouraged children to appreciate songs and to make music.

The Friendly Giant was created by Bob Homme, and produced by Michael Spivak (1958-59), Dan McCarthy (1959-60), Doug Davidson (1960-65), Ed Mercel (1965-66), Hedley Read (1966-71), Graham Doyle (1971-74), Gloria White (1974-75), Barry Cranston (1975-76), and John Ryan (1976-84). The show's run ended at the same time as the CBC instituted massive budget cuts imposed by the federal government, although the network denied that there was any connection.

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**Frigidaire Entertains**

Fri 8:30-9:00 p.m., 1 Oct 1954-1 Jul 1955

Byng Whittaker and Frosia Gregory were the hosts for this half-hour, musical variety show, which had the format of a masked ball. The three Niosi brothers, Bert, Joe, and Johnny, provided music, as did the orchestra, conducted by Jimmy Namaro. Harvey Hart produced.

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**Front And Centre**
Wed 8:30-9:00 p.m., 3 Jul-18 Sep 1963

Pepsi-Cola Canada and Kraft Foods sponsored this twelve week, musical variety series in the summer of 1963. Before a studio audience each week, on Front And Centre's star-shaped, thrust stage, well-known Canadian entertainers performed and then introduced new talent to the television audience. On the first show, for example, Quebec singer Micheline presented Les Jerolas, a variety act (who had appeared on the Ed Sullivan Show when the U.S. show was broadcast from the O'Keefe Centre in Toronto, and consequently, ironically, had already been seen by a larger audience than Front And Centre could ever attract). Other guests included Allan Blye (who presented Malka and Joso), Pat Hervey (with drummer Barry Hart), Shirley Harmer, Wally Koster, Tommy Common, Larry Mann, Ian and Sylvia, Patti Lewis, and Tommy Hunter. Each week, the show also employed a different musical director and choreographer. They included conductors Lucio Agostini, Ricky Hyslop, and Eddie karam, and dancers Don Gillies and Bob Van Norman.

Front and Centre was written by Chris Beard and produced by Terry Kyne, whose next project would be the late night variety show, Nightcap.

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**Front Page Challenge**

Mon 9:30-10:00 p.m., 24 Jun-7 Oct 1957

Tue 8:00-8:30 p.m., 22 Oct 1957-17 Jun 1958

Tue 8:00-8:30 p.m., 28 Sep 1958-16 Jun 1959

Tue 9:00-9:30 p.m., 25 Sep 1959-21 JUn 1960

Tue 9:30-10:00 p.m., 20 Sep 1960-13 Jun 1961

Tue 9:30-10:00 p.m., 19 Sep 1961-26 Jun 1962

Tue 9:30-10:00 p.m., 25 Sep 1962-25 Jun 1963

Tue 9:30-10:00 p.m., 24 Sep 1963-23 Jun 1964

Tue 9:30-10:00 p.m., 29 Sep 1964-29 Jun 1965

Tue 9:00-9:30 p.m., 14 Sep 1965-29 Jun 1966
Mon 10:00-10:30 p.m., 12 Sep 1966-12 Jun 1967
Mon 9:00-9:30 p.m., 11 Sep 1967-10 Jun 1968
Mon 9:00-9:30 p.m., 23 Sep 1968-23 Jun 1969
Mon 8:30-9:00 p.m., 29 Sep 1969-27 Jun 1970
Mon 8:30-9:00 p.m., 21 Sep 1970-14 Jun 1971
Mon 9:30-10:00 p.m., 20 Sep 1971-12 Jun 1972
Tue 9:30-10:00 p.m., 12 Sep 1972-3 Apr 1973
Sat 8:00-8:30 p.m., During NHL Playoffs, 1973
Tue 9:30-10:00 p.m., 22 May-12 Jun 1973
Tue 9:30-10:00 p.m., 18 Sep 1973-20 Apr 1974
Sat 8:00-8:30 p.m., 21 Apr 1973-22 Jun 1974
Tue 9:30-10:00 p.m., 17 Sep 1974-
Sat 8:00-8:30 p.m., 12 Apr-14 Jun 1975
Mon 8:30-9:00 p.m., 22 Sep 1975-31 May 1976
Mon 9:00-9:30 p.m., 20 Sep 1976-6 Jun 1977
Mon 8:30-9:00 p.m., 19 Sep 1977-5 Jun 1978
Fri 8:30-9:00 p.m., 22 Sep 1978-15 Sep 1979
Fri 8:30-9:00 p.m., 8 Oct 1979-12 Sep 1980
Mon 9:30-10:00 p.m., 15 Sep 1980-25 May 1981
Mon 9:30-10:00 p.m., 1 Jun-3 Jul 1981 (R)
Fri 8:30-9:00 p.m., 3 Jul-25 Sep (R)
Sun 7:30-8:00 p.m., 4 Oct 1981-30 May 1982
Front Page Challenge is an axiom of Canadian television. Although an entertainment program, its principal reason for being was informational. The series, created by writer John Aylesworth and developed by producer Harvey Hart, started as an inexpensive summer replacement for The Denny Vaughan Show and before the summer run was up, the new quiz show had usurped the time slot for Vaughan's musical variety program.

Each week, three regular panelists and a guest asked questions of challengers, who were usually concealed from view, in order to guess headline-making news stories. After each quiz, the audience watched a newsreel-style account of the story, and the mystery guest descended from the booth above and behind the panel to sit for an interview with the four panelists. In the early period of the program's history, there were usually three quizzes, which lasted four minutes each. Consequently, the show ran at a quick pace and interviews were very brief. Later, the game was shortened to three, then two minutes, and the panel played only two games per show, allowing more time for the question period.

On the debut broadcast, 24 June 1957, panelists Gordon Sinclair, Toby Robins, Alex Barris, and guest Scott Young, with the help of moderator Win Barron and announcer Bernard (Bunny) Cowan, identified Alfred Scadding, a survivor of the Moose River mining disaster, Madame Alex Legros, who attended at the birth of the Dionne Quintuplets, and Jean Drapeau, the mayor of Montreal, who represented the investigation into vice in that city. The panelists were chosen after extensive auditions and tryouts. Barron was the commentator for Canadian Paramount News and, besides the credibility that his news voice offered, also presented himself as a distinguished presence. Sinclair, a veteran reporter and commentator on Toronto's private radio station CFRB appeared as a direct, brash, opinionated questioner, and filled the producers' needs for a "curmudgeon" on the panel. Also a reporter, Barris was associated more with the entertainment beat through his column in the Globe and Mail, and had also made a run at television in his own variety show, The Barris Beat. Robins was chosen from a list of union television actresses, and her looks were an issue (as they obviously were not with the choices of Sinclair and Barris). John Aylesworth has insultingly confessed, "We had located plenty of newspapermen without difficulty, but good-looking women reporters are so rare we realized we would have to give a few actresses a trial." As an announcer, Cowan was the commercial voice of Lever
Brothers, and took on the job of the show's announcer when that company decided to sponsor Front Page Challenge.

Before the end of the summer run, the lineup changed. Barron never adjusted to television and appeared stiff and incapable of controlling the game, and was sent on vacation. Barris was perceived as too flippant to be a panelist, but producer Hart tried him out as a replacement in the moderator's chair. By the time the show started its regular run, however, Fred Davis, the co-host of CBC-TV's afternoon show Open House, and who had also had an on-air audition for the job during the summer, became the moderator, and Pierre Berton, then managing editor of Maclean's magazine, took the third regular spot on the panel. The combination of Davis, Sinclair, Robins, Berton, and Cowan remained intact until 1961.

Toby Robins had worked conscientiously to overcome her lack of experience in journalism to play the game on a more nearly equal basis with Sinclair, Berton, and their guest panelists, who could include news personalities such as June Callwood, Mike Wallace, or Walter Cronkite, and she succeeded. However, where Sinclair or Berton might gain attention for their incisive questions, for their own opinions, or for putting an interview subject on the spot with a potentially embarrassing question, Robins gained more press and viewer attention for her wardrobe (which is perhaps surprising considering some of the outlandish jackets and ties Sinclair wore) or other aspects of her appearance, such as the period in 1959 when she wore a blonde wig. She was extremely important to the success of the program in its early years. She represented a young and lively professional woman to the Canadian television public. She remained with the show through an entire pregnancy, and had a child without having to miss a broadcast, and, as Barbara Frum has attested, made a mark in the Canadian consciousness of the 1950s as a result. In summer 1959, she also started to attract press by requesting more money for her appearances on Front Page Challenge. In fact, the CBC attempted to undercut her by approaching June Callwood to take the job at the same rate Robins was getting. Callwood refused, Robins and the network reached an agreement, and she returned to the show. Each summer, however, she held out for a raise, and used that as a reason to leave the program to devote herself to a full-time acting career in 1961.

After a series of on-air auditions with different women, Betty Kennedy became the third permanent panelist (and "permanent" seems an appropriate word in discussions of Front Page Challenge). Like Sinclair, Kennedy was well-known to Toronto radio audiences for her work at CFRB, where she was an announcer and skilled interviewer. Unlike her predecessor, who was notably bright and lively, Kennedy projected a quieter and more knowledgeable intelligence and a moderate and sympathetic conversational style. Like June Callwood and, later,
Barbara Frum, Betty Kennedy has been a hallmark for women in Canadian journalism, most particularly for the wide public audiences she has gained on Front Page Challenge.

For many years, then, one of the most familiar sights on Canadian television was a panel with Gordon Sinclair on the far left, next to Betty Kennedy on his left, with Pierre Berton at the far right, flanking a guest in the third seat.

The producers of Front Page Challenge have attracted hundreds of guest challengers to the program, some predictable, others less so. Prime Ministers Louis St. Laurent, John Diefenbaker, Lester Pearson, Pierre Trudeau, and Joe Clark all showed up at various times, as did a battery of other federal, provincial, and international politicians, journalists, and witnesses to stories. One of the most important guests for the program was Eleanor Roosevelt, whose 1958 appearance gave the show greater credibility and power to attract international public figures and celebrities. Errol Flynn, who had recently returned from Cuba, challenged the panelists to guess the story of the Cuban Revolution. Igor Gouzenko appeared with a bag over his head, At several points, Berton and Sinclair themselves have been challengers, Berton on weeks when he was supposed to be out of town and absent from the broadcast and Sinclair without his own knowledge, with Davis answering the questions or another Front Page Challenge staff member resonding from the isolation booth while wearing a Gordon Sinclair mask. In most cases, identification of the concealed guest is enough to reveal the story. Perhaps the perfect Front Page Challenger, however, as Pierre Berton and producer Jim Guthro have noted, was Boris Karloff, who represented the Regina Cyclone of 1912, which stranded him when he was with a British theatre troupe then touring Canada.

The producers of Front Page Challenge, after Harvey Hart returned to CBC drama at the end of the summer season in 1957, have been Jim Guthro (1957-61), Bob Jarvis (1961-62), Drew Crossan (1962-64), Don Brown (1964-73), and Ray McConnell (1973-date). Writers for the show, since Aylesworth, have included Alfie Scopp, Allan Manings, Jack Hutchinson, Chuck Weir, and Gary Lautens. Since 1970, the show's guests have been booked by Lorraine Thomson. Since Front Page Challenge went onto the regular programming schedule in 1957, the show has also featured an orchestra conducted by Lucio Agostini, then as now something of a luxury for a supposedly low-cost game show. Starting in the 1970s, the show has also travelled to CBC production centres throughout Canada for taping sessions.

In 1984, Gordon Sinclair died. His place as a regular panelist was taken by Maclean's magazine columnist and Washington correspondent Allan
Fotheringham. Front Page Challenge has no numbers or jerseys that could have been retired in Sinclair’s honour, although senior panelist Pierre Berton moved into the leadoff spot at the left of the desk while Fotheringham took the cleanup position at the far right. Original panelist Toby Robins died in 1986.

Front Page Challenge is one of the few Canadian television programs to have its own published history. See Alex Barris, Front Page Challenge: The 25th Anniversary (Toronto: Canadian Broadcasting Corporation, 1981).

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**Front Row Centre**

Sat 9:00-10:30 p.m., 5 May-29 Sep 1962

The CBC used this title for a series of movies to replace the Saturday night hockey broadcast in the summer of 1962.

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**Front Row Centre**

Wed 9:00-10:30 p.m., 6 Oct 1976-2 Mar 1977

Wed 8:30-10:00 p.m., 18 Jan-15 Mar 1978

While John Hirsch was the head of CBC drama, the network commissioned and aired a number of films and prestige dramatic productions under the title Front Row Centre. They included, as the series opener, Sarah, with Zoe Caldwell as Sarah Bernhardt; Claude Jutra’s film, Dreamspeaker, originally broadcast on For The Record; Allan King’s film adaptation of Carol Bolt’s play, One Night Stand; and Michel Tremblay’s Les Belles Soeurs; a production of Pirandello’s Six Characters In Search Of An Author, directed by David Giles; and Ladies In Waiting, with Martha Henry, Mary Savidge, and Moya Fenwick. The executive producer was Robert Allen.

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**Frontiers**

Sun 5:30-6:00 p.m., 4 Jan-31 May 1959
Frontiers, a series of documentaries produced at the National Film Board by David Bairstow, replaced The Candid Eye in the television lineup. The films, which outlined recent developments in fields such as science, medicine, and industry, were written by a selection of writers, who included Charles Israel, Alwyne Whatsley, William Weintraub, Gordon Burwash, and Sally Lindsay. In the half-hour, Sunday afternoon slot, the network aired: Conquest Of Cold, in two parts; Northern Town; Prairie Bonanza, which dealt with the petrochemical industry; a film in two parts on automation in Canadian industry; People Of The Peace, in two parts; Canada, World Citizen; a two part film on chemical science; The Mine Makers; Canada, World Trader; and The Gifted Ones.

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**Fun Time**

Thu 5:30-6:00 p.m., 5 Jul-27 Sep 1956

Fri 5:00-5:30 p.m., 5 Oct 1956-1 Feb 1957

Frank Heron was Captain Frank of the Fun Time Showboat in this thirty minute show for children produced in Montreal. The show also starred two children, Alan Jack and June Mack, and featured magician Tom Auburn and Otto Muller and his orchestra. The show started with juggling or magic or a circus act. Alan and June also showed viewers games that they could play, there was an animal corner, and Elmer the elephant gave the kids tips on water and traffic safety. Film segments took Heron and the two children on different adventures, up in an aircraft, to the zoo, on a roller coaster ride, and so on. Roger Racine produced Fun Time. Captain Frank's parrot was named Matey.

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**Fur Or Feathers**

Wed 5:00-5:15 p.m., 6 Jul-21 Sep 1955

Mon 4:30-4:45 p.m., 26 Sep 1955-25 Jun 1956

Ian McTaggart Cowan showed live animals in this fifteen minute program for children produced in Vancouver.
GALLERY
to
GUEST STAGE

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.

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
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 antitradi tional 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 ato Anahim Lake by St. Pierre, his wife, and their retriever
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-typing by building a "cablecar tramway" over a ravine, and discussed the uses of rope for safety and in rescue situations.

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.
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.

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 Salven; *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.

**Generation**
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.

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.

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.
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.
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.

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.

Good Eating

See Hans In The Kitchen.

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 and 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)
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 McLauchlan. 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.

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.
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.

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.

Grey Owl

Wed 5:00-5:30 p.m., 22 Jan-27 Jan 1975

A series of two, half-hour broadcasts.

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 Chriiiiiiiiiiiiiiiiiistophe 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. They 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 Cunnington. Humphrey Hinshelwood produced Guest Stage in Montreal.
**Hangin' In**

Wed 7:30-8:00 p.m., 7 Jan-18 Mar 1981  
Mon 8:30-9:00 p.m., 11 Jan-5 Apr 1982  
Sun 7:30-8:00 p.m., 6 Jun-12 Sep 1982 (R)

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**Hans In The Kitchen**

Thu 10:30-11:00 p.m., 22 Jan-1 Oct 1953  
Tue 10:30-11:00 p.m., 6 Oct 1953-18 May 1954

Known for the first two weeks as Good Eating, Hans In The Kitchen was a weekly, half-hour cooking show with Toronto chef Hans Fread.

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**Happening**

Mon-Fri 3:25-3:30 p.m., 27 Sep 1965-10 Jun 1966

A five minute slot of film clips from Canada and around the world, Happening filled a gap between To Tell The Truth and Take 30. The brief film features were introduced by the latter show's hosts, Adrienne Clarkson and Paul Soles, and the show was produced by Leo Rampen.

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**Happyland**
Sun 1:00-1:30 p.m., 11 Oct 1959-10 Jan 1960

Happyland was a half-hour of music and variety from Winnipeg, with Jake Park and his orchestra.

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**Hard Times**

Mon 10:30-11:00 p.m., 4 Aug-2 Sep 1975

Popular oral histories of the Great Depression, such as Studs Terkel's Hard Times and Barry Broadfoot's Ten Lost Years, provided a context for this series of documentaries on the 1930s in Canada. The programs, produced and directed by David Rabinovitch, were originally broadcast in eight parts on Take 30 in the 1974-75 season. They combined interviews of people who went through the years of the Depression with newsreel footage and archival photographs and documents. The material was presented in prime time in four half-hours over the summer of 1975. The series host was Ed Reid.

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**Hatch's Mill**

Tue 9:00-10:00 p.m., 24 Oct-26 Dec 1967

At the same time it was building its reputation for adventurous, contemporary drama with Wojeck and Quentin Durgens, M.P., the CBC, under the guidance of executive producer Ronald Weyman, tried to extend its record of successes into period comedy with Hatch's Mill. Although this series of ten, one hour stories, filmed in colour (the first for CBC drama), built a solid audience, it took a critical pounding and did not return for a second season.

The stories concerned the Hatches, a family of southern Ontario settlers, in the 1830s. Robert Christie, starred as Noah Hatch, the town magistrate, owner of the general store and the local mill, and the leader of the community, which was called Hatch's Mill. He and his wife, Maggie, played by Cosette Lee, and their children Saul and Silence, played by Marc Strange and Sylvia Feigel, lived on a homestead farm. Other regulars in the series, as inhabitants of the village, included Joyce Gordon, ruth Springford, John Paris, Cec Montgomery, Jonathan White, Joe Austin, and Kurt Scheigl. Individual episodes featured appearances by
Douglas Campbell, Emile Genest, Peter Donat, Patricia Collins, Tony Van Bridge, Gordon Pinsent, and Pam Hyatt.

The stories generally revolved around comic conflicts that resolved themselves in a rough-and-tumble way. In the first show of the series, Saul tried to set up a stagecoach line. When he is contested by Donegan, played by guest star Chris Wiggins, they settle the dispute with a drawing match that set each man's team of horses against the other. In another episode, two doctors who had differing opinions on how to treat the ailing Maggie Hatch, fight a duel to settle their argument. Instead of soberly dealing with the real conflicts and adversities of the Upper Canadian settlers, the stories portrayed boisterous and rowdy people coming to grips with more marginal problems.

The series was created by George Salverson, and segments were written by Munroe Scott, Leslie MacFarlane, Donald Jack, as well as Salverson himself. Although the scripts and performances were criticized, Robert Lawson earned praise for authenticity and detail in set design. Hatch's Mill was shot at Studio City in Kleinburg, north of Toronto, using some of the structures originally built for The Forest Rangers, with some elements of set decoration from nearby Pioneer Village. Lorely Fritz designed the characters' costumes. Cinematography was by Norman G. Allin and Ernie Fitzpatrick. The series was produced by George McCowan, who directed every episode but one, which was directed by executive producer Weyman.

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**A Hatful Of Music**

Sun 7:30-8:00 p.m., 24 Jul-25 Sep 1960

A summer musical variety show, which replaced the Joan Fairfax Show for thirteen weeks, A Hatful Of Music featured popular music ranging from showtunes to folk music to jazz. Singer Ernie Prentice was the host of the show, which also featured vocals by Lorraine Foreman. Other regular performers included Tommy Vickers and a trio of dancers (Sherrill Morton, Peggy Rae Norman, and Mitch Hrushwy), a chorus under the direction of Pat Trudell, and an orchestra under the direction of Ricky Hyslop. The show's announcer was Bob Switzer. Guests were chosen from local talent and from foreign performers appearing in the Vancouver area. They included Eleanor Collins and Bud Spencer (on the pilot episode), the Four Lads, Dolores Clamon, the Coronados, Phil Ford and Mimi Hines, Susan Johnston, Juliette, Tom Hill, Jan Rubes, and
Haunted Studio

Thu 10:30-11:00 p.m., 22 Jul-2 Sep 1954

Producer Peter Macfarlane and orchestra leader Jack Groob decided to exploit creatively the limitations of a production budget when he created this half-hour musical variety show. Haunted Studio diverged from the production values of programs such as The Big Revue by using a set that was virtually empty, sparsely decorated with ladders, stools, and only the most perfunctory of furniture or props to suggest settings for the performances. Macfarlane and the talent, who included singers Art Hallman and Margo McKinnon and actor Budd Knapp, rehearsed and prepared a pilot that was not to be broadcast, but to be filmed for consideration as a series, depending on money and available air time. However, on short notice, the network called for the show to go to air, and attracted good critical notice for its innovative format.

Eight months later, in the summer of 1954, the series aired for six weeks. It featured choreography by Don Gillies, music by Jack Kane, a vocal group that consisted of the Esquires augmented by two female singers, vocals by Esther Ghan, and Jerry Hicks on the Theremin. Other singers who appeared on the show were Margaret Stilwell, Don Parrish, Jean Cavall, Dia Carrol, Joanne Bernardi, and Doug McLean.

Healthier, Wealthier, Wiser?

Mon 10:00-10:30 p.m., 3 May-24 May 1965

The CBC cooperated with the Canadian Association for Adult Education and the Canadian Institute on Public Affairs to produce a series of five radio programs and four television programs on health services, in the wake of Justice Emmett Hall's recommendations for a form of national health care coverage. The broadcasts coincided with public meetings across the country to inform Canadians about issues in health care, and the radio programs principally concerned such meetings.
The four television programs were called The Family, The Doctor, The Society, and The Future, and examined the current state of health care in relation to individual families, the medical profession, the growing complexity of society and technology, and Canada's position in relation to health care systems in other countries.

The television series was organized by Christina McDougall, produced by Denny Spence, written by Warner Troyer, with special research by Joan Hollobon. The show's host was Paul Fox.

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**Here And There**

Sun 10:30-11:00 p.m., 27 May-16 Sep 1955

Sun 12:00-12:30 p.m., 26 Feb-20 May 1956

Sun 10:30-11:00 p.m., 3 Jun-16 Sep 1956

Sun 1:00-1:30 p.m., 6 Oct 1956-5 May 1957

Wed 10:00-10:30 p.m., 8 May-25 Sep 1957

Sat 6:00-6:30 p.m., 5 Oct 1957-22 Nov 1958

A half-hour documentary show, Here And There featured the work of various producers and different hosts as they presented aspects of life in Canada. The program drew from the example of the radio show Canadian Scene, on the Trans-Canada network, and concentrated on a single subject, such as R.C.A.F. training, shipbuilding in the Atlantic provinces, the Royal Canadian Mint, and so forth. Although most of the features were produced on film, the program included a number of live broadcasts in the autumn of 1958.

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**Here Comes The Wolfman**

See The Wolfman Jack Show.

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**Here To Stay**
Sun 9:00-10:00 p.m., 28 Nov 1976-9 Jan 1977

Here To Stay presented six, one hour dramas, all with themes that outlined the immigrant’s experience in Canada. They included Honour Thy Father, written by Nika Rylski, produced by David Peddie, and directed by Tony Ferris; Philip Keatley’s production of Kaleshnikoff; The Day My Grandad Died, written by Michael John Nimchuk, produced by David Peddie and directed by Rene Bonniere; Turncoat, by Jonah Royston, produced by Beverly Roberts, and directed by Alan Cooke; Yesterday Was Years Ago, written by Anna Reiser, produced by Eoin Sprott, and directed by Rene Bonniere; and Maria, written by Rick Salutin, produced by Stephen Patrick, directed by Allan King. The broadcast of the last film overlapped with the start of the 1977 season of For The Record, to which the show is also credited.

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**Here's Duffy**

Sat 10:30-11:00 p.m., 21 Jun-20 Sep 1958

Fri 8:00-8:30 p.m., 3 Oct 1958-31 Jan 1959

Thu 10:30-11:00 p.m., 5 Feb-25 Jun 1959

Fri 8:00-8:30 p.m., 10 Oct 1959-

This half-hour of music and comedy showcased Jack Duffy. Duffy had performed as a singer since the 1940s. Because of a slight facial resemblance and his gaunt frame, he was often compared with Frank Sinatra, and, like Sinatra, had sung with the Tommy Dorsey band in the late 1940s. He had appeared regularly on such CBC television productions as Club O’Connor and The Barris Beat, and built a reputation as a versatile impressionist and comic actor on Showtime and Folio. He earned a summer replacement series in the Saturday night, pre-national news slot, in 1958. The network renewed the show for the 1958-59 season and put it into a Friday evening time slot.

Here's Duffy, which was sponsored by Salada Tea, was produced by Bill Davis, and written by John Aylesworth, Frank Peppiatt, and Allan Manings.

Supporting Duffy on his show were Jill Foster and the Crescendoes, a singing quartet of two men and two women, under the direction of Bill Brady (with whom
Duffy had begun his singing career at the CBC in 1945). Ed Karam provided the show's musical arrangements.

**Here's My Pet**

Tue 5:15-5:30 p.m., 5 Jul-27 Sep 1960

In this fifteen minute show from Winnipeg, formerly called Pet Shop (q.v.), Dr. Robert Kirk, Fur and Game Pathologist for the Province of Manitoba, introduced children with their pets, and discussed the pet's species and that particular animal.

**Heritage**

For nearly ten years, CBC television presented Heritage, a wide-ranging program on religious issues, prepared with the cooperation of the National Religious Advisory Council. Generally, the series presented dramatized stories to outline problems and developments in particular denominations, the scripts having been approved by representatives of that denomination. The 1958 series, titled The Church In Canada, devoted thirteen weeks to the influence of the church on the lives of Canadian citizens./

Individual programs were written and produced by a variety of artists in different CBC production centres across the country. Writers included George Salverson, Philip Hersch, John Lucarotti, and Andrew Allan; among the many producers were Rena Elmer, Ed Rollins, Bill Bolt, Dick Knowles, Rudy Gijzen, John Ryan, Ain Soodor, and Patrick Gossage. The program also featured imported productions, such as the ten part BBC-TV series, Paul Of Tarsus, which was broadcast in 1962 and 1964.

**Hey, Taxi**

Thu 7:30-8:00 p.m., 6 Jul-31 Aug 1972

This situation comedy for the summer of 1972 reunited the stars, producer, and some of the writers of the satirical variety shows A Second Look and Piffle & Co. Terry David Mulligan played a university student who won the license to a red,
white, and blue cab with a maple leaf painted on its roof in a game of Scrabble, and Bill Reiter played a variety of parts, most regularly a mechanic named Henri le Champignon. The show's writers were Tony Hudz, Pat Donohue, Tom Ruffen, Edwin N. Turner, and Eric Nicol. It was directed by Ted Brooke and produced by Al Vitols.

**Hi Diddle Day**

Fri 4:30-5:00 p.m., 7 Nov-26 Dec 1969

Sat 1:00-1:30 p.m., 18 Apr-26 Sep 1970

Thu 5:00-5:30 p.m., 1 Oct 1970-22 Apr 1971

Sat 1:00-1:30 p.m., 1 May-26 Jun 1971

Thu 5:00-5:30 p.m., 7 Oct 1971-29 Jun 1972

Fri 5:00-5:30 p.m., 15 Sep 1972-28 Jun 1974

Thu 4:30-5:00 p.m., 12 Sep 1974-17 Apr 1975

Mon 5:00-5:30 p.m., 22 Sep 1975-29 Mar 1976

Tue 4:30-5:00 p.m., 5 Apr-28 Jun 1977 (R)

A half-hour, puppet show for children, Hi Diddle Day aired on several local CBC stations before it went to the network in 1970. The program, produced in Ottawa, featured Gertrude Diddle, the craggy and brassy mayor of a town called Crabgrass, who was widely thought to be a satire of Ottawa mayor Charlotte Whitton. She lived in a Victorian house with a beagle named Basil, a 900 year old dragon called Durwood, Wolfgang the Wolf, and Chico the Crow. The selection of sophisticated, latex puppets also included several life-sized political figures. Wyn Canty, who wrote songs for the program, also appeared onscreen as a music teacher. The puppets were designed by Noreen Young, and manipulated by her, Johni Keyworth, and Stephen Braithwaite. The show was written by Bob Gardiner, and produced by Audrey Jordan until her death in 1970, Denny Faulkner (1970-71), and Brian Frappier (1971-74). Hi Diddle Day was reviled in 1972 by a Maclean's reviewer, who called it "the most offensive show on TV." However, in 1970, it won an Ohio State Award and was cited as "a delightful, clever, engaging and imaginative children's program."
**Hidden Pages**

Hidden Pages started as a fifteen minute broadcast from Toronto, later expanded into a half-hour, and, from 1956, originated in Vancouver. The program was developed by actor and librarian Beth Gillanders and television producer Joanne Hughes as a means of encouraging children to read and to use the public libraries. It was in this sense a companion to the CBC's radio program Cuckoo Clock House, broadcast on the Dominion network, which also promoted reading among boys and girls. The program featured books for both younger and older children. Gillanders introduced a book about a particular subject, and her introduction was followed by a dramatization of a scene from the book. Gillanders then explained how the book could be obtained from the public library and made suggestions about further reading on the topic of the day. The Toronto broadcasts were produced by Joanne Hughes and Peggy Nairn; John Thorne produced the show in Vancouver.

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**High Hopes**

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

Mon-Fri 2:00-2:30 p.m., 11 Sep-5 Oct 1978

A half-hour daytime drama taped in Toronto with both U.S. and Canadian personnel, High Hopes revolved around the character of Dr. Neal Chapman, a family counsellor in the college town of Port Hamilton. The locus of the story was his large old house, with other action around Delaney College. Neal was divorced from Helen, and lived with their eighteen year old daughter, Jessica, and his mother. Neal was involved with two women: Trudy Bowen, the host of a local television talk show, and Louise Bates, the real estate agent who sold Neal the house. Louise was also a tenant in Neal's house, along with Dr. Jean Bataille and Neal's close friend, lawyer Walter Telford. When Jessica learned that she was not actually Neal's and Helen's child, but the daughter of Helen's sister, Paula Myles, she too took a sexual interest in the man who was formerly her father. An early report of the program noted, "In succeeding episodes, it is planned to introduce Jessica's real father, Trudy's parents, a lottery winner, a fire, two marriages, and a death." As if Chapman's own family problems were not enough, his role as a counsellor provided the opportunity to introduce parallel plots that involved his clients.
The cast included Bruce Gray (Neal), Marian McIsaac (Jessica), Doris Petrie (Meg Chapman, usually just called Mom), Nuala Fitzgerald (Paula), Barbara Kyle (Trudy), Jayne Eastwood (Louise), Candace O'Connor (Helen), and Colin Fox (Walter). Other supporting characters included Mike Stewart, played by Gordon Thomson, a young man in love with Jessica, and his parents, Michael Stewart, Sr., played by Michael Tait, and Norma Stewart, played by Vivian Reis; Jessica's best friend Amy Sperry, played by Gina Dick; Walter Telford's wife Evelyn, played by Deborah Turnbull; and Dr. Dan Gerard, played by Jan Muszinski.

Writers of the show's labyrinthine story included Marian Waldman, Mort Forer, Patricia Watson, and Bryan Barney. The head writer was Winnifred Wolfe. High Hopes was directed by Bruce Minnix and the senior producer was Robert Driscoll. Wolfe, Minnix, and Driscoll were all from the U.S., and veterans of New York soap opera production. The show was produced by Karen Hazzard, and the executive producer was Dick Cox for DCA Productions and Young and Rubicam.

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**History Makers**

Wed 5:00-5:30 p.m., 1 Jul-23 Sep 1970

A series of fourteen, half-hour productions by the National Film Board, History Makers included dramatic films on exploration in Canada as well as documentaries on more contemporary subjects. Individual titles included A Man Of The Renaissance, on John Cabot, produced by Morton Parker; The Last Voyage of Henry Hudson, produced by Richard Gilbert; Samuel de Champlain, produced by Denys Arcand and directed by Andre Belleau; The Lord Of The North, on Alexander Mackenzie, produced by Richard Gilbert and David Bairstow; The Great Mapmaker, on David Thompson, directed by Bernard Devlin; and Selkirk Of Red River, produced and directed by Richard Gilbert. The program also presented Wolfe And Montcalm, produced by Julian Biggs; The Sceptre And The Mace, a documentary on the opening of the 1957 Parliament, produced by Nicholas Balla and directed by John Howe; and the three part series, Salute To Flight, directed by Richard Gilbert. Other subjects included the seminary of Quebec on its three hundredth anniversary, the development of the St. Lawrence Seaway, the Columbia River, and transportation in Canada.

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**Hits A Poppin**
Sun 7:00-7:30 p.m., 4 Aug-1 sep 1968

A summer series from Vancouver, Hits A Poppin presented songs from the popular music charts, showtunes from the movies and Broadway, and hits of the past decade. Terry David Mulligan hosted the show, which also featured the Doug Parker Band and the Numerality Singers. Hits A Poppin was written by Bill Hartley and produced by Ken Gibson.


**HOBBY CORNER**

to

**HYMN SING**


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**Hobby Corner**

Mon 5:00-5:15 p.m., 23 Jan-3 Apr 1958

Thu 5:15-5:30 p.m., 6 Feb-3 Apr 1958

Mon 5:00-5:15 p.m., 7 Apr-30 Jun 1958

Wed 5:00-5:15 p.m., 9 Jul-22 Sep 1958

In Hobby Corner, a fifteen minute broadcast from Winnipeg, Glynne Morris discussed and demonstrated hobbies such as bird watching, fly tying, judo, and radio controlled toy boats with guest experts.

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**The Hobby Show**

Wed 7:45-8:00 p.m., 10 Sep-17 Sep 1952

Produced by Norman Campbell, The Hobby Show provided advice to homemakers, and lasted only for two broadcasts in the first weeks of television broadcasts from Toronto.

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**Hobby Workshop**

Mon 5:15-5:30 p.m., 19 Oct 1953-26 Apr 1954

Mon 5:15-5:30 p.m., 3 May-28 Jun 1954

Mon 7:15-7:30 p.m., 4 Jul-20 Sep 1954
Thu 4:45-5:00 p.m., 21 Oct 1954-31 Jun 1955

Tom Martin, who was the assistant supervisor of art for the Toronto Public Schools system, provided instructions and supervision for children on how to make things with simple tools. Joanne Hughes and Peggy Nairn produced this quarter-hour broadcast.

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**Hockey**

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**Holiday Canada**

Thu 5:30-6:00 p.m., 4 Jul-3 Oct 1968

Holiday Canada, a thirteen week series during the summer of 1968, consisted of provincial travelogues and films on travel in Canada produced by the National Film Board. Each program included two films on different regions of the country.

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**Holiday Edition**

Sun 4:30-5:30 p.m., 5 Jul-6 Sep 1959

Sun 3:00-3:30 p.m., 20 Sep-3 Oct 1959

Sun 4:00-4:30 p.m., 3 Jul-4 Sep 1960

Sun 3:00-3:30 p.m., 25 Sep-2 Oct 1960

Sun 4:00-5:00 p.m., 2 Jul-24 Sep 1961

The summer replacement for Junior Magazine, Holiday Edition presented a number of items, including interviews, cartoons, and films on nature and other activities in Canada each week. The 1959 version of the show featured host John Clark, with Doug Maxwell on sports and Hank Hedges on nature. Valerie Siren and James McCarthy also appeared. The next year, the show was hosted by Ross Snetsinger and Toby Tarnow, with magician Michael Roth. The show's producers were Paddy Sampson (1959) and Denny Spence (1960-61).
Holiday Lodge

See Wayne And Shuster.

Holiday Ranch

One of the most popular shows in Canadian television of the 1950s, Holiday Ranch was a simple variety show that seemed to be designed for fans of country music. It started its five year run on weeknights, but settled into a slot in the early evenings on Saturdays. (The weekly NHL broadcast attracted viewers to the CBC on Saturday nights. Apart from that factor, Holiday Ranch ran opposite programming usually devoted to news on the U.S. stations, particularly important to a city such as Toronto, which received signals from Buffalo, New York.) The show's sponsors, Aylmer (starting January 1954) and Nabisco (as co-sponsor, from February 1956), both manufacturers of food products, underwrote sixty per cent of the program, which cost under five thousand dollars a week to produce.

Everything about the show spoke economy, particularly the regularity of set, cast, and format, which not only saved money but also provided viewers with the opportunity to feel a growing attachment and familiarity with the show.

The set was a ranch house, with a church visible through the window. In the first part of the show's history, the music was predominantly western, but later the musical direction took a more eclectic approach. Although the show's motif was western, the performers were distinctly Canadian, and owed more to contemporary popular musics, such as big band swing than to cowboy tunes for their training. Each show had a plot, of sorts, but the program's attraction could be found in the music and in the selection of beguiling characters who lived at or visited the ranch. Chief among them was host Cliff McKay, a bespectacled ringmaster, singer, and saxophone player, whom Canadians had known as "Tons of Fun" McKay on radio's The Happy Gang. Other regulars on the shows included singers Frannie Wright, Monique Cadieux, and Lorraine McAllister (starting February 1956). Instrumentalists included "Bouncing Billy" Richards on fiddle, "Flying Fingers" Ralph Foster on piano, "Happy Face" Matt de Florio on accordion, "Dapper Don" McFarlane on mandolin, "Smiling Al" Harris on guitar, Donnie Johnson, "The Shy Guy," on trumpet, and Percy Curtis, called "Duke" because he resembled the Duke of Edinburgh, on bass.
Comic Doug "Hap" Masters was usually at the centre of the show's story. He would run on near the show's opening to introduce the idea for the week (such as building a television set or convincing himself and everyone else, for St. Patrick's Day, that he is Irish), reappear at the middle point of the show to remind viewers of the idea and develop it, and return again at the conclusion, when whatever he planned to do invariably failed.

Holiday Ranch was written by Fred Diehl and produced by Loyd Brydon and, subsequently, Bob Jarvis.

For its modesty, its familiarity, and its ultimate popularity, Holiday Ranch set a pattern for a strain of musical variety show that has served the CBC well, with such descendants as Country Hoedown, Don Messer's Jubilee, and Singalong Jubilee, all of which were based on television "families" that projected to viewers a sense of community in themselves and a familiarity that extended that community to include the viewers.

Photo (courtesy of CBC) shows Fran Wright.

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**Home Fires**

Sun 9:00-10:00 p.m., 9 Nov-28 Dec 1980

Sun 9:00-10:00 p.m., 27 Sep-15 Nov 1981 (R)

Sun 9:00-10:00 p.m., 22 Nov-20 Dec 1981

Sun 9:00-10:00 p.m., 26 Sep-28 Nov 1982

Home Fires was a commendable achievement for CBC Drama. Like A Gift To Last, which it replaced in a Sunday evening time slot, it was a family saga, told in weekly hours, that combined elements of episodic television (for which each episode is complete and which does not depend on order from segment to segment) and serial drama (which develops a story or set of storylines over a number of sequential episodes, as a soap opera does). Created and written by Jim Purdy and Peter Such, Home Fires was the story of the Lowes, a Toronto family, during the years of World War II. Purdy developed the idea for Home Fires from a workshop on the history of a downtown Toronto, working class neighborhood by NDWT, an experimental theatre group with which he worked. As the show's title implied, the story remained in North America. Although several important characters went oversease, the action of the war remained offscreen,
and characters might disappear for weeks at a time except in their letters, news messages from the front, or the memories and references of the people left at home.

The family's patriarch was Dr. Arthur Lowe, a family physician who with the assistance of his nurse, Marge, worked out of an office in his house in a lower middle class neighborhood in downtown Toronto. He was married to Anna, a Jew from Eastern Europe, who had given up her career as a nurse to rear the family. Although the Lowe parents, played by Gerard Parkes and Kim Yaroshevskaia, were the anchors of the series, the stories more clearly concerned the development of the Lowe children, who grew up during the years of the war. Terry, played by Wendy Crewson, was put into situations that practically forced her to mature. She hastily married her sweetheart, played by Jeff Wincott, before he went overseas, where he was killed at Dieppe. She worked as a volunteer, and then went to work as a welder in an aircraft factory, where she became active in organizing the workers. She fell in love with Bruce McLeod, played by Booth Savage, a newspaper reporter who threatened her with the loss of a lover for a second time when he travelled overseas as a war correspondent. However, he did return and they married. Sidney Lowe, Terry's brother, played by Peter Spence, studied at school, worked as an usher in a movie theatre, and endured the anguish of being too young to enlist in the armed forces, until his first available opportunity, when he signed up in the air corps. The family then learned that Sidney was missing in action. he had been captured and taken prisoner. When he returned, it was with a British wife, who was also pregnant. They learned to love each other under the pressures of living in the overcrowded Lowe household and sidney's attempt to set himself up in business. When he was overseas, and absent from viewers' view, sidney's place was essentially taken by Jakob, a nephew of Anna from Poland that the Lowes had given refuge. Marge, too, had decided to serve the war effort and shipped out to Europe. During her absence, Anna returned to work to assist her husband in his practice. Late in the war, the Lowes faced an even more troubling fate when Dr. Lowe himself was interned for a period and the family had to carry on.

The production combined film, for exteriors, and videotape production, in studios for interiors. Directors included Herb Roland, Stephen Katz, Ronald Weyman, F. Harvey Frost, and Eric Till. The show's associate producer was Duncan Lamb and its executive producer was Robert Sherrin.

Homemade Jam
Tue 9:30-10:00 p.m., 24 Jun-22 Jul 1975

 Homemade Jam was a series of three, half-hour musical programs, starring Bob Ruzicka, and produced in Edmonton by Lee Livingston.

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**Homemade TV**

Mon/Fri 4:30-5:00 p.m., 27 Feb-26 Mar 1976

Tue 5:00-5:30 p.m., 2 Nov 1976-8 Mar 1977

Thu 4:30-5:00 p.m., 2 Jun-11 Aug 1977 (R)

Wed 4:00-4:30 p.m., 5 Oct-28 Dec 1977

Wed 4:00-4:30 p.m., 4 Apr-7 Jun 1978 (R)

A half-hour show for children, Homemade TV featured the Homemade Theatre Company: Fred Mollin, Larry Mollin, Barry Flatman, and Phil Savath. Each show included a segment called "The Big Story," which dealt with a particular theme or experience common to children. Subjects included Sports Day, Me Day, Home Day, and such. Other stories included Ricky, a parody of Rocky; Ouest Side Story, a bilingual tale on Quebec separatism, and Rock 'n' Romans, the fable of Emperor Rollus and his slave Rockullus. Writer Jed McKay was also a member of the Homemade Theatre Company, and the television show was produced by Don Elder.

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**Home Movies: The Great Canadian Film Caper**

Wed 9:30-10:00 p.m., 17 Aug-7 Sep 1966

Artist John Gould hosted this series of four, sixty minute programs on Canadian cinema. The first three programs each concentrated on a different form of film: documentary, the feature film, animation. In the first program, filmmakers Donald Brittain, Beryl Fox, and Richard Ballentine discussed the documentary film, with illustrations drawn from their own films: Ladies and Gentlemen, Mr. Leonard Cohen, The Most, and The Single Woman And The Double Standard. The second program outlined the state of the contemporary feature film in Canada, with extracts from Don Owen's Nobody Waved Goodbye, Claude Jutra's A tout
prendre, Larry Kent's Sweet Substitute, David Secter's Winter Kept Us Warm, Gilles Carle's La Vie heureuse de Leopold Z, Julian Roffman's The Mask, and The Luck Of Ginger Coffey, directed by Irvin Kershner for Crawley Films. The third program featured animation from the National Film Board, the CBC, and from independent filmmakers, and included illustrations from My Financial Career, by Grant Munro and Gerald Potterton, Christmas Cracker, by a number of Film Board artists, and A Is For Architecture, by Gerald Budner and Robert Verrall, and works by Michael Snow, Louis de Niverville, and Carlos Marchiori. The concluding show offered a survey of Canadian film history, and included 1897 newsreels and films from the turn of the century, extracts from the features, The Man From Glengarry, The Viking, and Carry On Sergeant, as well as the propaganda produced by the National Film Board during the years of World War II.

The series was created by Rosalind Farber, who was also responsible for Cine Club, on which the network aired Canadian and international short films. She and Wendy Michener, film critic for the Globe and Mail researched and wrote the show, and Ross McLean produced.

Hometown

Sun 3:30-4:00 p.m., 28 Jun-26 Oct 1958
Sun 5:30-6:00 p.m., 21 Sep-

A thirteen week, musical variety show for the summer, created and produced by Neil Harris, Hometown centred on the activities of the citizens of Willowbend, a fictitious Manitoba town. The network trumpeted the show, "Life in Willowbend seems to be just one long celebration. If the population isn't tunefully thumping the town's Golden Jubilee, it's the arrival of summer, the town fair, a school-house dance, or anything else that's handy to celebrate." The program featured the James Duncan Singers and the work of musical director Bob McMullin and composer Don Cowan.

Hootenany

Wed 5:30-6:00 p.m., 30 Sep 1964-23 Jun 1965
The Wednesday afternoon segment of the Music Hop series (q.v.), Hootenanny originated in Winnipeg, and featured a seven voice vocal group, members of which also took turns as soloists, an instrumental trio led by jazz guitarist Lenny Breau, and host, singer Ray St. Germain.

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**Horizon**

Sun 10:00-11:00 p.m., 13 Oct 1963-30 Aug 1964

A one hour program, Horizon aired every other Sunday night, alternating with Let's Face It and Question Mark, both thirty minute shows. It succeeded Closeup as the network's principal site for in-depth, public affairs presentations. Under the direction of executive producer Jim Guthro and program organizer John Kennedy, Horizon presented documentaries on a wide variety of subjects involving social issues, culture, and science.

The series opened with a critical study of the administration of Canadian criminal law, called The Presumption Of Innocence, with commentator Frank McGee. Subsequent programs included Lister Sinclair's examination of knowledge of the universe, called Denizens Of Outer Space; Price Of A Future, on the overcrowding of universities and the crisis in higher education, directed by Jim Carney; Another Canada, filmed interviews with five families who live below the poverty line, written by Richard Nielsen, directed by George Ronald, and with host J. Frank Willis; This Time, This Place, about Quebec chansonniers, produced by Vincent Tovell, with musical direction by Lucio Agostini, and with host Alex Trebek; and And Then There Were None, Jim Murray's documentary on endangered species.

Horizon started 1964 with a repeat broadcast of Another Canada, and followed it the week after with The Age of Renewal, written by Michael Jacot and produced by Tom Koch, on the contemporary renewal of Christianity in the world; a history of the Community Party in Canada, called Whither The Party?, produced by John Kennedy and hosted by J. Frank Willis; and Picasso, a documentary on the sixty-five years of the artist's life to date.

For its Easter programming, Horizon scheduled what became its best known single program: The Open Grave. Written by Charles Israel, and produced and directed by Ron Kelly, the fictional story was made to appear as a documentary on the disappearance from his grave of a young radical leader.
After an interruption in the schedule for the NHL semifinals, Horizon returned with a program on Shakespeare, This Was A Man, produced by Vincent Tovell, written by Lister Sinclair, with musical direction by William McCauley. Corridors Of Power examined the institution of the Canadian Parliament, with interviewer Norman Ward. Speed: The Only New Thrill, written and narrated by Lister Sinclair, and produced by James Murray, surveyed the idea of speed in the development of transportation in the twentieth century. Written, produced, and directed by George Ronald, D-Day: The Canadians told the story of the World War II invasion through the testimony of Canadians who were there. The Measure Of Morality, which was broadcast on the actual anniversary of D-Day, tried to determine whether standards of morality had eroded from those of the past. James Murray produced Down From The Trees, a study of human evolution, with appearances by Drs. Alfred S. Romer, Elwyn Simons, and John R. Napier, from a script by Napier, and narrated by Lister Sinclair. The Many Faces Of Gambling was produced and written by John Kennedy, and The Age Of Wonder, which looked at how young people were preparing for adult life, was written and directed by Tom Koch. Clown Of A Thousand Years, written by Bernard Rothman and produced by Jim Guthro, featured Nancy Wickwire, Don Francks, Jack Creley, and Ron Hartman in an examination of the modern comedian in the context of the figure of the clown.

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**House Of Pride**

Thu 7:30-8:00 p.m., 19 Sep 1974-13 Mar 1975

Thu 9:30-10:00 p.m., 23 Oct 1975-1 Apr 1976

Sat 6:30-7:00 p.m., 17 Apr-15 May 1976

"House Of Pride" referred to both an Ontario clan, descended from a patriarch and now scattered across Canada, and to the actual family house. The death of Dan Pride and the potential sale of the home to a developer for a million dollars were the two starting points for this half-hour, weekly family melodrama. It had the form of a U.S. soap opera and the pretensions to be The Forsyte Saga for Canada. While the different factions of the Forsytes lived in the relatively small space of London, the Prides had shattered and drifted to Toronto, Montreal, Winnipeg, Vancouver, and Halifax. Although the Pride roots were unreconstructed WASP, the offspring married into different ethnic communities, including the Quebecois in Montreal and Ukrainians in Winnipeg, and classes that provided the writers and producers with a cultural mosaic that signified "Canada."
Although the original drama was spurred by the conflict among family members about whether to sell off the family house after the death of the father, played by George Waite, the program fragmented into the isolated stories of the smaller families in different areas of the country. The House Of Pride production team similarly branched into units centred in Toronto, Montreal, Halifax, Winnipeg, and Vancouver, each with its own writer, producer, and cast. Writers included Alan Oman in Vancouver, Tom Ashmore in Winnipeg, Charles Israel in Montreal, and Ron McInnis in Halifax, with George Robertson, head writer for the series, in Toronto. The producers included Herb Roland, who created the series, and Jack Nixon-Browne in Toronto, Michael Sinelnikoff in Montreal, and Hugh Beard in Vancouver. Bill Beeton was the art director for the series. The program coordinator was Diane Higgs, production coordinator was Grahame McFarlane, and the executive producer was John T. Ross.

The cast for such a broadly defined story was understandably large. The principal figures of the Toronto family were an MLA, played by Budd Knapp, who tried to convince family members to sell off the home, and the farmer, played by Murray Westgate, who had worked the land for fifty-five years. The Toronto segments also featured Angela Clare, Linda Sorenson, George R. Robertson, Scott Baker, Lynne Griffin, Scott Carson, and Norma Renault. The Vancouver family included actors Charmion King, David Stein, Shirley Milliner, Neil Dainard, Matthew Skynner, and Jann Mortil. The Montreal branch of the family, the Fortins, included Amulette Garneau, Pierre Dufresne, Sebastian Davhernas, Norman Bernard, and Julien Lacombe. In Halifax, the Prides were Florence Patterson, Colin Fox, Dan McDonald, Susan Harrop, and Mary Lou Martin. The Winnipeg cast featured Steve Pernie, Julie Amato, Doreen Brownstone, Duffy Glass, and Tracy Dahl.

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**House Party**

Tue 10:30-11:00 p.m., 26 Oct 1954-5 Feb 1955

A half-hour talk show, House Party ran fortnightly, alternating with What's My Line or Make A Match. An offscreen commentator introduced guests over film or still photographs, and then host Michele Tisseyre interviewed them in a setting appropriate to their talent or story. Guests were generally from the field of entertainment, including sports, television, radio, the stage, and could include international stars or lesser-known talents.
How About That?
Tue 5:15-5:30 p.m., 4 Nov 1953-29 Jun 1954

CBC weatherman Percy Saltzman starred in this fifteen minute science show for children. On it, he demonstrated basic principles of physics and demonstrated how to make scientific instruments, such as an anemometer or a rain gauge, with readily available materials. The program, which was produced by Joanne Hughes and Peggy Nairn, who were responsible for most children's programming in the first few years of CBC television, gained considerable praise.

How It Happens
Tue 5:00-5:30 p.m., 23 Oct-25 Dec 1973
Tue 5:00-5:30 p.m., 2 Jul-3 Sep 1974 (R)
Tue 5:00-5:30 p.m., 8 Jul-9 Sep 1975 (R)

Rena Edgley produced this series of ten, thirty minute shows on science for young people. The programs approached scientific questions through questions about everyday occurrences or objects that are taken for granted, such as "How do jet aircraft avoid collisions?" or "How is spaghetti made?" The show was hosted by young people, Alysia Pascaris and Danny McIlravey.

Howard Presents
Mon-Fri 4:00-4:30 p.m., 28 Aug-8 Sep 1978

The CBC returned to television two stars of its legendary children's show, Razzle Dazzle. For nine programs, Michele Finney and Howard the Turtle introduced news and historical film, and presented adventure serials, such as Trail Of The Royal Mounted. The producer and director was Sandy Stewart.

Howdy Doody
Mon/Wed/Fri 4:30-5:00 p.m., 15 Nov 1954-26 Jun 1959
Howdy Doody originated in 1945 on a New York radio show called Triple B Ranch, hosted by Bob Smith. There, a character called Elmer introduced himself with the catchphrase, "Well, howdy doody!" The marionette Howdy Doody first appeared on television two days after Christmas 1947, on a show called Puppet Playhouse, hosted by Smith, later named "Buffalo Bob" by the Sycapoose Indians.

In autumn 1954, the CBC built its own Doodyville in a Toronto studio. Most of the puppet characters, including Phineas T. Bluster, the cranky mayor and chief killjoy of Doodyville, Dilly Dally, a foolish carpenter who was usually the butt of Bluster's plots, Flub-a-dub, a beast with a duck's head, cat's whiskers, and the parts of several other animals, Heidi Doody, Howdy's sister, and Howdy himself, of course, were retained from the U.S. production. Other puppets, which were manipulated by Hal and Renee Marquette, included Percival, a parrot, and Mr. X, who zipped through time and space in his "whatsis box." Claude Rae provided the voices of Howdy Doody, Phineas T. Bluster, and Mr. X; Jack Mather spoke for Dilly Dally and Percival; Norma Macmillan was the voice of Heidi Doody; and Larry Mann—who already had experience working with puppets, with Uncle Chichimus—was the voice of Flub-a-dub.

With the exception of Clarabell, the clown, and Cap'n Scuttlebutt, a pirate, most of the human performers differed in the CBC version, and reflected an image of Canada. The show's host was James Doohan, as Ranger Bill. After the chief forest ranger called him away to fight a forest fire in November 1954, Timber Tom, played by Peter Mews, took his place. Clarabell was actually Alfie Scopp, and Larry Mann played Cap'n Scuttlebutt. Toby Tarnow played Pan, Caryl McBain was Princess Haida, Jean Cavall played Papa La Touke, Mendel Mason played Drew Thompson, and Barbara Hamilton was Willow.

In addition to the adventures of the citizens of Doodyville and the Peanut Gallery, the show also featured film presentation on nature or travel. The scripts were adapted by Cliff Braggins, who also wrote music for the show. Quentin Maclean provided organ music. The program was produced by Paddy Sampson. After nearly five years on the air, the CBC decided to cancel the show to develop children's programming of its own. The U.S. series ended its long run on NBC just a year later.

Photo (courtesy of CBC) shows Alfie Scopp, Drew Thompson (front), Toby Tarnow, Jean Cavall, Peter Mews (rear).
**Howie Meeker's Hockey School**

Wed 7:30-7:45 p.m., 19 Sep 1973-13 Mar 1974  
Fri 7:30-7:45 p.m., 20 Sep 1974-28 Mar 1975  
Fri 7:30-7:45 p.m., 19 Sep 1975-26 Mar 1976  
Sun 5:30-5:45 p.m., 19 Sep 1976-27 Mar 1977

Former Toronto Maple Leaf player and coach had gained a high reputation as a teacher of the game and, on network and international hockey broadcasts, as a forthright critic of professional players and coaches. His passion for the game, his direct and unswerving commentary, and his high-pitched voice cut through the patronizing gabble of most hockey commentary. He brought his advocacy of hard work and practice, of skating technique, and of hockey fundamentals to a series of fifteen minute broadcasts to help train young hockey players, using as examples thirty-six boys age eight to twelve. The program was produced by John Spaulding (1973-74) and Ron Harrison (1974-77).

**The Human Camera**

Sun 10:00-11:00 p.m., 16 May-20 Jun 1965  
Sun 10:00-11:00 p.m., 22 May-26 Jun 1966

A summer replacement for This Hour Has Seven Days, The Human Camera was produced by Beryl Fox, and presented a selection of one hour documentaries from U.S., U.K., and Canadian television. Each film was introduced by the filmmaker, and, as a series, The Human Camera provided viewers with the opportunity to witness the contemporary developments in the documentary film form.

In the summer of 1965, the series presented Crisis: Behind A Presidential Commitment, produced by Robert Drew for ABC-TV; The Tunnel, on an escape from East Berlin, produced by Reuven Frank for NBC-TV; Allan King’s film on life in Ibiza, Running Away Backwards; Chicago, produced by Denis Mitchell; Television And The World, produced by Richard Cawston; and Biography Of A Bookie Joint, produced by Jay McMullen.
The next season included Beryl Fox's own film on Vietnam, Mills Of The Gods; Frontiers Of The Mind, produced by Alan Landsburgh; The 700 Million, on China, produced for Document (q.v.) by Patrick Watson; A Sense Of Captivity, part 2, produced by Ross McLean; One Man's Hunger, produced by David Windlesham for Associated Rediffusion; and Douglas Leiterman's film, Youth: In Search Of Morality.

**Hymn Sing**

Sun 5:30-5:59 p.m., 3 Oct 1965-26 Jun 1966
Sun 5:30-6:00 p.m., 23 Oct 1966-9 Jul 1967
Sun 5:30-5:59 p.m., 1 Oct 1967-30 Jun 1968
Sun 5:30-5:59 p.m., 6 Oct 1968-29 Jun 1969
Sun 5:30-6:00 p.m., 5 Oct 1969-28 Jun 1970
Sun 5:30-6:00 p.m., 4 Oct 1970-27 Jun 1971
Sun 5:30-6:00 p.m., 3 Oct 1971-25 Jun 1972
Sun 5:30-6:00 p.m., 1 Oct 1972-24 Jun 1973
Sun 5:30-6:00 p.m., 30 Sep 1973-16 Jun 1974
Sun 5:30-6:00 p.m., 22 Sep 1974-15 Jun 1975
Sun 5:00-5:30 p.m., 26 Sep 1976-26 Jun 1977
Sun 5:00-5:30 p.m., 25 Sep 1977-1 Jan 1978
Sun 4:30-5:00 p.m., 8 Jan-
Sun 1:30-2:00 p.m., 1 Oct 1978-21 Sep 1980
Sun 1:30-2:00 p.m., 28 Sep 1980-27 Sep 1981
Sun 1:30-2:00 p.m., 2 Oct 1981-3 Oct 1982
Sun 1:30-2:00 p.m., 10 Oct 1982-8 May 1983

In its Sunday afternoon time slot, Hymn Sing has continually been buffeted about in the broadcast schedule by sports programming. However, it remains one of the longest lived shows on the network. Originating in Winnipeg, it was from the start a simply produced, elegant half-hour of hymns, spirituals, and inspirational music sung by a sixteen voice chorus. It was used in a 1967 report as an example of a CBC show which gained a relatively small audience—fewer than a million viewers—but an extraordinarily high enjoyment index, on a percentage basis, eighty-seven.

The show's musical director from 1965 to 1978 was Eric Wild, and from 1978, Winnifred Simm, who had previously worked as the show's organist. Mitch Parks played piano, harpsichord, and celeste, and Paul Olynyk played bass. The show's hosts have been: Hector Bremner (1965), Don Brown (1965-67), Sharon-Ann Evans and Barry Stilwell (1967-68), Claude Dorge (1968-69), Ken Smutylo (1969-79), and Judy Pringle and Cynthia Laird (1979-date). The show has been produced by Don Williams (1965-68) and David Waters (1968-date).
The Ian McLean Show

Sat 7:00-7:30 p.m., 3 Apr-10 Apr 1976

This musical variety show, which originated in Edmonton, was on the air for two weeks.

Images Of Canada

Tue 10:00-11:00 p.m., 21/28 Mar 1972

Wed 9:30-10:30 p.m., 21 Feb-28 Mar 1973

Mon 10:00-11:00 p.m., 18 Feb-25 Mar 1974

Sun 8:00-9:00 p.m., 17 Jul-11 Sep 1977 (R)

Sun 4:00-5:00 p.m., 15 Jul-12 Aug 1979 (R)

Images Of Canada, a series of historical documentaries, outlined the development of the country's cultural and social history. Produced in consultation with Ramsay Cook, the series started with only two programs in 1972. The first, The Craft Of History, produced by George Robertson, involved Donald Creighton, Arthur Lower, Michel Brunet, talk with Cook about the influence of Canada's past on its present, and about historians' interpretation of the past, and their consequent influence. The second, directed by Tovell, concerned the architecture and history of the Parliament Buildings, and was called The Folly On The Hill.

In addition to repeating these two programs, the second season added four new productions. In Heroic Beginnings, Donald Creighton examined eleven historic sites across the country from a Viking settlement on the east coast to Dawson City in the west. Carol Myers prepared The Magic Circle, on New France from 1600 to 1867. Ties That Bind examined the history of the Atlantic region, and was directed by John Labow. The fourth new broadcast, called Peace, Order, and
Prosperity, and directed by Carol Myers, examined Upper Canada from 1776 to 1900.

The third season repeated the previous season's four new programs, and added two more, on the Prairie region and on British Columbia to round out the series portrait of Canadian history. Both directed by Myers, they were titled The Promised Land and Splendour Undiminished.

Two programs, finished in 1976, completed the view of the country. Spirit In A Landscape: The People Beyond, directed by Carol Myers, provided a profile of the Inuit people and of the north. In Journey Without Arrival: A Personal Point Of View From Northrop Frye, Frye offered ideas on the landscape and consciousness of Canada that have been exemplified in the nation's art.

The one hour programs were later broken into half-hour segments and slotted into the schedule for Canadian School Telecasts.

Impressions

Sun 5:30-6:00 p.m., 23 Jun-23 Sep 1973

A summer series, each week of Impressions featured Ramsay Cook or John David Hamilton in conversation with a prominent Canadian. Guests in 1973, which had eleven programs, included writers Margaret Atwood, Robertson Davies, and Northrop Frye, economist and head of Statistics Canada Sylvia Ostry, filmmaker Allan King, president of the National Farmers Union Roy Atkinson, and Guy Rocher, Chairman of the Canada Council.

The second series, which ran nine weeks, concentrated on figures from Quebec culture, including fiddler Jean Carignan, filmmaker Claude Jutra, writer and filmmaker Hubert Aquin, Georges-Henri Levesque, the founder of Laval University, and Quebec's former social affairs minister Claude Castonguay, and Marie-Andre Bertrand.

The producer of Impressions was Judith Walle, and the executive producer Ain Soodor.

In Concert
Various Days and Times, 8 Jul-16 Sep 1981

Wilks and Close Associates prepared this series of concerts taped at the Ontario Place Forum over the summer of 1980, which the CBC aired at varied days--though usually Wednesday evenings--and times over the next summer. Performers included Judy Collins, Maynard Ferguson, Murray McLauchlan, Chick Corea, Dizzy Gillespie, Sergio Mendes, the Good Brothers, Dan Hill, Peter Tosh, Rita Coolidge, and the Travellers.

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**In Good Company**

Mon/Wed/Fri 7:00-7:30 p.m., 22 Sep 1975-9 Jan 1976

Mon 7:00-8:00 p.m., 12 Jan-31 May 1976

In Good Company was a magazine-style entertainment and information show, produced in Toronto by Bob Gibbons. The host was Hana Gartner, with reporters and contributors such as Rod Coneybeare, Ben Wicks, Ruthie Lunenfeld, and, with topical satire, Don Ferguson and Roger Abbott of the Royal Canadian Air Farce. John Kastner also produced hidden camera segments for the show.

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**In Person**

Sat 10:15-11:00 p.m., 17 Dec 1966-6 May 1967

Sat 10:30-11:00 p.m., 13 May-17 Jun 1967

Sat 10:30-11:00 p.m., 16 Sep-7 Oct 1967

Sat 10:15-10:45 p.m., 14 Oct 1967-11 May 1968

In Person filled the Saturday night slot between the end of the hockey game and the start of the national news. A musical variety show, its regulars were a big band led by Jimmy Dale, a vocal group called the In Singers, writer Allen Blye, and choreographer Andy Body. Each week, a different host introduced guest entertainers from Canada and elsewhere. Hosts included Tommy Common, Alex Barris, Don Francks, Wally Koster, Doug Crosley, and Gordon Pinsent, shows featured such guests as Dave Broadfoot, Joh Hendricks, Aubrey Tadman, Flip Wilson, the Staccatoes, Cy Leonard and, Billy Meek.
For the 1967 fall season, producer Mark Warren aimed to open up the show's concept with more one-person performances, book and music shows, and by getting out of the studio more often. He also hired Al Hamel as the show's regular host, and signed a range of topline Canadian guests, including Ian and Sylvia, Gordon Lightfoot, Rich Little, Tommy Ambrose, and Jack Duffy. Writers for the show were Peter Mann, Gerry O'Flanagan, and Alfie Scopp. During the summer of 1967, a number of programs were taped at Expo '67 for broadcast the following year.

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**In Sight**

Thu 10:30-11:00 p.m., 4 Jan-18 Mar 1968

Original title for Man At The Centre (q.v.).

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**In The Common Interest**

Sun 11:30-11:45 p.m., 6 Feb-17 Apr 1955

Tue 7:30-7:45 p.m., 19 Jul-20 Sep 1955

Sat 6:30-6:45 p.m., 2 Jun-1 Jul 1956

Sun 1:00-1:15 p.m., 20 May-27 Jun 1956

In The Common Interest was a film series hosted by Vincent Tovell, the CBC's correspondent at the United Nations, and was produced by the CBC in cooperation with the U.N. The fifteen minute reports concerned social conditions in different countries throughout the world. The summer 1955 series included programs on Thailand, Ethiopia, and Indonesia. The 1956 series covered such subjects as efforts to raise the standard of living in areas of Asia, Africa, the Middle East, and Latin America; UNICEF's services for mothers and children in Asia; the fight against malaria; the values of nuclear energy; and the people on staff at the U.N.

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**In The Mood**
In an age of rock 'n' roll, the CBC attempted to appeal to an older, middlebrow audience with In The Mood, a musical variety show devoted to big band music and swing. Jack Duffy, the comic actor who had once been a featured singer for the Tommy Dorsey organization, was the show's host, and Guido Basso led a band made up of Toronto studio musicians. In the first show, Duffy introduced special guests Tex Beneke and the Modernaires, and the program was devoted to music in the style of the Glenn Miller Orchestra, with interviews and film about the music and the times. Subsequent programs featured a guest musician who gave each show a focus. In The Mood was directed by Athan Katsos, and produced and written by Garry Ferrier and Aubrey Tadman.

In The Present Tense

Sun 10:30-11:00 p.m., 13 Jan-17 May 1974

Alternating on a week by week basis with The Ombudsman, In The Present Tense was a magazine-style, international public affairs program, which dealt with a single subject each week. The programs included a wide variety of interview subjects to discuss the problem at hand. The seven shows covered the following subjects: the treatment or coverup of embarrassing international incidents, with the examples of the United States government's involvement in the Middle East and Spain; the energy crisis and the petroleum industry; the relations of the U.K., its government, and its coal mining industry; the characteristics and effects of inflation; international economic disparities and their effect on the world food supply; the confrontation of the right and the left in French electoral politics; and the views of Israelis on war and peace. For maximum currency, the program was recorded on videotape only a matter of hours before air time. The executive producer was Ralph Thomas. The producer of In The Present Tense was Martyn Burke, with Michael Callaghan, and with contributing producers Peter Kappele in London and Ken Johnson in Ottawa. Angela Fritz, Valerie Ross, and David
Reisman were researchers, and Jan Cuchman, who also worked on The Ombudsman, directed. Hosts for the show were Paul Rush and Jennifer Davis.

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**In The Round**

Sun 2:00-2:30 p.m., 19 Apr-28 Jun 1970

An afternoon show, broadcast for ten weeks in the spring of 1970, *In The Round* described the show’s set. Singer and comic Mike Neun was the host for this informal musical variety program, with other regulars Carol Hunter and the Doug Parker Quartet. The program was produced by Ken Gibson at CBC Vancouver.

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**In The South Seas**

Mon 10:00-10:30 p.m., 10 Sep-19 Nov 1973

A series of nine, half-hour films, *In The South Seas* was produced by Gordon Babineau of CBC Vancouver, and written and narrated by George Woodcock. The crew, which included William Brayne on camera and Norman Rosen on sound, travelled to Fiji, the New Hebrides, Tonga, Western Samoa, the British Solomon Islands, New Caledonia, and the Gilbert Islands to explore the legends, traditional ways of life, and the contemporary state of things in the islands of the South Pacific. The series derived from Woodcock’s research for a then-unpublished book; he later published *South Sea Journey* (Toronto: Fitzhenry and Whiteside, 1976).

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**In The Story Book**

Mon 5:00-5:15 p.m., 12 Nov 1956-24 Jun 1957

Aimed at children up to eight years of age, *In The Story Book* presented classic tales by such writers as the Brothers Grimm, J.M. Barrie, Hans Christian Andersen, and Lewis Carroll in dance and pantomime, choreographed by Heino Heiden and narrated offscreen by CBC announcer Steve Woodman. Actor and writer Ann Fafoutakis adapted the stories, and Roger Racine produced the fifteen minute broadcast at CBC Montreal.
**In Town Tonight**

Fri 8:00-8:30 p.m., 12 Sep 1952

Fri 8:30-9:00 p.m., 19 Sep-24 Oct 1952

The opening broadcast of In Town Tonight covered a fashion show staged by Eaton’s, with announcer Elsa Jenkins, especially for the CBC’s first attempt at on-the-spot television reporting. Produced by Sydney Newman, who later developed such immediate reports of current events on Graphic, In Town Tonight provided actualities and interviews with personalities visiting the city.

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**In View**

Mon 10:30-11:00 p.m., 15 Oct 1962-6 May 1963

Starring Nathan Cohen, entertainment editor of the Toronto Star and, until 1960, host and moderator of Fighting Words, In View presented interviews, discussions, and documentaries on the arts and, in particular, literary culture. The opening program examined television, and featured Sir Harry Pilkington, who had recently been involved in producing a report on television broadcasting in the U.K. The producers promised future reports on the magazine industry, on the book publishing industry through examination of a best-seller, on the priminence of the paperback book, and on contemporary status symbols. In the middle of the New York newspaper strike, the program also featured an interview with A.H. Raskin, the New York Times’s chief labour reporter.

Don MacPherson produced In View, a half-hour broadcast, which appeared on the schedule when Festival ran for sixty minutes instead of an hour and a half.

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**Inquiry**

Mon 10:30-11:00 p.m., 26 Dec 1960-22 May 1961

Tue 10:00-10:30 p.m., 3 Oct 1961-27 Mar 1962

Tue 10:30-11:00 p.m., 8 May-26 Jun 1962
Contemporary to Close-Up and a direct precursor to This Hour Has Seven Days, Inquiry was a significant attempt by the CBC to inject bite and flair into its coverage of national affairs. The half-hour broadcast was produced in Ottawa by Patrick Watson and hosted initially by Davidson Dunton, former chairman of the CBC and then president of Carleton University. The first season included a three part report on national defence, as well as individual programs on income tax, censorship, and the press and Quebec separatism. The next season continued coverage of the Quebec situation, and provided reports on atomic energy in Canada, air pollution, and the isolation of new Canadians. By the third season, the CBC had expanded the program's budget by a quarter and the show took on more responsibility for coverage of international events as well as national affairs.

Inquiry's attitude was pointed, did not shy away from controversy, and frequently included a satirical edge. In a Maclean's review, Peter Gzowski commended Dunton for the clarity of his writing and the sharp and pertinent quality of his questions Maclean's, and added, "[Watson and Dunton] are not above using showmanship to make their points either. A program on national security was introduced by an announcer saying, 'If you have not been cleared as a security risk, you are not allowed to watch this show. Turn off your set.' The opening shot on a show dealing with how to get government action was of the Peace Tower. As an announcer's voice droned, 'Ten-nine-eight...’ the tower shot out flames from its roots and, apparently, took off into the stratosphere" (9 March 1963).

Warner Troyer worked for the Inquiry crew as a story editor and writer. He produced film features for the show and joined Dunton onscreen to develop the two-on-one form of interview that became the norm on Inquiry.

Dunton left the show when he was appointed by Prime Minister Pearson to the Royal Commission on Bilingualism and Biculturalism. Fitting the reasons for his departure, Watson decided to try to hire a bilingual Francophone to fill Dunton’s place. After two videotaped interviews that were later aired--one with Quebec Justice Minister Claude Wagner--then-McGill University law professor, later Prime Minister Pierre Trudeau was asked to take the job. When he declined, Watson asked another McGill faculty member, history professor Laurier LaPierre. LaPierre and Watson, along with other members of the Inquiry team, including producer Roy Faibish, formed the nucleus of the Seven Days unit the year after Inquiry ended its run.
As the show's title card made clear to any uncertain viewer, Inquiry was pronounced "Inqui'ry."

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**Inside Canada**

Mon 7:30-8:00 p.m., 16 Jul-30 Jul 1973

Sat 10:00-10:30 p.m., 13 Jul-5 Oct 1974

A musical variety show from Winnipeg, Inside Canada originated as a series of three, half-hour compendiums of comic sketches and music on Canadian subjects, and was offered to local stations to fit into their own schedules in summer 1973. The response to the show was favourable enough that eight more episodes were ordered to be aired on the network the next summer. The four original performers--Jim Martin, Diane Stapley, Ruth Nichol, and Pat Rose--had worked together in a Winnipeg production of Jacques Brel Is Alive And Well And Living In Paris. CBC producer Dave Robertson saw the production and kept the troupe together for the first series. In the second series, Brent Carver replaced Jim Martin. Pat Withrow was the show's writer, and Dean Regan choreographed the musical numbers.

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**Interlude**

Interlude, a half-hour of popular music from Winnipeg, featured singer Maxine Ware and an orchestra conducted by Eric Wild.

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**The International Comedy Hour**

Thu 9:00-10:00 p.m., 18 Sep-6 Nov 1980

Coordinated by John L. Kennedy, The International Comedy Hour was a selection of comedy programming from Canadian, U.S. and British television.

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**International Law**
Sun 5:30-6:00 p.m., 27 Aug-1 Oct 1961

The CBC prepared a series of six, half-hour programs on the subject of laws between nations. The programs dealt with the trials of war criminals at Nuremberg; the International Court of Justice; the questions of individual rights and responsibilities, specifically the war trials question of the soldier's right to refuse an order contrary to international laws; the issues of intervention by one country in another's domestic conflicts, with the examples of Hungary, Cuba, and the Suez; and the relations of international laws to territorial rights over the seas and rivers. The questions that the programs addressed reflected a genuine concern over whether international laws and legal practice held any real strength, or whether they bent and broke under pressure from strong national interests.

Each program entailed a presentation of the problem and a panel discussion. Panelists included Judge John Read, formerly a Canadian representative to the International Court of Justice; Major-General Guy Simonds; Wolfgang Friedman of Columbia University; Harvard law professor John Hazard, formerly assistant to the prosecutor at the Nuremberg trials; and Canadian law professors R. St. John Macdonald of the University of Western Ontario, Maxwell Cohen of McGill, Yves Morin of the University of Montreal, Dean Curtis of the University of British Columbia, and Norman MacKenzie, president of UBC.

Intertel


The International Television Federation consisted of broadcasting organizations from four countries: the CBC from Canada, Associated Rediffusion from the U.K., Westinghouse Broadcasting and National Educational Television and Radio from the U.S.A., and the Australian Broadcasting Commission. They shared documentary programming in an attempt to provide viewers with a wider view of contemporary world affairs, The CBC broadcast the programs, on the average one a month, at varying days of the week and times of day. Over the years, Canadian contributions to the reciprocal agreement included Forty Million Shoes; Beryl Fox's and Douglas Leiterman's documentary on racial relations in the southern U.S., One More River; Three Men, on three Secretaries-General of the United Nations, produced by Vincent Tovell; Men For Others, also produced by Tovell, on the actions of religious thinkers with regard to modern social problems; Science And Conscience, on ethics and values in biological research, produced by Jack Sampson; Audubon, a profile of the naturalist, produced by
James Murray; and The Well-Known Stranger, a documentary on the brain, produced by Vincent Tovell. In November 1963, too, CBC Vice-President E.S. Hallman was named chairman of Intertel.

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**Interview**

Mon 10:30-11:00 p.m., 23 Aug-20 Sep 1971

Sun 2:00-2:30 p.m., 16 Apr-23 Apr 1972

For this half-hour program, John David Hamilton interviewed Rev. James Mutchmor, Senator Grattan O'Leary, law professor and poet F.R. Scott, Senator Therese Casgrain, Claude Bissell, Arthur Lower, and O.M. Solandt. Ain Soodor produced the show, the title of which was changed to Distinguished Canadians.

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**Into The Night**

Tue 7:30-8:00 p.m., 9 Jun-30 Jun 1953

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**The Inventors**

Sat 1:30-2:00 p.m., 15 Sep-29 Dec 1979

Produced in Vancouver by Al Vitols, and featuring Bob Fortune, this half-hour program on Canadian inventors and inventions was circulated to network stations on regional exchange.

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**Irish Coffee**

Wed 10:30-11:00 p.m., 24 Sep 1969-28 Jan 1970

The CBC gathered a group of articulate CBC types, sat them around a table and fed them at a restaurant called Julie's on Jarvis Street in Toronto, right across from the CBC, and let them sit around and talk with each other while the videotape rolled, and made a CBC television show called Irish Coffee. Whether
the idea for this show arose out of similar discussions at the Four Seasons bar, also across the road from the CBC, or from the CBC types' growing antipathy for the food served in the CBC cafeteria, no one knows for sure. Duties as the party's and the show's host rotated among Paul Soles, Bill Walker, Fred Davis, and Paul Kligman. "Their" guests included Toronto media types such as David Cobb, Ben Wicks, Alexander Ross, Peter Worthington, Ray Sonin, Andrew Allan, and Anna Cameron. Des Hardman produced this informal talk show.

The Irish Rovers

Mon 7:30-8:00 p.m., 5 Apr-

Thu 9:00-9:30 p.m., 17 May-9 Sep 1971

Mon 7:30-8:00 p.m., 20 Sep 1971-26 Jun 1972

Thu 9:30-10:00 p.m., 6 Jul-14 Sep 1972

Mon 7:30-8:00 p.m., 18 Sep 1972-18 Jun 1973

Thu 9:00-9:30 p.m., 28 Jun-13 Sep 1973

Fri 7:30-8:00 p.m., 21 Sep 1973-14 Jun 1974

Thu 9:00-9:30 p.m., 21 Jun-

Sun 7:30-8:00 p.m., 8 Sep 1974-21 Dec 1975

Sun 7:30-8:00 p.m., 7 Mar-12 Sep 1976 (R)

A musical group composed mostly of relatives, the Irish Rovers were all born in Ireland, emigrated to Canada, and achieved hit parade success with a recording of Shel Silverstein's fable of Noah's ark and "The Unicorn." Faced with having to fill six weeks of the season after the cancellation of The Mike Neun Show, CBC Vancouver producer Ken Gibson developed a show for the quintet. The Irish Rovers were Will, George, and Joe Millar, on banjo and tinwhistle, guitar, and electric bass, respectively, and all on vocals, Wilcil McDowall on accordion, and portly front man Jimmy Ferguson on vocals.

In addition to musical performances by the band and their guests, before a studio audience, the program included comic sketches. The show demonstrated an
awareness of the popularity of the Rovers' modern, often homogenized renditions of traditional music to a middle-of-the-road television audience, and the potential attractions of a playful group of young to middle-aged Irishmen among children. Most programs included a segment in which the Rovers--particularly Will Millar, the band's leader, his brother George, and Ferguson, the group's mugging, comic foil--dressed in leprechaun costumes and were chromakeyed into a set that appeared oversized.

For the first few years, the production remained in the Vancouver studios; later in the show's run, in 1974, the Rovers went on location to such places as Banff, and the CBC also sent them to Ireland for a musical tour of their homeland.

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**Is There Life After Youth?**

Mon 10:00-10:30 p.m., 14 Oct-4 Nov 1974

Mark Blandford produced this series of four, half-hour programs on the transitions and changes that people go through in middle age. The show's catalyst was Daniel J. Levinson, a psychologist from Yale University. The format of the production was an encounter session at a Quebec resort in which twelve people between the ages of thirty-eight and fifty participated. In the sessions that the programs document, people talk about the choices they confronted in middle age and the changes in career, attitude, or way of life that they made or did not make as a result.

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**Isles Of Mystery**

Thu 5:15-5:30 p.m., 23/30 Jan 1958

This fifteen minute show, travel films for children, ran for only two weeks.

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**It's A Musical World**

Thu 8:00-8:30 p.m., 21 Jun-6 Sep 1973

Wed 8:30-9:00 p.m., 13 Feb-27 Mar 1974
Tue 7:30-8:00 p.m., 7 Jan-1 Apr 1975

Canadian singer Tommy Common and Irish singer Tommy Makem alternated as hosts of this musical variety show produced by Ken Gibson in Vancouver. The show featured homogenized folk music, performed by the hosts, their guests, and the usual vocal group, this time called Sweet Majac.

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**It's Our Stuff**

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

CBC producer and director Dave Thomas followed up The Good Company (q.v.) with another search for young talent to be packaged in a half-hour variety format. Thomas planned to loosen the format of the earlier series to allow individual shows to have their own focus, whether comedy, music, or dance. The group of performers, who included several members of the original Good Company, such as Pat Coulter and the new show's choreographers, Judi Richard and Malcolm Gale, were also divided into smaller working units to be featured on the show. Members of the troupe included Alan Thicke, the talented singer-songwriter Dee Higgins, Bill McKeown, Brian Russell, Vera Biloshisky, and Sandy Crawley, who had the extraordinary pleasure of introducing the show's theme song, "Stuff," written by the series senior writer Mark Shekter. The staff writers, billed as all in their teens or early twenties, were Bob Ezrin, who later became one of rock music's major producers, Rick Sanders, Cliff Jones, and Maribeth Solomon. Jim Pirie was musical director, and used arrangements by Doug Riley, Rick Wilkins, and the show's vocal coach, Vern Kennedy.

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**It's The Law**

Tue 10:00-10:30 p.m., 1 May-26 Jun 1956

The CBC produced It's The Law in cooperation with the Canadian Bar Association to demonstrate the law to Canadians as it would arise in everyday life. Each show consisted of three parts: an introduction to the principle under consideration, a dramatization, and a discussion with a member of the Bar Association of the case and its implications. The first four shows, written by Alan King, concerned the rights of a citizen when arrested, the respective rights of a seller of goods and the purchaser, the duty of a witness to testify, and the
question of whether a lawyer should defend someone he or she thinks is guilty as charged.

The show's host was Frank Peddie, who appeared with Cecil Wright, Dean of Law at the University of Toronto. The show was planned by Eric Koch and David Walker, who was the show's producer. The studio director was Tony Partidge, and performers appearing in the show included William Needles, Ed McNamara, Sandy Webster, and Cec Linder.

Four years later, the CBC produced A Case For The Court, a very similar show, also in cooperation with the Canadian Bar Association, and also written by Alan King.

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**It's Your Choice**

Mon-Fri 5:00-5:30 p.m., 5 Apr-

Mon-Fri 4:00-4:30 p.m., 13 Sep 1976-5 Sep 1977

A television adaptation of the parlour game, "Dictionary," It's Your Choice featured Juliette and Don McGill as regular team captains and Bill Lawrence and the moderator. Each team tried to trick the other about the real definition of an obscure word. Unlike many such game shows on CTV or on private networks in the United States, the CBC show did not involve ordinary people as participants. Celebrities, such as Carol Robinson, Gary Lautens, Jerry Salzberg, and Ray Staples joined Juliette and McGill to play the game in teams of three. Don Brown produced the daily series. Don McGill died in July 1976.
THE JACK KANE SHOW

to

JUST MARY

The Jack Kane Show

Mon 8:30-9:00 p.m., 26 Sep 1960-3 Apr 1961

Jack Kane and his Music Makers had starred in the half-hour variety shows, Music Makers '58 and Music Makers '59 from 1957 to 1959. The next year, that show expanded to a full hour and ran every other week under the title Music '60. For the 1960-61 season, the CBC returned the show to its original format of a weekly half-hour. The production also returned to a more modest scale that stressed the music of the band and its members in smaller combos, and of featured vocalist Sylvia Murphy. Kane also introduced guest performers, such as singers Steve Lawrence and Andy Williams, who appeared on the first two shows of the season. The singers and musicians played to a Toronto studio audience. The show was written by Bernie Rothman, and produced by Bill Davis, though the first two programs in the series were produced by Stan Harris, because Davis was ill.

Jack London's Tales Of The Klondike

Sun 8:00-9:00 p.m., 16 May-7 Jun 1981

Fri 8:00-9:00 p.m., 14/21/28 May and 16 Jun 1982 (R)

William Macadam's Norfolk Communications produced this series of six, one hour dramas based on the stories of Jack London. The tales included The One Thousand Dozen, directed by Peter Rowe and starring Neil Munro; In A Far Country, with Scott Hylands and Robert Carradine; Scorn Of Women, starring Eva Gabor; The Unexpected, with John Candy and Cherie Lunghi; Finis; and The Race For Number One. Orson Welles narrated the stories.

The Jackie Rae Show
Jackie Rae starred in a musical variety show, which also featured the Grads, a vocal quartet, Jack Kane and his orchestra, and comic and writer Frank Peppiatt. The program's flexible format allowed it to be produced both in the CBC's Toronto studios or, occasionally, in a different location. Guests included Canadian performers, including the cast of "Salad Days," a production at the University of Toronto's Hart House, but often the show strove to attract audiences with high-powered, name guests from the United States, such as Eydie Gorme, Don Cherry, and Dorothy Collins.

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**Jake And The Kid**

Tue 8:30-9:00 p.m., 4 Jul-19 Sep 1961

Tue 9:30-10:00 p.m., 23 Jun 1963

W.O. Mitchell's stories of hired hand Jake, his friend the Kid, a twelve year old boy, and the citizens of Crocus, Saskatchewan, had appeared in the pages of Maclean's magazine since 1942 and had been a popular feature on CBC radio from 1949 to 1954. A natural subject for CBC television, already known to appeal to the Canadian public, the stories were tied up when Mitchell became involved in long negotiations for a U.S. television series to have starred Burgess Meredith and Brandon de Wilde as the title characters. After the deal fell through, The National Film Board announced that it planned to produce twenty-six episodes of Jake And The Kid, which the CBC would air in two thirteen week series, and optioned one story to produce as a pilot for the series. John Drainie was cast as Jake, the character he had played on radio, and Tony Haig as the Kid (whose radio voice had been Aileen Seaton's). The only story from the series to appear from the NFB studios was "Political Dynamite," a tale of social conflict over the issue of Sunday curling. It was released in 1962 and aired on the CBC on 23 June 1963.

In the meantime, however, the CBC produced its own Jake And The Kid for thirteen weeks in the summer of 1961, starring Murray Westgate as Jake, Rex Hagon as the Kid, and Frances Tobias as Ma. The producers of the series were Ronald Weyman and David Gardner, and the executive producer was Raymond Whitehouse.

The same year, Macmillan of Canada published Mitchell's Jake And The Kid stories in book form.
**Jalna**

See The Whiteoaks of Jalna.

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**Jazz Canada**

Fri 11:45-12:45 p.m., 29 Feb-18 Apr 1980

Sun 4:00-5:00 p.m., 6 Jul-3 Aug 1980

Hosted by trumpet player Guido Basso, Jazz Canada featured studio concerts from Vancouver, Toronto, and Halifax with the country's top jazz musicians. The minimal sets and live-to-tape production techniques stressed the quality of the musical performances instead of conventional production values for a musical television show. Jazz Canada showcased such players as the Moe Koffman Quintet, one of the incarnations of Phil Nimmons's big band, called Nimmons 'n' Nine Plus Six, the Don Thompson Trio, guitarist Ed Bickert, Rob McConnell and the Boss Brass, the Kathy Moses Quintet, the Jim Galloway Band, Paul Horn, the Tommy Banks Orchestra, the salsa band Manteca, Aura Rully, Doug Riley, Sam Notto, Sonny Greenwich, Brian Browne, Pat LaBarbara, the Russ Little Band, the Humber Band, the Harvey Silver Band, the Frank Falco Trio with Eugene Amaro, singer and trombone player Big Miller, Fraser MacPherson, Skip Beckwith, Bobbi Sharron, Doug Mallory, Herb Marshal, and Ron Small. The program was coordinated by Jim Guthro, and produced by Jack Budgell, Bob Gibbons, and Ain Soodor in Toronto, Patsy MacDonald in Vancouver, and Eleanor Lindo in Halifax.

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**Jazz With Jackson**

Sat 8:00-8:30 p.m., 10 Jan-3 Oct 1953

Wed 7:30-8:00 p.m., 7 Oct 1953-14 Apr 1954

Sat 9:00-9:30 p.m., 2 Jul 1955-24 Sep 1955

A half-hour of music with a big band, pianist Cal Jackson, host Dick MacDougall, and their guests, Jazz With Jackson alternated in a Saturday evening slot with
The March Of Time until mid-June 1953, when it started a weekly run. Norman Jewison produced.

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**Jeunesse Oblige**

Tue 5:30-6:00 p.m., 29 Sep 1964-22 Jun 1965


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**The Jim Coleman Show**

Fri 10:45-11:00 p.m., 4 Sep 1959-24 Jun 1960

On this fifteen minute broadcast for late Friday evenings, produced by Ty Lemburg, Toronto sportswriter Jim Coleman presented sports news and interviewed sports personalities.

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**The Joan Fairfax Show**

Mon 8:30-9:00 p.m., 6 Jul-31 Aug 1959

Mon 10:00-10:30 p.m., 14 Sep-4 Oct 1959

Sun 7:30-8:00 p.m., 25 Oct 1959-17 Jul 1960

Singer Joan Fairfax starred in her own musical variety show, complete with all-woman orchestra, in the summer of 1959, and the program moved to a Sunday evening slot for the regular season in the autumn of that year. The half-hour program proved very popular, attracting an estimated two and a quarter million viewers. In a Saturday Night article, Marcus Van Steen compared the success of the Fairfax show to that of Don Messer’s Jubilee, and judged that "the naive and warmhearted sincerity of Miss Fairfax shines through the slick and alien polish that the producer has sought to impose on the show" (23 July 1960). Singers the Van Dorn Sisters joined Fairfax regularly on her broadcasts, which also featured guests such as Norman Brooks and Bill Butler, Ken Steele, jazz pianist Marian
McPartland, dancers Irene Apine and Jury Gotschalks and Tink Robinson and Bernie Boyde, and singers Roger Doucet, Wally Koster, and Allan Blye. Alan Lund choreographed the show, which Bill Davis and Don Hudson produced during the summer season and Len Casey produced for the regular run.

The John Allan Cameron Show

Fri 9:00-9:30 p.m., 29 Jun-7 Sep 1979

Wed 7:30-8:00 p.m., 8 Oct-10 Dec 1980

Mon 7:30-8:00 p.m., 3 Aug-7 Sep 1981 (R)

Mon 7:30-8:00 p.m., 26 Apr-3 May 1982 (R)

An engaging performer with an infectious sense of humour, John Allan Cameron, from Cape Breton Island, played traditional and contemporary music on fiddle and twelve-string guitar and sang with an incurably nasal twang. In addition to music by himself and his guests, the show featured comic sketches written on the premise of Cameron's desire to be a sports hero or a Hollywood star. In the first season, he competed with boxer Trevor Berbick, hockey players Eddie Shack and Errol Thompson, football player Tony Gabriel, swimmer Nancy Garapick, tennis player Don Fontana, basketball player Brian Heaney, karate champion Jim Maloney, and track star Debbie Van Kikebelt. In the 1980 series, the sketches cast Cameron as characters from Hollywood, such as an Errol Flynn-like swashbuckler, Robin Hood, Charlie Chaplin, a Valentino-style sheik, and the Phantom of the Opera. Each program also featured "news from home" with comics Hughie and Allen. Generally, Cameron fared better musically, with concert segments taped at Mount Saint Vincent University's Seaton Auditorium, with guests such as Bruce Cockburn, Valdy, Mason Williams, the Good Brothers, Will Millar of the Irish Rovers, fellow Nova Scotian Denny Doherty, blues legends Sonny Terry and Brownie McGhee, Chicago singer and songwriter Steve Goodman, Roger Whittaker, Murray McLauchlan, Ian Tyson, Tom Rush, Ronnie Prophet, and Tom Paxton. The backup musicians, called the Cape Breton Symphony, were led by bass player Skip Beckwith, the show's musical director, and included Paul Mason on piano, George Herbert on guitar, Don Palmer on flute and saxophone, Tim Cohoon on drums, and Wilfred Gillis and John Donald Cameron on fiddles. Dave MacIsaac accompanied John Allan Cameron, and the backup vocals were by Bonita Beckwith, Jennifer Whalen, and Beth Harrington.
The program also featured a troupe of dancers called the John Allanettes. Jack O'Neil produced the half-hour summer show in Halifax.

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**John Kiernan's Kaleidoscope**

This fifteen minute show from Montreal featured films about nature and wildlife, with commentary by John Kiernan.

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**Journal**

Sun 12:00-12:15 p.m., 15 May-25 Sep 1977

Produced by Don Haig of Film Arts, Journal presented short films by young, independent filmmakers. They included Quebec Village and North Hatley Antique Sale, by Peggy Peacock and Jock Mlynek, For The Love Of A Horse, Lacrosse, The Duel - Fencing, Sailaway, and Step By Step, all by Mark Irwin, Spence Bay, on a settlement in the Northwest Territories, produced by fifteen high school students and organized and shot by their teacher Brian Kelly, and Serpent River Paddlers, by Tony Hall.

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**The Journal**

Mon-Fri 10:22-11:00 p.m., 11 Jan 1982-To Date

One of the most important and effective programming decisions in Canadian television took effect in 1982 when the CBC moved the national news broadcast to a time slot an hour earlier, ten o'clock, and introduced The Journal, a high profile, public affairs show, to fill the remainder of the hour. By doing so, the network revivified Canadian television news and retrieved five hours of prime time each week for indigenous programming.

In the summer of 1979, Peter Herrndorf, the CBC's vice-president in charge of English language television, and Mike Daignault, head of television news and current affairs, assembled a five week think tank to consider future plans for the network's national news broadcast. The group, which comprised journalist Vince Carlin, director of network programming Bill Norgan, radio producer Mark Starowicz, and former CBC producer Bruce McKay, was asked to make
recommendations on a new time slot (CBC president Albert Johnson had advised the CRTC in 1977 that the CBC would move the news to an earlier hour to permit a greater number of viewers to see the broadcast) and the possibilities for a new current affairs program to complement a revamped newscast. The group recommended the move to ten o’clock, a time slot that generally attracted the CBC dismal ratings in competition with programming on U.S. stations, and the creation of the current affairs show that became The Journal.

Starowicz, then thirty-three years old, had earned renown for his innovative development of CBC radio’s two headlining public affairs programs, As It Happens and Sunday Morning under the aegis of Margaret Lyons, head of English language radio. (Along with morning programs such as Gerussi and This Country In The Morning, Starowicz’s two programs were largely responsible for turning the radio network from a moribund, cobweb- ridden institution into a more vital news, information, and entertainment organization.) Starowicz, along with Morgan, John Hirsch, the CBC’s head of television drama, and many other high-level executives at the network, had recently devoted themselves to the proposal for a second, smaller, national television network to be controlled by the CBC. Daignault had twice asked Starowicz to take on the job of developing The Journal, but Starowicz turned him down until the prospects for TV-2 seemed dim and the opportunity for Morgan, a compatriot, to become head of current affairs arose. (Morgan became head of news and current affairs in February 1982, when Daignault left the CBC to become editor-in-chief at Visnews, in London.) Planning for The Journal under Starowicz’s direction, as executive producer, started in July 1980.

Herrndorf and Daignault had originally planned to make the scheduling change and start the new program in January 1981, but Morgan and Starowicz convinced them that the show could not get off the ground until the autumn. The program’s studio and technical setup were designed by Bruce McKay and custom-built for the needs of a world-class production devoted to gathering and disseminating information. Under his advice, The Journal was devoted from the start to the potential for electronic news-gathering, and the use of videotape instead of motion picture film. The CBC purchased a battery of state-of-the-art video production equipment for The Journal, including a video processing device called the Squeezoom, which altered and moved video images within the screen, at a reported cost of half a million dollars. The Journal’s budget was estimated between seven and ten million dollars, which was drawn from cancelled public affairs programs, such as Newsmagazine and The Watson Report, from budget trimming in other programs, through holding off development of new
programming on television and radio, and from sales of extra commercial time on the U.S. shows that the CBC carried.

Current affairs and news on the CBC were generally sustaining programming, not directly supported by advertising revenues. The daily package of news in prime time suggested that the twenty-six CBC affiliates would be deprived of revenues from commercial sales during a slot in prime time, as was the CBC itself. However, the break between the national news and The Journal permitted the insertion of commercials, and The Journal itself included a break for news headlines to preview local newscasts after eleven, during which time local stations could insert commercial spots. In fact, during the period of negotiations before the show went on the air, the CBC offered to make up any loss in revenue to the local stations incurred as a result of the time change. The immediate success of the program allowed the CBC to brag that it had not had to pay up.

According to a report in Maclean's, the first few months of the show had exceeded everyone's expectations in terms of audience and costs. Where the network had hoped to attract 900,000 viewers, The Journal was delivering 1.6 million, twenty-one per cent of the available audience. Moreover, the production came in under the costs projected for that period. The depths of the investment that the CBC made in The Journal became an issue in explicitly financial terms only a few months after the program first aired in January 1982. Erroneous inflation estimates compelled the network to reduce budget allocations, and Peter Herrndorf had to cut 3.5 million dollars from the English language network. The most glaringly evident result, starting July, The Journal was forced off the air for nine weeks.

(See Mark Czarnecki, "A Brief Vacation," Maclean's [5 July 1982].)

Starowicz had attracted personnel from other operations in the CBC and from outside the corporation. Upwards of 100 people came to work for this new operation. Senior producer Richard Bronstein had worked with Starowicz on both As It Happens and Sunday Morning. Others who had worked on the radio programs and migrated to The Journal included Andy Moir, David McCormick, Marie Natanson, Esther Enkin, Terry McKenna, and Alan Mendelsohn. Bernie Zuckerman, who had worked at The Fifth Estate, came to The Journal to oversee the production of its documentary reports, and Bob Culbert was appointed senior editor.

For onscreen anchors, Starowicz hired Barbara Frum and Mary Lou Finlay. Since 1971, on As It Happens, Frum had built a national reputation as a persistent interviewer with both an incisive edge and a ready sense of humour. Finlay, who
joined the team after Frum had been signed, had worked for the CBC, on Four For The Road and Take 30, and most recently was a host and reporter for CTV's lifestyles documentary report, Live It Up. Among the regular contributors, the most notable was Peter Kent. A reporter rather than an announcer, Kent had anchored the CBC national news from 1976 to 1978. He had headed the CBC's African bureau and reported to the national news, and then moved to NBC as a correspondent for the U.S. network. The Journal attracted him back to the CBC, where he reported in documentaries from foreign locations. His work included groundbreaking dispatches from Uganda, Poland, and Kampuchea. After a season, however, Kent returned to Toronto, and he and Finlay alternated as Frum's co-host. Although Frum and Finlay have remained mainstays of the show, numerous other reporters have shared the desk and reported from the field, most regularly, Bill Cameron, Keith Morrison, and Ann Medina. Announcers Peter Mansbridge, Chris Skene, and Wendy Harada have also all fronted the program. Tom Alderman contributed visual essays, often about aspects of sport or popular culture. After the program was criticized for its utter disdain for the arts in its first month, the producers stepped up coverage (for a time with regular contributions by Russ Patrick), and usually devoted most of Friday's broadcast (when people who would be most interested in the arts would probably not be at home watching television) to reports on art and culture.

The staples of The Journal--as they are for virtually all public affairs television--have been the documentary report and the interview or discussion. Documentaries were usually tied together with voiceover commentary and standup appearances by a correspondent. The program's producers had hoped from the start that the technology would make people immediately accessible for interviews virtually anyplace in the world. Interviews and discussions occasionally took place in the space-age studio, surrounded by monitors and electronic controls. More often, however, Frum or Finlay were linked by satellite or through a "double-ender" with interview subjects. They faced a large, blank screen on which the image of the subject was electronically matted, so that they appeared to be bridging distances through a direct, television connection. (Where satellite transmission was possible, they could produce these interviews immediately. For a "double-ender" the CBC would tape Frum or Finlay in the studio, while a remote camera crew shot the subject on location as the interview was conducted aurally over the telephone lines. The remote tape would then be shipped or transmitted via satellite at the nearest possible location, and the signals mixed and edited for broadcast. This was an adaptation of a technique CBS had used for such programs as Face To Face, and which Starowicz had used on radio for Sunday Morning. More recently, ABC had given the technique prominence in its coverage
of the 1979 hostage crisis in Iran, which had given rise to ABC News Nightline in 1980.)


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**Journey Into Melody**

Journey Into Melody, a Sunday evening half-hour of music, was the first series broadcast live over the network from the CBC Halifax studios. It ran for five weeks in June 1958, and featured Bernard Johnson as a travel agent who dreamed of exotic places in the world that he would like to go. The locations and times that he imagined--such as a Cape Breton village a hundred years ago, or Vienna at the turn of the century--motivated the show's selection of songs. The principal performers were the Armdale Chorus, already well known to Canadians for their ten years of radio broadcasts on the CBC's Trans-Canada network and on the International Service. The music was supported by the Gordon MacPherson Orchestra and dance numbers choreographed by Gunter Budita.

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**Judge**

A half-hour courtroom drama, Judge starred Tony Van Bridge as Judge Humphreys, with Barbara Gordon and Gerant Wyn Davies. The program was created by executive producer Herb Roland.

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**The Judy And Jim Show**

Mon 7:30-8:00 p.m., 6 Aug-20 Aug 1973

Fri 7:30-8:00 p.m., 29 Jul-16 Sep 1977
The brother and sister singing team of Judy Ginn and Jim Walchuk starred in this series of three programs with an accent on Canadian/Ukrainian music and comedy. It was Vancouver's contribution to a longer summer series of variety shows from four cities. Also featured in the show were a trio of Joani Taylor, Pat Hervey, and Michael Vincent, and a band led by the show's musical director, Bobby Hales. Bill White produced the program. Judy and Jim returned to the network in a seven week series, produced by Michael Watt, again in Vancouver, four summers later.

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**Juliette**

The show opened the star's name in florid script superimposed over a shot of a single rose laid across a page of sheet music. Over the theme, "Love and Marriage," announcer Gil Christie invited viewers, "Now let's meet, and greet, your pet...Ju-u-liette." For nearly ten years, Juliette was a fixture of Saturday night television and became a true Canadian television star.

Born Juliette Augustina Sysak (and later using her married name, Cavazzi), Juliette began to use just her first name from the age of thirteen, when she sang with the Dal Richards band at the Hotel Vancouver in the early 1940s. She had performed on the Alan Young radio show, from Toronto, for a year, but spent most of ten years based in Vancouver. She and her husband and personal manager, musician Tony Cavazzi, moved to Toronto in 1954, where Juliette made guest appearances on Holiday Ranch and was hired as a featured vocalist on The Billy O'Connor Show (q.v.), where she steadily built a greater following than O'Connor's. After two years, which ended in friction between the two stars, Juliette broke off from the O'Connor show, and inherited the show's Saturday time slot, between the national news and late-night wrestling.

As Barbara Moon indicated in an early assessment of Juliette's television career, her show appeared at the same time U.S. networks also built numerous programs around "girl singers," such as Patrice Nunsel, Patti Page, Gisele Mackenzie, Rosemary Clooney, and Dinah Shore, but, except for Shore, most of them failed in comparison to the loyal following Juliette possessed in Canada. In fact, Juliette's ratings were bettered only by the programs that led into hers, the hockey broadcast and the Saturday national news. ("Why Should Juliette Knock Them Dead?" Maclean's [26 April 1958])

Like Holiday Ranch, Don Messer's Jubilee, and Country Hoedown, Juliette's show employed a strict and extremely modest programming format. The basic set
represented the star's living room, and the repetition from week to week of a pattern that conveyed easy familiarity to her audience. She welcomed viewers, "Hi there, everybody," she addressed the male musicians who shared the show with her as "Fellas," and ended each show with a reassuring, "Good night, Mom." Although a showy platinum blonde, she dressed with more show than glamour, in what was once called "party dress" style. (Over time, and with higher budgets, she gained more glitz.) She expressed the friendly and gregarious presence of a hostess instead of the sultry persona of a chanteuse, more in line with her background as a dance band vocalist rather than a torch singer. She was an appealing image, but as Moon related, she was non-threatening enough that Canadian wives approved and identified with her. "One Ottawa woman," Moon reported, "whose husband was in Egypt with the U.N. emergency force confided by way of explanation that he had requested a pin-up for his tent; she was, it seems, unable to think of a pin-up more appropriate than Juliette." Viewers felt they knew the show's star, and knew what the program would deliver. The song selection tended towards innocuous standards and show tunes from the earlier part of the century, and for the most part stayed away from the contemporary hit parade and more sophisticated examples of popular music. (For accounts of the conservatism in Juliette's approach to choosing music, see Alex Barris, The Pierce-Arrow Showroom Is Leaking. Toronto: Ryerson Press, 1969.) The popularity and lasting awareness of the Juliette show, as well as the identification of the show with the late 1950s and early 1960s in Canada led to its reference in Empire, Inc. (q.v.). When the elderly Sir James Munroe withdraws and secludes himself in his Westmount mansion, he is discovered in his bedroom, where he eats potato chips and watches Juliette on the television. Just to be holed up watching television and to be watching such an inoffensive and middlebrow show as Juliette's contrasted sharply with Munroe's past, filled with personal and business maneuvering.

As the show developed, its budget increased (in the 1957 season, programs were costing only $6000 each) and the production became more elaborate, although it was always a low-cost enterprise for the CBC, and exhibited resulting restraint. In its earlier years, the series featured trumpet player and novelty singer Bobby Gimby and a male vocalist, such as George Murray (1956-57), Roy Roberts (1957-58), or Ken Steele (1958-59), who were billed as Juliette's "escorts." Subsequently, the program also included performances by two regular vocal groups: the Four Romeos (Rick Stainsby, Alex Ticknovich, Vern Kennedy, and John Garden), from 1959 to 1965, and the Four Mice (Diane Gibson, Sylvia Wilson, Angela Antonelli, and Carol Hill), from 1960 to 1964. Gino Silvi acted as the show's choral arranger. In the final season, she was joined by the Art Hallman Singers. The show's musical directors were Bill Isbister, until 1965, and Lucio
Agostini for the 1965-66 season. The program also featured appearances from guest singers from Canada and the U.S.A., including Earl Wrightson, Elanor Collins, Marg Osborne, Peggy Neville, and Jack Jones. In addition to his introductions, Gil Christie provided the commercial spots for the show's sponsor, Player's cigarettes.

The show was written by Saul Ilson (1956-59), Alex Barris (1959-63), Rich Eustis (1963-65), and Allan Blye and Peter Mann (1965-66), and produced by Syd Wayne (1956-58), Peter Macfarlane (1958-59), Bob Jarvis (1959-64), Stan Jacobson (1964-65), and Mark Warren, with Jacobson as executive producer (1965-66). In the final season, the program's format changed radically. More emphasis was put on the guests, with a feature called "This Week," in which young and established performers made brief appearances and plugged their current concert or nightclub dates. By that time, however, the television audience had changed, the show's appeal had diminished and its ratings were dropping.

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**Juliette And Friends**

Mon-Fri 2:00-2:30 p.m., 17 Sep 1973-6 May 1974

Mon-Fri 2:00-2:30 p.m., 6 May-6 Sep 1974 (R)

Mon-Fri 3:00-3:30 p.m., 9 Sep 1974-12 Sep 1975

Juliette, whose CBC variety show had been cancelled in 1966, had continued to make regular appearances on the network in specials. She returned in this daily, half-hour talk show for the 1974 season. From the image of a late night band singer, Juliette became an earth mother in sequins. Many of the shows, directed at the presumed daytime viewer, included interviews about draperies, kitchen appliances and tools, and other household items. Tuesdays were devoted to interior decorating and Thursdays to new talent. Juliette sailed through a show that was ill-conceived and poorly produced like a star. A Maclean's review reported: "Juliette is overwhelming. Her evening gowns sparkle with sequins and jewels while her friends, dressed in plain clothes, fade into insignificance. . . . She is not really interested in what her guests have to say; she brushes them aside to sing a song or turns the conversation quickly to herself." Larry Solway, Bill Lawrence, and Doug Lennox took turns as her "sidekick." The show was produced by Don Brown.
**Junior Magazine**

Sun 2:00-3:00 p.m., 4 Dec 1955-10 Jun 1956

Sun

A sixty minute digest of information and entertainment for young viewers, Junior Magazine presented a selection of short film features and interviews each week. Host John Clark introduced ten minute films on a variety of subjects, but particularly on travel and on family life in foreign lands. For the initial part of its run, Junior Magazine drew its material from film shot by U.S. and U.K. agencies, but later produced its own featurettes. David Clee selected the films and wrote the linking commentary.

Over time, the format became more elaborate, and used a series of correspondents in different regions. Clark shared regular time onscreen with sports commentator Doug Maxwell, mimic Frank Rodwell, naturalist Hank Hedges, and, frequently, fifteen year old dancer Lorraine Green, starting in the 1958 season. The program also included weekly instalments of such Walt Disney productions as Treasure Island and Long John Silver. Further innovations the next year included the development of a panel game and a spot for new talent, called "This Is Young Canada."

With Junior Magazine, the CBC tried to provide programming that treated children as intelligent and curious beings, who did not benefit from condescension. Subject matter ranged from history to practical explanations of the everyday to ancient legend and myth. Music appreciation sometimes received special treatment, with commentary by Leslie Bell, and, in late 1960 and early 1961, with a six part series of one hour programs, hosted by Louis Applebaum, that featured young musicians performing with symphony orchestras.

Garrick Hagan succeeded Clark as the show's host for the 1959-60 season, and Ross Snetsinger followed him, from 1960 to 1962. Patrick Watson also contributed to the program. The producers of Junior Magazine were Bruce Attridge (1956-59), John Kennedy (1959-60), and Paddy Sampson (1960-62), with Frances Chapman (1961-62).

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**Junior Roundup**

Mon-Fri 4:30-5:30 p.m., 17 Oct 1960-3 Jul 1961
A sixty minute, weekday afternoon package for children, hosted by Murray Westgate, Junior Roundup gathered together programs and segments from across the country for children of different ages. The first fifteen minutes, for children of early school age, was called Bantam Roundup, and presented The Friendly Giant (q.v.) on Mondays, Wednesdays, and Fridays, Maggie Muggins (q.v.) on Tuesdays, and Just Mary (q.v.), with Mary Grannan, on Thursdays. The remaining forty-five minutes, for children ages nine to fourteen, included drama, science fiction, travel spots, interviews, and games.

Mondays featured regular guests Dave Broadfoot and Jean Templeton who played games with a studio audience of children, as well as a telephone quiz, with book prizes for a participant somewhere in Canada. Tuesdays included This Living World (q.v.), a nature program from Montreal, with Steve Bloomer, and regular appearances by John Lunn of the Royal Ontario Museum in Toronto or CBC weatherman Percy Saltzman, who would talk about recent news in space travel. On Wednesdays, from Winnipeg, Stu Phillips performed country and folk music, called Sing Ring Round (q.v.), and a Halifax segment, Sea Songs And Stories (q.v.), included legends of the East Coast natives. Thursdays, after Just Mary, the program presented dramatic films, ballet on film, or concert performances. Fridays included the Vancouver drama, Tidewater Tramp (q.v.), and news for children in a segment called "Your World This Week."

Starting in June, Westgate appeared only on Mondays and Wednesdays as the program altered its schedule for the summer season. He, Broadfoot, and Templeton visited eight summer camps for Monday videotaped features. On Wednesdays, Westgate hosted a potpourri show, with news, appearances by guests who had been regulars during the winter and spring, and viewer mail. Repeats of The Friendly Giant appeared on Mondays and Wednesdays and of Maggie Muggins on Tuesdays. Junior Roundup included a number of new features, including Caravan (q.v.), the travelling circus from Quebec, which had aired on the network the year before. The CBC also produced a number of fifteen minute segments of The Children's Corner (which ran in the U.S.A. on NBC in 1955-56), with Fred Rogers, later known as Mister Rogers, his puppets King Friday the Thirteenth and Daniel S. Tiger, and their guests.

Stanley Cox was the supervising producer of Junior Roundup, and Doug Davidson the producer. Francis Chapman produced The Children's Corner, and Maurice Dubois and Pierre Desjardins produced Caravan in Montreal. Bill Davidson produced the Monday program during the summer, while Doug Davidson produced on Tuesdays, Wednesdays, and Thursdays. Writers included Michael Spivak and Cliff Braggins.
**Junior Science**

Mon 5:30-5:45 p.m., 11 Oct 1954

Wed 4:45-5:00 p.m., 20 Oct-17 Nov 1954

Mon 4:15-4:30 p.m., 22 Nov 1954-27 Jun 1955

Junior Science was a fifteen minute film series.

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**Junior Sports Club**

Produced by Joanne Hughes and Peggy Nairn, Junior Sports Club featured Don Sims, Dave Price, and later Gil Christie in interviews with sports figures for young people.

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**Junior Talent**

Fri 8:00-8:30 p.m., 8 Jun-30 Jun 1956

Frank Heron, also the host of Small Fry Frolics (q.v.), hosted this summer talent show for children ages four to fifteen, produced in Montreal.

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**Junior Television Club**

Wed 5:00-5:30 p.m., 1 May-26 Jun 1957

Ron Kelly produced Junior Television Club, a program with a magazine format, in Vancouver, and it replaced Hidden Pages on the network. The show, for children ages nine to thirteen, had five hosts, all children themselves, and each had a different area of concentration. Graham Phillips interviewed other children about their hobbies; Gregory Helem had a segment on pet care; Averil Campbell moderated discussions on subjects of responsibility, such as pocket money and the use of lipstick, and was also the host for guest performers; Bobby Olson took
care of interviews about sports and outdoor activities; and Margaret Stott introduced segments on music.

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**Jury**

Thu 9:30-10:00 p.m., 4 Jul-18 Jul 1974

A three week series of half-hour documentaries produced by Lee Livingstone in Edmonton, this program followed a local rock band through concert performances, recording sessions, and offstage life. The three members of Jury were guitar player Maurice Marshall, bass player Wes Henderson, and drummer Moe Price. Jury, the show, was part of a summer series of programs from five cities, called 5 X 3.

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**Just Ask, Inc.**

Wed 4:00-4:30 p.m., 4 Feb-25 Mar 1981

Mon 4:00-4:30 p.m., 19 Oct-28 Dec 1981

Introduced on WOW (q.v.), this science show for ages eight to twelve starred David Suzuki. His co-hosts were Lustra (February-March) and Ami (October-December), robots played by Joan Stuart and Luba Goy, respectively. Suzuki, a geneticist, was the best known popularizer of matters scientific in the Canadian mass media, and on Just Ask, Inc. he explored such problems as why people snore, why stars twinkle, why some cats are left-pawed, and other subjects in the areas of anatomy, nature, technology, and astronomy. Viewers were invited to write in with questions of their own, as the program tried to encourage children's curiosity. The eight part series was produced by Denise Duncan, with music by Bill Ivenuik and animation by Neil McInnes.

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**Just Down The Street**

Mon 4:00-5:00 p.m., 18 Oct 1982-28 Mar 1983

Just Down The Street presented a selection of narrative films about children, produced independently with the CBC's participation. The first, which ran in four
parts, was The World According To Nicholas, produced and directed by Bruce Pittman (later director of the Oscar-winning short film, Boys And Girls), starring Danny Higham, Michael Fletcher, Don Francks, Barbara Hamilton, Jane Mallet, Barry Morse, Kate Parr, and Fiona Reid. Subsequently the series aired the Halifax production Jenny Koo Koo; Lisa Makes The Headlines; Sophie Minds The Store; Noel Buys A Suit; Jimmy And Luke; Irene Moves In; and A Time To Be Brave.

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**Just For Fun**

Tue 5:00-5:30 p.m., 16 Dec 1975-30 Mar 1976

Wed 4:30-5:00 p.m., 15 Sep-18 Dec 1976

A game show for grade seven students, Just For Fun combined a quiz on general knowledge with competitions that involved stunts, such as balancing brooms, twirling hula hoops, blowing bubble gum, or bobbing for apples. The program was written by Tony Zwig and Serena Stone and produced and directed by Hedley Read. The hosts were Margaret Pacsu (1975-76) and Valerie Elia and Larry Palef (1976).

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**Just Mary**

Thu 4:30-4:45 p.m., 7 Apr-30 Jun 1960

Thu 4:30-4:45 p.m., 20 Oct-29 Dec 1960

The creator of Maggie Muggins, Mary Grannan had also written another series of stories for children (See Just Mary Blue Stories [Toronto: Thomas Allen, 1951]; Just Mary Stories [Toronto: Gage, n.d.]; and More Just Mary Stories [Toronto: Thomas Allen, 1981]). For this television series, she read her own stories offscreen and human performers and puppets acted them out in this fifteen minute program. The stories included The Chinese Bracelet, The Princely Pig, Golden Shoes, The Little Good Arrow, Penny Pink, and Dolly Petticoats. Many familiar CBC faces appeared in the stories: Sandy Webster, Merle Salsberg, Syme Jago, Sid Brown, Gillie Fenwick, Winnifred Dennis, Toby Tarnow, Joe Austin, Barbara Hamilton, and Alex Barringer. Unseen actors who provided the voices for John and Linda Keogh’s puppets included Douglas Rain, Jack Mather,
Roberta Maxwell, Doug Master, Winnifred Dennis, Ruth Springford, and Pauline Rennie.

The program was produced by Paddy Sampson in Toronto. Starting October 1960, Just Mary formed part of the regular Thursday fare in the weekday package for children, Junior Roundup (q.v.).
KALEIDOSPORT

to
KRAZY HOUSE

Kaleidosport

Sat 4:00-5:00 p.m., 18 Feb-29 Apr 1967
Sat 2:00-4:00 p.m., 6 May-15 Jul 1967
Sat 2:00-4:00 p.m., 9 Dec 1967-7 Sep 1968
Sat 2:00-4:00 p.m., 4 Jan-29 Jun 1969
Sun 2:30-4:00 p.m., 29 Jun-14 Sep 1969
Sat 3:00-4:00 p.m., 10 Jan-2 May 1970
Sun 2:30-4:00 p.m., 5 Apr-13 Sep 1970
Sat 4:00-5:00 p.m., 9 Jan-11 Apr 1971
Sun 2:30-4:00 p.m., 25 Apr-12 Sep 1971
Sun 2:30-4:00 p.m., 2 Jul-3 Sep 1972

A CBC Sports presentation, produced by Don Brown, Kaleidosport provided coverage of a wide variety of athletic events, from highlights of the Canadian Winter Games, which opened the broadcast in February 1967, to harness racing at Greenwood Race Track in Toronto. Most programs would include features on more than one event. The show’s host was Lloyd Robertson.

Keep Canada Singing

Sun 10:00-10:30 p.m., 5 Jun-12 Jun 1955

On two consecutive Sunday nights, for thirty mintes each, the CBC presented the proceedings of the S.P.E.B.S.Q.S.A. (Society for the Preservation and
Encouragement of Barber Shop Quartet Singing in America) from the Queen Mary Veterans' Hospital in Montreal. The host was Johnny Rice and the musical director Harry Fraser.

**Keynotes**

Sun 1:00-1:15 p.m., 5 Jan 1964  
Sun 3:00-3:15 p.m., 5 Apr-28 Jun 1964  
Sat 6:30-6:45 p.m., 4 Jul-27 Sep 1964

Keynotes, a quarter-hour musical variety program from Edmonton, featured show tunes and standards sung by Buddy Victor or Dorothy Harpell, who appeared on alternating weeks, backed by Tommy Banks on piano and Harry Boon on organ.

**Kieran's Kaleidoscope**

See John Kieran's Kaleidoscope.

**Kingfisher Cove**

Kingfisher Cove, a fictional place, resembled Peggy's Cove or Ketch Harbour as a scenic Nova Scotia locale. There, bachelor Pat Napier's lodge was a gathering place for singers and artists who dropped by to help him modernize the building, swap a few songs, and share some conversation. The program reunited most of the cast of the 1961 series, Reflections (q.v.): soprano Jean Marshall, baritone Clarence Fleiger, pianist Carol Hughes (replaced in 1964 by Irene Boyar), and harpist Phyllis Ensner, backed by an orchestra conducted by David Woods. The program was produced in Halifax by Robert Albans.

**King Of Kensington**

Thu 9:30-10:00 p.m., 12 Dec 1974 (Pilot)
One of the CBC's few successful attempts at a conventional situation comedy, King Of Kensington ran on the network over five seasons and is revived in reruns periodically. Apart from its popularity in Canada, after its first season, it had sold to nine stations in the U.S.A., including outlets in the New York and Los Angeles markets. It was created by Perry Rosemond, who produced for the first season of thirteen episodes. Subsequent producers included Jack Humphrey (1976-80) and Joe Partington (1978-80). The program was for a time co-produced and written by Louis Del Grande (1976-78), who, with David Barlow (himself the unit manager and associate producer of King Of Kensington) later created the equally successful comedy-mystery series Seeing Things (q.v.).

Larry King owned and operated a variety store in Toronto's crowded, multicultural Kensington Market. In the tradition of the television comedy series, most of the action took place in one or two sets, principally King's store and attached house. Larry, played by Al Waxman, was a portly, garrulous fellow whose business was everyone else's business. He ran the shop with his wife, Cathy, played by Fiona Reid, and his mother Gladys, played by Helene Winston. Cultural conflicts betweens the Jewish Larry and the WASP Cathy were built into the characters, but most of the comic situations were derived from more general sources in the stories, with Larry's store as a meeting place for the district and Larry as something of a meddler and a mediator. Other regulars included Bob Vinci as
Tony "the Duke of Milan" Zarro and Ardon Bess as Nestor "the Jester" Best, who were Larry's confederates in "the Club," a poker game that met in the basement between Manny's Strictly Kosher Butcher's and Da Silva's Portuguese Fish Market.

The program was taped before a studio audience, which built a response into the production process. Each episode was taped several times with different audiences before editing, and the producers and writers built a degree of flexibility into the scripts so they could be revised, topical references inserted, and, they hoped, improved.

Starting in 1978, the format of the show changed when Fiona Reid left the cast. Cathy was replaced by Tina, Larry's girlfriend, played by Rosemary Radcliffe. Peter Boretski played Jack Soble, who became Larry's father-in-law and, with Gladys, took over the operation of the store when Larry, who had slimmed considerably, became athletic director of the Kensington Community Centre. The centre became another principal location, with its own secondary cast of characters: Gwen Twining, the manager, played by Jayne Eastwood, Ron Bacon, the maintenance man, played by Robert Haley, and Dorothy, the dance instructor, portrayed by Linda Rennhofer.

Photo (courtesy of CBC) shows Peter Boretski, Helene Winston, Al Waxman, Jayne Eastwood.

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**The King's Cupboard**

Mon 5:00-5:15 p.m., 20 Jan-31 Mar 1958

A fifteen minute show, produced by Paddy Sampson, The King's Cupboard featured characters called Jack, King, Cuthbert Caterpillar, and Dee Dee, who demonstrated hobbies, presented poems and puppet shows, and other items to entertain children.

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**The King Whyte Show**

King Whyte, columnist for the Toronto Star and commentator on CBC radio's Ontario Sportsman show, presented films and interviews on outdoor sports, hunting, fishing, and boating in this fifteen minute program, which followed the hockey broadcast. The broadcasts were produced by Ty Lemburg (1956-59) and
Wilf Hayden (1959-62). Whyte died on 26 June 1962, just a couple of months after the end of the season.

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**Klahanie**

Thu 6:00-6:30 p.m., 2 Mar-31 Aug 1967
Sat 1:30-2:00 p.m., 4 Apr-26 Sep 1970
Sat 1:30-2:00 p.m., 24 Apr-25 Sep 1971
Sat 1:30-2:00 p.m., 15 Apr 1972-8 Sep 1973
Sat 1:30-2:00 p.m., 6 Apr-28 Sep 1974
Sat 1:30-2:00 p.m., 5 Apr-27 Sep 1975 (R)
Sat 11:30-12:00 noon, 2 Apr-24 Sep 1977 (R)
Fri 4:00-4:30 p.m., 7 Apr-25 Aug 1978

"Klahanie," a Chinook word for "the great outdoors," was the title of a half-hour program on the wilderness and outdoor activities, with an accent on conservation. It originated in Vancouver and, although the show did travel outside the country, most programs concentrated on areas within Canada, many in British Columbia. Klahanie was produced by Andy Snider, and the show's hosts were Bob Fortune and, from 1972, Don White.

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**Klondike**

Thu 8:30-9:00 p.m., 6 Oct 1960-2 Feb 1961

The CBC broadcast this dramatic series, purportedly based on Pierre Berton's annals of the Yukon, The Klondike Fever, produced by Ziv Productions in the U.S.A., and broadcast there on NBC-TV. It starred Ralph Taeger as the hero, Mike Halliday, Mari Blanchard as Kathy O'Hara, a hotel owner, James Coburn as Jeff Durain, a smooth operator, and Joi Lansing as Goldie. The drama took place during the gold rush at the turn of the century, but not in Canada. Instead the series was set in Skagway, Alaska, perhaps in honour of one of the newest
states. In any case, Klondike fever did not catch on among viewers, and the producers salvaged another program out of the ruins by retaining Taeger and Coburn, moving the action into modern-day Mexico, and calling the series Acapulco.

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**Krazy House**

Wed 10:30-11:00 p.m., 12 Jan-23 Feb 1977

Executive producer Alan Ehrlich collected half-hour pilots for six comedy programs and aired them in this series. The first two, written by John Morgan, Dave Broadfoot, Roger Abbott, and Don Ferguson, and directed by George Bloomfield, essentially gathered the resources of the popular CBC radio troupe, the Royal Canadian Air Farce. They starred performers well known to CBC viewers--Billy Van, Bonnie Brooks, Dave Broadfoot--and to Toronto theatregoers--Heath Lamberts, Brenda Donohue, Gary Reineke, Elizabeth Shepherd--in a series of satirical and nonsense sketches. The next two, written by Jeff Groberman and Don Thatchuk, and directed by Don Kowalchuk, adapted another CBC radio show, Dr. Bundolo's Pandemonium Medicine Show, The Vancouver production starred the radio regulars Norman Grohman, Bill Reiter, and Bill Buck, with Nancy Dolman, Barbara Barsky, Susan Wright, and Ross Petty, as such characters as The Infamous Vic Vaseline, Latoque, and the Lone Deranger with his Faithful Friend, Toronto. The penultimate program, "Now Look Here," was produced by Bill Lynn, written by John David Morgan, and directed Eric House and Chris Braden. The final broadcast, written by Christopher Langham, was directed by Martin Lavut and produced by Jack Sampson. The Krazy House theme was written by Ben McPeek.
Lacrosse

CBC sports broadcast lacrosse games in the popular time slot on Saturday nights on three occasions in September 1954. Although a popular game, lacrosse has never attracted a substantial television audience, and the CBC has rarely given it the opportunity to do so. The network taped competitions at the Canada Games in Halifax during the summer of 1969; the broadcasts, produced by Rick Rice and hosted by Tom McKee, appeared on Saturday afternoons, at varying times, during the autumn of that year.

Lady Is A Four Letter Word

Fri 1:00-1:30 p.m., 11 Apr-30 May 1975

Many network television attempts at topicality suffer from the safeguards and standardization that fall into place and, when the program finally goes to air, it appears misguided. This half-hour program from Ottawa was criticized for lagging behind the times of the women's movement that it tried to represent. Journalist and broadcaster Elizabeth Gray (who would later excel as Barbara Frum's replacement on CBC radio's As It Happens) hosted, with her announcer, and the show's "token male," Bob Carl. It tried to deal with modern women and traditional institutions, such as marriage, the state of being single, the home, the workplace, the law. The program also called attention to current sexism by inscribing the names of the perpetrators on its "honour roll," a roll of toilet paper. The show aired locally in an early evening time period, starting 20 January 1975, before it went to the network in an afternoon time slot. Nancy McLarty produced.

Landmark

Sun 1:00-1:30 p.m., 4 Jan-22 Feb 1970
John Kettle hosted Landmark, a series of eight, half-hour programs on the development and sale of natural resources. Produced by the CBC's agriculture and resources department, the series had its premiere on the same afternoon This Land Of Ours (q.v.) started the 1970 season with a program on the potential destruction of Canada's parklands. Landmark dealt with the political implications in the use of foreign capital to develop Canadian resources, and employed a number of consultants: Robert Fowler, president of the Canadian Pulp and Paper Association, Larry Dack of the Financial Post, Jim Hilborn of Corpus Communications, and Charles Law of Research and Publishing Services. The programs were shot in Ottawa, Montreal, Toronto, British Columbia, New York, Chicago, and Washington, D.C., and produced by Loyd Brydon, Doug Lower, and Eric McLeery in Toronto, Jack Zolov in Montreal, and Mike Poole in Vancouver. George Salverson wrote the scripts, and the series was produced by Julian Smither, with executive producer Doug Wilkinson.

LaPierre

An ebullient and enthusiastic conversationalist, Laurier LaPierre hosted a late night talk show, formerly called Midnight From Montreal, later simply given his name as a title. LaPierre, which was produced by Pat Cook, aired both locally on weeknights, and through the network on Sunday nights. The program never gained the endorsement of the CBC as a competitor in the late night talk show sweepstakes that the network has desired (See Canada After Dark; 90 Minutes Live).

Although trained as an historian, and although he gained celebrity status on This Hour Has Seven Days (q.v.), LaPierre's interests ranged widely, and the show included guests from all fields, Canadians and foreign personalities who were passing through Montreal. The program included, as well as chat, music directed by Leon Bernier or with guest performers.

Although often infectious, LaPierre's bubbling eagerness could sometimes seem misplaced. When Allen Ginsberg, for instance, was demonstrating Buddhist chanting, LaPierre chanted, too, and enthorted the studio audience to join in as if it were a singalong (though with someone like Ginsberg, such a reaction may not be as misguided as it first seems). Sometimes, LaPierre concentrated on a specific topic, such as women in violent crimes, biorhythms, or acupuncture, for the entire program.
Producer Cook also packaged a series of half-hour compendiums, called The Best Of LaPierre, broadcast on Saturday evenings.

**Last Of The Mohicans**

Fri 8:00-8:30 p.m., 27 Sep 1957-19 Sep 1958

Normandie Productions, the Canadian subsidiary of Television Programs of America, a U.S. company, produced Last Of The Mohicans and The Adventures of Tugboat Annie (q.v.) in Canada, with U.S. stars and directors and Canadian crews, equipments, and supporting actors. The CBC guaranteed air dates for the thirty-eight episodes, which were also syndicated to 139 stations in the U.S.A. and sold to networks in the U.K., Australia, France, and Central America.

The series, also called Hawkeye And The Last Of The Mohicans, starred John Hart as Hawkeye, the hero of James Fenimore Cooper's novel, and Lon Chaney, Jr. as Chingachgook, his Mohican blood brother. Supporting players included George Barnes, Beryl Braithwaite, Powys Thomas, Joan Root, Lloyd Chester, Hugh Watson, and Don Cullen. The programs were directed by Sam Newfield and produced by Don McTaggart.

**The Late Show**

Thu 11:40-1:10 a.m., 7 Jan-27 May 1971

**The Lenny Breau Show**

Fri 8:00-8:30 p.m., 12 Aug-9 Sep 1966

Probably the greatest jazz guitarist Canada has ever produced, Lenny Breau was the centre of this musical variety show from Winnipeg. It ran on the network for a few weeks in summer 1966. The program also featured an orchestra conducted by Bob McMullin.

**Leo And Me**
Fri 2:30-3:00 p.m., 29 May-14 Aug 1981

A situation comedy, produced in Vancouver, Leo And Me was notable as a vehicle for one of the country’s most talented young actors, Brent Carver, and a newcomer, Mike Fox, who later moved to the U.S.A., became Michael J. Fox, and gained stardom in the NBC-TV series Family Ties and the 1985 feature film, Back To The Future.

Carver played Leo, an energetic character likely to get into trouble, and Fox played Jamie, his more sensible, twelve year old nephew. They lived together on a yacht in Vancouver harbour. The cast also included Shirley Milliner as Leo’s sister, Mina E. Mina as her husband, and Guy Bannerman, Colin Vint, and Simon Webb.

The comedy and adventure series ran for twelve half-hours in the afternoon. It was created by Marv Campone, written by Marc and Susan Strange, and produced by Don Ecclestone. Leo And Me was produced in 1979 and aired on the network two years later.

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**The Leslie Bell Singers**

See C.G.E Showtime.

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**Let’s Call The Whole Thing Orff**

Sat 7:00-7:30 p.m., 18 Sep 1971-20 May 1972

Comedy Cafe, Comedy Crackers, and Zut! had all spun off the CBC radio series Funny You Should Say That, and Let’s Call The Whole Thing Orff extended and diluted the concept by one more step. However, the earlier shows had employed the talents of most or all of the radio cast, while Orff retained only Barrie Baldaro. Like the radio show, in the earlier series, biculturalism formed a crucial part of the sketch humour. Let’s Call The Whole Thing Orff retained the strain of biculturalism with the participation of comic actors Yvon Ducharme and Andree Boucher and singer France Castel. However, it was much more quickly paced, with blackouts instead of developed sketches, the development of characters and types gave way to one-liners, and content took a backseat to velocity. The cast also included Peggy Mahon, Terrence G. Ross, and Wally Martin, with
appearances by singer Diane Dufresne. Francois Cousineau conducted the band. David Harriman and Al Boliska wrote the scripts, and Bill Weston was the executive producer.

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**Let's Do It**

Wed 7:30-8:00 p.m., 26 Jun-11 Sep 1974

Produced by Bob Moir for CBC sports, Let's Do It was a combination of instructions in physical fitness and games or sports that typically received little coverage on television. The eleven, half-hour segments featured Tom McKee and Debbie Molina.

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**Let's Face It**

Sun 10:00-10:30 p.m., 20 Oct-29 Dec 1963

Byron Riggan had produced a program called Let's Face It, which concerned issues of contemporary Quebec and was broadcast locally on Montreal station CBMT, when he started production on a show of the same title, with wider ranging subjects, for the national network. The national version of Let's Face It, a half-hour show still produced in Montreal, alternated with Horizon, and ran on every other Sunday night. It anticipated This Hour Has Seven Days as a sometimes satirical examination of current events and their causes and significance, and as a program on the English language network that included the onscreen contributions of Francophones. The show's correspondents were located across the country, in Vancouver, Calgary, Winnipeg, Toronto, Ottawa, Quebec, and Halifax. In Montreal, throaty-voiced and caustic, Austrian-born Daisy de Bellefeuille of the National Film Board, journalist Peter Desbarats, radio announcer Jacques Fauteux, actor and interviewer Renee Girard, film producer and television personality Guy Mauffette, and actor Henry Ramer all supplied items for Let's Face It. Pauline Julien and Liane Marshall also provided songs.

In addition to national events, the program covered international news, and sought out interviews. As the series began, one of its crews returned from Europe where it had gathered interviews with Arthur Koestler, Jean-Paul Sartre, Simone de Beauvoir, Anthony Sampson, the author of Anatomy Of Britain, John Griggs, who had given up his title as Lord Altrincham, and the Bishop of Woolwich.
Writers for the show included Ken Johnstone, Sonja Sinclair, and Gerald Taafe, and the editor was Edgar Sarton.

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**Let's Go**

Mon 5:30-6:00 p.m., 28 Sep 1964-21 Jun 1965

Mon-Fri 5:30-6:00 p.m., 2 Oct 1967-26 Jun 1968

Disk jockeys Fred Latremouille and Red Robinson were the original hosts of Let's Go, the Vancouver segment of Music Hop (q.v.), seen on Monday afternoons. They introduced music from the hit parade, performed by guests and the house band, a sextet called the Classics. Also featured were singers Bobby Faulds, Mike Campbell, Tom Baird, Susan Pesklevits, and Bonnie Huber.

In 1967, the host was Howie Vickers, and the program moved to Tuesdays in February of that year. Along with the Let's Go band, the show also presented Patty Surbey, Bruce Bissell, Mark Midler, and go-go dancer Toni Sinclair.

The following season, Music Hop, which was stripped in a weekday afternoon time slot, adopted the name of the Vancouver segment, and the daily show was called Let's Go. The Halifax show, on Mondays, featured host Frank Cameron, with Anne Murray and Doug Billard. The Tuesday Montreal edition was hosted by Robert Demontigny. The Toronto show, on Wednesdays, bore the remnants of the original Music Hop series, with Diane Miller, formerly of the Girlfriends, tenor saxophone player Don "D.T." Thompson, Jay Jackson, and Norman Amadio and the New Sounds band. In the Winnipeg show, on Thursdays, Chad Allan—whose own band formed the nucleus of the Guess Who—introduced new talent. The Vancouver segment, which ended the week, had no regular host. Mike Campbell fronted the first four weeks and Tom Northcott followed him. They introduced such performers as Patty Surbey, Joanie Taylor, and Ed Whiting.

This low budget series operated at a cost of about two thousand dollars a show, and was produced by Allan Angus. Among the writers was Sandy Stern.

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**Let's Go Camping**

Mon 4:30-5:00 p.m., 6 Jun-21 Jun 1955
Norman Cragg presented this half-hour program, which ran in June 1955. With shows on such subjects as "rainy day program" and "counselor in program," this appears to have been intended to prepare children for summer camp, not for general outdoor holidays.

**Let's Go To The Museum**

Tue 5:00-5:30 p.m., 5 Oct 1954-5 Apr 1955

Tue 5:00-5:30 p.m., 2 Oct-18 Dec 1956

Robin MacNeill, later a U.S. network news correspondent and co-host of PBS's The MccNeill-Lehrer Report, hosted this half-hour children's broadcast from the National Museum in Ottawa. Programs included items on a trip by the Macoun Field Club, an examination of the work of museum artists on life-sized models of native people, and reports on animals of Canada and on meteorites. Marion Dunn produced.

**Let's Look**

In Let's Look, Donald K. Crowdis, director of the Nova Scotia Museum of Science, encouraged children's curiosity about science and nature by looking at a variety of everyday objects and phenomena as well as examples that viewers might not normally encounter. On the first program, Crowdis discussed and showed some animals associated with Hallowe'en, which was a few days away. Several programs dealt with subjects that pertained to the Atlantic region, such as lobsters, sailmaking, and the tides, or the Celtic ancestry in Nova Scotia, like how bagpipes work. The setting for the informal broadcast was decorated like Crowdis's basement workshop. Denny Spence produced Let's Look in Halifax.

**Let's Make Music**

Tue 5:00-5:30 p.m., 27 Sep-3 Oct 1953

Wed 5:00-5:30 p.m., 21 Oct 1953-25 May 1954
David Ouchterlony of the Royal Conservatory of Music discussed principles of music for children in this acclaimed, half-hour program. The success of the program, which had an informal format, hinged on Ouchterlony's own ability to communicate and demonstrate music in a way that was meaningful and not patronizing. Sometimes, the program taught appreciation, as he played music of different types from different areas of the world. At other times, he demonstrated more fundamental aspects of musical theory, as when he showed viewers how to construct an attractive tune with only three notes. Peggy Nairn produced the series in Toronto.

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**Let's See**

Mon-Sun 7:15-7:30 p.m., 6 Sep-20 Dec 1952

Mon-Sat 6:45-7:00 p.m., 9 Mar-4 Jul 1953

It seems somehow typical of the CBC, and typically Canadian, that a modest puppet show, whose main purpose was to tell viewers what was coming up that evening on television and provide a weather forecast, itself became one of the most popular shows on TV and a national institution. Better known by the name of its main character, Uncle Chichimus, Let's See, a fifteen minute, daily program guide, broadcast in the early evening, has become a hallmark of Canadian television. Like its U.S. counterpart, Kukla, Fran, and Ollie, Let's See provided viewers with the adventures of a couple of puppets and a human character, and, though it seemed to be pitched to children, it attained a degree of sophistication and attracted an equally loyal adult audience.

A bald fellow with round features, Uncle Chichimus facially resembled Kukla, but differed markedly in temperament. Chich was a cranky, though brilliant, curmudgeon. His creator, John Conway described him: Right from the start he seemed to me the acme of culture and dignity. . . . His manner was that of an Easterner--well-rounded, a typical example of the 'old school,' and quite antique. I found out later that he had distinguished himself as a man of science. As Canada's only living alchemist he had tried transforming lead into gold, but gave it up when he found it was more the fashion to follow cultured pursuits and forget about money. At times, however, he still takes an interest in things scientific. He was made president of the Canadian Bug-watchers' Association when he succeeded in capturing the video-iconoscopocus, the bug that distorts pictures in TV sets" ("Uncle Chichimus and Holly Hock--CBLT's Mascots," CBC Times [9-25 October 1952]). As Chichimus Productions, he was also as likely to produce the
spectacular cultural event, Twenty Leaks Under The Waterline. Evidently, the program's tone demonstrated tongue planted in cheek.

Chich was assisted by Holly Hock, his niece and housekeeper who, in Hugh Garner's words, had "the hatchet-shaped visage of a retired private secretary and a horsetail hairdo made from a string mop" ("Planet X and Punch and Judy," Saturday Night [13 March 1954]). He was aggravated by a younger character, Pompey, and sometimes by the human characters, first CBC weatherman Percy Saltzman, and then actor Larry Mann, whom Chich called Lawrence, and who often changed hats, accents, and voices, and played multiple parts in the short broadcast.

Let's See was produced by Norman Campbell, Franz Kraemer, Norman Jewison, and Don Brown, with the help or script assistant Joan Hughes and, of course, Chich himself.

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**Let's Sing**

THu 10:30-11:00 p.m., 25 Jul-27 Sep 1957

The second network show to have been broadcast live from Winnipeg, Let's Sing was set in a different area of the world each week, and presented music of that region. The ten, half-hour programs featured an orchestra conducted by Eric Wild and the James Duncan Chorus: Norma Vadeboncoeur, Kay Brown, Peggy Ann Truscott, Paul Fredette, and Gordon Parker.

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**Let's Sing Out**

Fri 5:30-6:00 p.m., 7 Oct 1966-7 Jul 1967

Fri 5:30-6:00 p.m., 5 Jul-20 Sep 1968 (R)

Producer Syd Banks appropriated the concept of the U.S. television show Hootenanny by producing Let's Sing Out with college audiences at different university campuses across the country. Canadian expatriate Oscar Brand returned to host Let's Sing Out, and many of the guest performers came from the U.S.: Josh White, Jr., Eric Andersen, Tom Rush, Phil Ochs. Banks had introduced the program on CTV in 1964, and defected with it to the public network two years later. (It was replaced on the private network with another
show called Brand: New Scene, also starring Oscar Brand.) The U.S. show pasteurized folk music by refusing to book controversial performers. The CBC show appeared at the tail end of the folk music revival, when the protest in popular music was moving more noticeably toward rock.

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**Let's Speak English**

Sat/Sun 12:00-12:30 p.m., 7 Oct 1961-11 Apr 1962

Wed 11:30-12:00 noon, 7 Oct 1961-11 Apr 1962

A series of seventy-eight half-hour lessons in English as a second language, Let's Speak English was produced by the CBC in association with the Metropolitan Education Television Association, Canadian Scene, an ethnic news service, the citizenship division of the Ontario Provincial Government, and the federal department of citizenship and immigration. The Saturday and Sunday broadcasts provided the main lessons, with reviews on Wednesdays.

The course used mimicry and memory to teach the English language through sentences and phrases that relate to everyday occurrences, and demonstrated what was being said through dramatization.

The onscreen teachers were John Wevers of the University of Toronto, Betty Fullerton, a high school teacher from Scarborough, and, starting with the seventh program, Barry Callaghan, then at the University of Toronto.

Consultants for the series were Donald Theall and Michael Kay of the University of Toronto. The first four programs were produced by Peggy [Nairn] Liptrott, and the remainder by Rena Elmer.

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**Let's Talk Music**

Sun 12:30-1:00 p.m., 6 May-24 Jun 1962

Tue 6:00-6:30 p.m., 20 Jul-28 Sep 1965

Fri 6:00-7:00 p.m., 8 Jul-16 Sep 1966

Wed 2:00-2:30 p.m., 5 Jul-11 Oct 1967
Pianist William Stevens and CBC announcer Norma Kihl, co-hosts of this half-hour program from Montreal, presented serious music for viewers who knew little about the subject. Stevens discussed different types of music, musical forms, and instruments with guests such as harpist Dorothy Weldon, tenor Robert Peters, and tympanist Louis Charbonneau, and demonstrated by playing selections from the classics. The program aired on the network in 1962, and continued on a local basis in Ontario and Quebec for several years.

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**Life And The Land**

Sat 6:00-6:30 p.m., 2 Apr-31 Dec 1966

Formerly titled Countrytime (q.v.), Life And The Land was both a national and local, thirty minute broadcast on agriculture and gardening. In the first fifteen minutes, the program presented items of general interest, produced in Toronto, Halifax, Vancouver, or Winnipeg. They included items on opportunities in agriculture education, and documentaries on mink ranching in Nova Scotia, the Empire Valley Ranch in British Columbia's Cariboo Country, the Beach Co-op Farm in Winnipeg, and dog control in the suburbs of Toronto. The second segment of the show concerned gardening, with local broadcasts, custom made for the different regions of the country. The experts were Earl Cox, for Ontario and Quebec, Gordon Warren for the Atlantic provinces, Stan Westway for the Prairie provinces, and Bernard Moore for the Pacific region. Larry Gosnell and Rena Elmer produced the series.

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**Life In Canada Today**

Fri 5:00-5:30 p.m., 19 Mar-9 Apr 1954

Half-hour television documentaries supplemented the schools broadcasts for grades five to eight on CBC radio’s Trans-Canada network. Subjects included prospecting for uranium in Saskatchewan, ranching in Alberta, the Kitimat power project, and the maple sugar industry. The program was produced by Sydney Newman and the commentator was Thom Benson.

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**The Little Revue**
Mon 9:30-10:00 p.m., 25 May-8 Jun 1953

A complement to The Big Revue, this half-hour variety program was hosted by Monty Hall, and featured guest singers and regular dancer Alan Lund. It lasted two weeks and was replaced by Floor Show.

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**Live A Borrowed Life**

Wed 8:30-9:00 p.m., 1 Jul-23 Sep 1959

Wed 8:30-9:00 p.m., 30 Sep 1959-21 Sep 1960

Thu 8:00-8:30 p.m., 29 Sep 1960-29 Jun 1961

Mon 8:30-9:00 p.m., 25 Sep 1961-25 Jun 1962

What Front Page Challenge was to news and the history of current events, Live A Borrowed Life was to biography. Each week, three authorities appeared as contestants and each represented a well-known person. By asking questions, the panelists had to figure out who the contestant represented. The show's host was writer and radio and television personality Charles Templeton. The regular panelists, who were joined by a guest each week, were actor and announcer Bill Walker, former teacher Elwy Yost, and Anna Cameron, one of the hosts of the afternoon show, Open House. After the first season, Cameron moved to the U.K., to return and host Take Thirty in 1962. No new regular panelist replaced her on Live A Borrowed Life. Instead, two guest panelists were invited to participate each week. During the summer of 1960, the program went on the road, and the CBC produced programs in Halifax, Ottawa, Winnipeg, Vancouver, and Montreal. The show's writer was Bernard Slade, and the producers were Claude Baikie (1959), Drew Crossan (1960-61), and Len Casey (1961-62).

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**Live And Learn**

Wed 6:00-6:30 p.m., 15 Oct 1959-12 May 1965

Sun 1230-1:00 p.m., 15 Oct 1959-12 May 1965 (R)

Produced in cooperation with the University of Toronto, Live And Learn, a thirty minute, weekly educational broadcast, started as a local broadcast on CBLT.
Other CBC stations picked up many of the series for local broadcast. Each program was regularly shown twice a week. The program, which was originally called Course Of Knowledge, started with a series on psychology with Professor Carleton Williams, and in subsequent weeks offered concise courses in a wide variety of fields in the humanities and the sciences. They included Focus On Physics, aired in autumn 1958, with Patterson Hume and Donald Ivey of the University of Toronto. In later seasons, production expanded to centres other than Toronto. With faculty from Carleton University, Betty Zimmerman produced series in Ottawa: Perception and Learning, with Robert Wake and Russell Wendt, presented in June 1961, and Conditions for Life, with David Baird, presented November 1963. The Old New World, a series on archaeology, which aired in spring 1964, and The Plant Kingdom, presented a year later, both originated in Winnipeg. In February 1965, the series also presented Lyrics and Legends, a series on folk music in the U.S.A., produced in 1963 by WHYY-TV Philadelphia. Among the notable efforts were introductory courses in language instruction. In the 1960 season, the series offered a twenty-six week course in Russian, which could be applied toward university credit in Toronto. Live And Learn also won a 1960 award from the Institute for Education in Radio and Television at Ohio State University for its course in French, which was cited as "a stimulating and authoritative presentation of French history and culture through the French language and through French literature."

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**The Lively Arts**

Tue 10:30-11:00 p.m., 3 Oct 1961-6 Mar 1962

Tue 10:30-11:00 p.m., 2 Oct 1962-19 Mar 1963

Wed 10:30-11:00 p.m., 20 May-24 Jun 1964

A weekly, half-hour magazine of the arts and culture, The Lively Arts provided viewers with a selection of studio and filmed interviews and features. Most originated with the CBC, though some were purchased from the BBC and other producers. The producers, Vincent Tovell and Barry Harris, surveyed both subjects in traditional art and mass culture. The opening season included features on painter David Milne, actor and film director John Cassavetes, television star and producer Ernie Kovacs, sculptor Henry Moore, poet Ezra Pound, and the artistic director of the Manitoba Theatre Centre, John Hirsch. The series also aired Lonely Boy, the National Film Board's landmark documentary on
singer Paul Anka. Daryl Duke directed The Lively Arts, and the hosts were Henry Comor (1961-62) and Harry Mannis (1962-63).

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**Living**

Mon 7:30-8:00 p.m., 3 May 1954-27 Jun 1955

Wed 7:30-8:00 p.m., 5 May 1954-23 Mar 1955

Tue/Thu/Fri 7:30-8:00 p.m., 2 Jul-30 Sep 1954

Fri 7:30-8:00 p.m., 8 Oct 1954-1 Jul 1955

Producer Ross McLean followed the success of the daily public affairs and interview show, Tabloid, with another early evening broadcast, Living, with one of the earlier show's stars, Elaine Grand. Living was essentially a specialized wing of Tabloid, meant to concentrate on items intended to appeal to a female audience. Regular contributors included John Hall on design, Iona Monahan on fashion, Dr. S.R. Laycock on children and family guidance, Lois Lister on gardening, Eristella Langdon on cooking, and Peter Whittall on handicrafts. Although the program may seem to have been lightweight, it did examine controversial problems that related to domestic and daily life. In the summer of 1955, for example, it included special inquiries into child adoption, problems of the elderly, flouridation of drinking water, and contemporary teenagers.

Grand was a talented interviewer and an attractively relaxed performer on the air, but the plans for Living did not match the wide-ranging eclecticism of the Tabloid format, in which she had proven remarkably successful. She left the CBC in 1955 to move to the U.K., where she hosted Lucky Dip, a music and interview show, and Sharp At Four, a program for homemakers for commercial British television. She returned to Canada at intervals in 1957 to co-host the Chrysler Festival (q.v.). After the demise of Living, Peter Whittall went on to star in his own show, Mr. Fixit (q.v.).

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**The Living Sea**

Sun 4:30-5:00 p.m., 7 Jul-15 Sep 1957

Sun 3:30-4:00 p.m., 22 Sep-13 Oct 1957
Ian McTaggart-Cowan, professor of zoology at the University of British Columbia, hosted this summer documentary series on animal and plant life in the sea. Programs dealt with such subjects as theories of origins of the earth and the oceans and of the origins of living creatures; early concepts of the sea; the development of navigation; the causes and effects of tides; ocean diving; and oceanic life below the levels that light can penetrate. Ken Bray produced the series in Vancouver, and Tom Connachie supervised the repeat broadcasts in 1962.

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**Locker Room**

Sat 6:30-6:45 p.m., 7 Jul-15 Sep 1956

A live broadcast from Toronto, produced by George Retzlaff, Locker Room was a review of the week in sports, with film and interviews featuring host Steve Douglas.

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**Lolly Too Dum**

Originally scheduled for just three broadcasts, this half-hour of folk songs proved successful enough to last considerably longer. The Vancouver production starred Betty Phillips, who had a classically trained voice, and Ernie Prentice, whose singing voice was untrained, and their guests included Richard Dyer-Bennett.

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**Long Shot**

Sun 10:30-11:00 p.m., 28 Jun-27 Sep 1959

After leaving Tabloid, Ross McLean produced another humour and interview show for the CBC. Long Shot, which replaced Fighting Words over the summer of 1959, had more of a satiric edge than Tabloid, but was generally judged an unsuccessful attempt at commentary or entertainment. The show's hosts were announcer Ward Cornell and Olga Kwasniak, who was a cellist with the Toronto

A Long View Of Canadian History

Tue 10:30-11:00 p.m., 16/30 Jun 1959

For this two part series on Canadian history, producer Cliff Solway filmed a five and a half hour discussion between two University of Toronto professors: Donald Creighton, of the history department, well known for his biography of Sir John A. Macdonald, and Paul Fox, of the department of political science, who appeared regularly on CBC television. The resulting two hours of film were then edited down into two thirty minute programs on the subject of Canadian history. In the discussion, Creighton expressed the positive values that he found in the struggle to create and build Canada. He disputed a number of theories about the development and character of the nation, including a frontier model more appropriate to the U.S.A., views of the divisive quality of the nation's treatment of Francophone and Anglophone cultures, and argued against the overshadowing of important figures in Canadian history.

Looking At Art

Fri 8:00-8:30 p.m., 27 Aug-24 Sep 1954

Looking At Art, a thirty minute program from Vancouver, included interviews with artist Jack Shadbolt on the British collection at the Vancouver Art Gallery, and with Cliff Robinson on stage design.

Look Who's Here

Tue 10:00-10:30 p.m., 3 Jun-19 Aug 1975

Tue 9:30-10:00 p.m., 1 Jun-14 Sep 1976
A summer series produced by Don Brown, Look Who's Here featured interviews, most with Canadian personalities, or with people who had slipped from the public eye. Each program also featured a different interviewer. Shows including ballet star Dame Margot Fonteyn, interviewed by Lorraine Thomson; wrestler Whipper Billy Watson, interviewed by Gordon Sinclair; singer Gisele MacKenzie talking with Bill Lawrence; announcer and newsreader Larry Henderson in conversation with current newsreader Lloyd Robertson; singer Joyce Sullivan interviewed by bandleader Howard Cable; Norman Jewison questioned by Toby Robins; bandleader Mart Kenney and singer Norma Locke talking with Elwood Glover; and musician Robert Farnon interviewed by Anna Cameron.

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**Luncheon Date**

From 1963 to 1970, Luncheon Date, the noontime interview show starring CBC staff announcer Elwood Glover was shot with one camera and broadcast live locally, over CBLT, from the lobby of the Four Seasons Hotel. The Four Seasons, located on Jarvis Street at Carlton was an appropriate and convenient location, because it was just across the street from the CBC's main production centre in Toronto, and, in fact, more network business was probably done in various locations around the Four Seasons than in the CBC building itself.

Glover hosted a Toronto afternoon drive time show, called "At Ease With Elwood Glover," on CJBC, and, from 1956, also presided over a noontime half-hour broadcast called "Luncheon Date." The radio broadcast consisted mostly of popular recorded music and public service announcements. In 1962 the broadcast moved from the CJBC studios to the newly built Four Seasons dining room. A year later, the CBC decided to try the show on television, and made test films of the radio broadcast, which had moved to the hotel lobby. The program was simulcast on television and radio for the 1963 season. An amiable and avuncular interviewer, Glover conducted four or five innocuous and polite conversations with Toronto personalities or visiting performers or celebrities, usually plugging a book, movie, record, or personal appearance. In summers, the Glover show moved from the lobby into the hotel's courtyard. The program did have an unusual format in so far as it surrounded a U.S. soap opera. The sixty minute Luncheon Date was broadcast in two segments: thirty minutes from noon to 12:30, and thirty minutes from 1:00 to 1:30.
In 1970 the show underwent a facelift, expanded its coverage to the national network, and expanded to ninety minutes. Actually, only CBC-owned stations received the full hour and a half; affiliates received the first and last half hour. With an increased budget, the production values increased, although the show always retained an exceptional modesty, partly because of Glover's own quiet and understated personality and partly because, after all, it was just a simple interview show. The production moved to larger quarters in to accommodate an audience of about a hundred. The show now included a musical trio fronted by pianist and crooner Sonny Caulfield, who had appeared on such CBLT shows as Sunday Morning and Islands And Princesses. They punctuated the succession of conversations with musical numbers. Al Boliska also joined the show on a regular basis for a weekly satirical look at the news. Although the show's format remained essentially the same, the producers tended to book fewer guests and give them more time over the new ninety minute program. They found problems in trying to book a sufficient number of guests to fill a daily slate of Glover-style interviews, which were not at all "in-depth," and starting November 1971, the show was cut back to sixty minutes. Glover's regular replacement as the show's host was Bruce Marsh, another CBC announcer with an equally mellifluous voice.

For most of its history, Luncheon Date broadcast from the Four Seasons, but it periodically moved to different locations. The production unit annually set up for three weeks and the Canadian National Exhibition in Toronto, and the show was broadcast from Expo '67 for one week during centennial year. From 1971 to 1973, Glover and a production crew taped interviews in the U.K. for later use. In July 1973, Luncheon Date travelled to Edmonton to broadcast from the Klondike Days Festival, the first time the program moved outside Toronto.

Glover estimated that he had interviewed some 11,500 guests on the radio and television versions of Luncheon Date, so it would be impossible to provide any satisfactory accounting. However, he has recorded the events that elicited the greatest viewer reaction, two of which involved poetry readings. On the first of November 1972, Terry Rowe made his first appearance on the show, and read some of the fluffy love poetry he had recently published in a volume called To You With Love. In July 1974, a prop man and set decorator named Keath Barrie, who also wrote songs, read a long ode, "On Being Canadian." The most spectacular event to take place on this exceptionally modest show, however, was the marriage of Lena Walsh and country singer Stompin' Tom Connors, on 2 November 1973.

After suffering a hearing impairment in 1973, and later doubts about the show's appeal and his desire to continue, Glover asked to leave the program. On the 27th of June 1975, he signed off. Several months later, Glover resigned from the
CBC and returned to radio, at the Toronto station CKEY. The format for a noon hour interview program broadcast from a public place continued after Glover departed, with host Bob McLean (See The Bob McLean Show).


Elwood Glover's Luncheon Dates (Toronto: Prentice-Hall, 1975), is a chatty memoir of the announcer's life and broadcasting career.
Writer Mary Grannan created Maggie Muggins, a freckle-faced girl in a gingham dress, with her red hair pulled back in two long pigtails. Her stories had been heard on CBC radio and in print for years (See New Maggie Muggins Stories: A Selection of the Famous Radio Stories. Toronto: Thomas Allen, 1947) before Maggie and her friends in the meadow materialized on television in 1955.

In the popular, fifteen minute broadcast, Maggie played with friends like Fitzgerald Fieldmouse and Grandmother Frog. When she was caught in a quandary, her neighbour, Mr. McGarrity, usually to be found in checked shirt, straw hat and bib overalls, working in his garden, gave her advice or tried to help her to understand whatever was bothering her. When she was bored or tired, he might tell her a story or cheer her up by leading a song. Along with these principal characters, the meadow was filled with other animal friends, some of whom fit the pastoral setting, others who seemed a little out of place; Reuben Rabbit, Big Bite Beaver, Chester Pig, Greta Grub, Benny Bear, Leo Lion, Henrietta Hen, and Fluffy Squirrel. John and Linda Keogh operated the puppets for the animal characters,
and the voices came from Linda Keogh, Pegi Loder, and, as Fitzgerald Fieldmouse, Norma Macmillan.

Beth Morris originated the role of Maggie Muggins on CBC television when she was twelve years old. Starting the 1956 season, Deanne Taylor played the part and, when she outgrew it, eight year old Mary Long replaced her in autumn 1959. John Drainie (l955-56), Frank Peddie (l956-59), and Doug Master (l959-62) each played Mr. McGarrity.

The producers of Maggie Muggins were Dick Knowles and Francis Chapman.

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**Magic**

Thu 7:30-8:00 p.m., 23 Oct 1952-13 Nov 1953

An early Montreal television production, this broadcast featured a professional magician and an audience of twelve children. It started on Friday 26 September 1952 on CBMT, and was broadcast on CBLT Toronto starting 23 October 1952. The Montreal broadcasts ended on 31 October 1952, and the Toronto broadcasts concluded on 13 November.

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**The Magic Lie**

Wed 4:30-5:00 p.m., 26 Jan-30 Mar 1977

Wed 4:00-4:30 p.m., 4 Jan-29 Mar 1978

Wed 4:30-5:00 p.m., 3 Jan-28 Mar 1979

W.O. Mitchell invented the title for this series of half-hour stories for children, and introduced the programs. CBC producers across the country contributed to the series, which was organized by Don. S. Williams (l977) and David Peddie (l978-79).

Among the productions were A Horse For Running Buffalo, adapted by Frank Adamson from a story by Madeline Freeman, and produced by Don S. Williams in Winnipeg; Boy On Defence, written by Scott Young and also produced by Williams; Snatched, from a book by Richard Parker; Aunt Mary's Visit, from Victoria Case's story; and The Infinite Worlds Of Maybe, by Lester Del Rey, all
three produced by Hugh Beard in Vancouver; Tunnel Of Terror, adapted by Frank Moher from Patricia Clyne's novel, produced by Jack Emack in Edmonton; Muskipitoon, from a story by Kerry Wood, adapted by Frank Adamson, produced by Don. S. Williams; Mr. Noah And His Second Flood, a musical fantasy with Leon Bibb; No Way Of Telling, produced by John Thorne in Montreal, from a story by Emma Smith; and Buckskin And Chapperoes, based on Paddy Campbell's play, and produced by Jack Emack in Edmonton.

The Magic Of Music

Tue 4:30-5:00 p.m., 22 Nov 1955-10 Apr 1956

Tue 5:00-5:30 p.m., 22 Jan-16 Apr 1957

Tue 5:00-5:30 p.m., 1 Apr-24 Jun 1958

Violinist and conductor Eugene Kash introduced children to the instruments of the orchestra and their history, and concepts in musical theory to develop young people's general knowledge and appreciation of music in this half-hour program. The 1955-56 series ran on alternate weeks, while subsequent series ran weekly. The program, written by Helmut Blume, won an award from the Institute for Education in Radio and Television at Ohio State University.

Make A Match

Sat 7:00-7:30 p.m., 6 Nov-28 Nov 1954

Tue 10:30-11:00 p.m., 7 Dec 1954-15 Feb 1955

A game show produced by Oliver Wakefield in Montreal, Make A Match ran every other week, alternating with House Party. It matched a panel of four, composed of a married man, a married woman, a single man, and a single woman, against a group of seven people made up of three married couples and a man or woman in disguise. (Got that?) The panel, after a series of questions, had to try to guess who was married to whom.

Making Ends Meet
Mon 9:30-10:00 p.m., 2 Jul-13 Aug 1962

This series of seven, half-hour programs outlined problems in family finances. After an introductory show, called Making Ends Meet: How Do We?, the remaining programs each concentrated on a different way of spending or using money: Food, Homes, Appliances; Clothes; Cars; and Money In The Bank. The programs used three urban couples as examples of possibilities for family budgeting. At a time when the annual average income was $5,000, Nancy and Jim earned under $4,000 annually, Sandra and Harold had an income of between $6,000 and $7,000, and Kay and Gordon earned just over $10,000. The shows included documentary material and discussion by experts on the subject at hand. The program's host was Percy Saltzman. Making Ends Meet was written by Jean Morrison, and the programs were organized by Richard Nielsen and Catherine MacIver, and produced by Leo Rampen.

Mallets And Brass

Sat 10:15-10:45 p.m., 15 Mar-3 May 1969

A post-hockey, musical variety show, replacing Comedy Cafe, Mallets And Brass starred vibraphonist Peter Appleyard and trumpet player Guido Basso, with a twenty-one piece band that included regular CBC and studio musicians, such as Moe Koffman on flute and reeds, Teddy Roderman on trombone, and Ed Bickert on guitar. The eight programs on the series also featured guests: singers Dianne Brooks and Debbie Lori Kaye, actor Bruno Gerussi, and the musical group Mutual Understanding. Bob Jarvis produced the show in Toronto.

Man Alive

CBC television's weekly inquiry into issues of faith, commitment, and contemporary life took its title from St. Irenaeus, the second century Bishop of Lyons, who wrote, "The glory of God is man fully alive." The fact that the phrase, "Man alive" appears more popularly as an expletive suggests the down-to-earth pertinence of the program's approach. In fact, a Maclean's review called Man Alive "An irreverent new approach to religion" (December 1967). Catchy headlines can misrepresent the show, however. Man Alive grew out of the wake of Vatican II and the movement toward ecumenism in the 1960s. Although it has maintained a vigilant and critical attitude toward the church, it has generally reflected its
sense of self-criticism and reform and its growing social commitment. As the program went to air, the CBC's assistant supervisor of religious programming, Rev. Brian Freeland cautioned, "We are not a public relations department for the churches of Canada," and executive producer Leo Rampen added, "Nor are we seeking the benediction of the churches."

Since its premiere in 1967, Man Alive has built a reputation for adventurous public affairs programming. The show and its host since the beginning, Roy Bonisteel, have shared images of credibility and integrity. The program's producers have been rewarded with a consistent and loyal audience and the show's consequent longevity.

Man Alive resulted in part from the expansion of the CBC's Religious Broadcasts department. Personnel for previous programs, such as Heritage (q.v.) had come from the network's regional production centres. In 1967 Rampen, formerly producer of Take Thirty, headed a team that included veteran producers who had worked on such public affairs shows as The Other Eye and This Hour Has Seven Days. Originally in a magazine format, Man Alive reflected the public affairs training of its producers, and covered such subjects as current bills in Parliament that dealt with questions of divorce, capital punishment, and abortion; the recent Synod of Bishops in Rome; Billy Graham's rally at the CNE Stadium in Toronto; and the cult of exorcism. The program employed both filmed documentaries and studio discussions in its inquiries. In the 1970s, the producers decreased the studio-bound programs and tended more toward documentary investigations and filmed interviews.

The program started in a Sunday afternoon time slot, where it was followed by Hymn Sing, itself a popular and long-running series. After two seasons, Man Alive moved into prime time on a weeknight, where it became less strictly associated with religious programming. In fact, it was North America's only prime time offering devoted to issues of religion. It remained in that time slot, with little variation, until 1979, when it moved to Tuesdays. Repeat broadcasts, sometimes under the title, The Best Of Man Alive, have turned up on Sunday afternoons during summer seasons and in the regular season.

See also Roy Bonisteel, In Search of Man Alive, Toronto: Collins, 1980.

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**Man At The Center**

Thu 10:30-11:00 p.m., 4 Jan-28 Mar 1968

Thu 10:30-11:00 p.m., 16 Jan-15 May 1969

Tue 10:30-11:00 p.m., 5 Aug-23 Sep 1969 (R)

Tue 10:30-11:00 p.m., 30 Sep 1969-13 Jan 1970

Tue 10:30-11:00 p.m., 27 Jan-30 Jun 1970 (R)

Wed 9:00-10:00 p.m., 23 Sep and 28 Oct 1970

Mon 10:30-11:00 p.m., 16 Nov 1970-14 Jun 1971

Wed 10:00-11:00 p.m., 9 Dec 1970

Wed 10:00-11:00 p.m., 20 Jan/17 Mar/24 Mar 1971

Mon 10:00-11:00 p.m., 7 Feb-

Mon 10:00-10:30 p.m., 29 May-5 Jun 1972

Mon 10:00-11:00 p.m., 11 Dec 1972

Mon 10:00-11:00 p.m., 1 Jan/26 Feb 1973

Sun 2:00-2:30 p.m., 31 Mar 1974

In its first thirteen week run, Man At The Center offered half-hour documentary examinations of such subjects as puberty rites, the human brain, Charles de Gaulle, and political terrorism. The broad selection of subjects from the areas of science, public affairs, and culture covered in the show reflected the diversity of executive producer Lister Sinclair's interests. The series was produced in the Science Unit of the network's Public Affairs department by James Murray, who had also worked on The Nature Of Things (q.v.), with individual programs directed by Murray, Vincent Tovell, and Jack Rutherford.
The series opened with the examination of puberty rites, called If They're Big Enough, They're Old Enough, written by Peter Reilly and directed by Murray, followed by the profile of de Gaulle, which outlined the French president's past and how he was perceived in 1968. The Peacock Revolution, produced by James Murray, documented the development of art nouveau, including Antoni Gaudi's buildings in Barcelona. Vincent Tovell directed a three part series on the brain, written by William Whitehead: A Well-Known Stranger provided insight into the brain itself; Garbage In, Garbage Out described the computer and the idea of the extended brain; and The Hidden Third concerned sleep, the subconscious, and the unconscious. A later program in the series offered a profile of Sigmund Freud, written by Eric Koch and directed by Murray and Rutherford. The program on terrorism included material on the struggles in Ireland and Algeria. The series also included a program on artistic inspiration, called The Time, The Place, And The Girl, and one on Buddhism and reincarnation, called Do Not Pass Go.

Man At The Center returned a year later for a second season, which started with Strangers In Our Youth, a film about children's poetry, directed by Nancy Archibald. The second program, called Trouble On The Campus, was also directed by Archibald, was prepared by Jacob Bronowski, and concerned student unrest in relation to friction throughout the world. Subsequent programs included a film about artist M.C. Escher, directed by Douglas Leiterman, one about the psychology of danger, a report by director Leo Rampen on flood damage and restoration in Florence, and a disquisition on the cultural significance of wine, directed by William Whitehead. The last portion of the 1969 series included two multi-part programs: four segments on modern Japan, directed by Nancy Ryley, and three, half-hour programs on zoos, produced by Vincent Tovell, with William Whitehead.

Later in the year, a series of panel discussions called Male And Female, on gender and sexuality perhaps made the title, Man At The Center, a misnomer. The eleven programs were produced by Nancy Ryley, directed by Jack Sampson, and hosted by Donald Crowdis. The debates concerned the meaning of being a man or woman in contemporary society, the question of women's natural superiority, the effects of biology on sexuality, the development of female sexual identity, the development of male sexual identity, courtship and marriage, contemporary sexual behaviour and moral values, the question of normalcy and perversion, developments in genetics, sexual fulfilment, and the emotions that accompany sexual desire. Participants included Margaret Mead, Ashley Montagu, Lionel Tiger, Robin Fox, Mary Calderone, Vivian Rakoff, Ti-Grace Atkinson, Fernando Enriques, Hans Mohr, Rollo May, and Margaret Laurence, among others.
The intermittent scheduling of Man At The Center continued, and the series aired new programs and repeated previous broadcasts, such as the series Science And Conscience (q.v.), first broadcast in 1968. Starting in the 1970 season, it also periodically expanded to a full hour for special programs on such subjects as extrasensory perception, the Ontario Science Centre, Beethoven, and calligraphy. After several distinguished years on the air, however, Man At The Center broadcasts came less and less frequently, and the type of serious and specialized programming that it represented withered in the broadcast schedule.

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**The Man From Tomorrow**

Mon 5:00-5:15 p.m., 7 Jul-6 Oct 1958

A fifteen minute adventure show for children, The Man From Tomorrow came literally from the future, and was called Melpar. He met two boys of today, and took them on adventures, including a trip to Mars. The program starred Stefan Gair and Michael Morrow, and was written by Kitty Marcuse, who had previously written The Peppermint Prince, a children's series, for the CBC. Jorn Winther produced The Man From Tomorrow in Vancouver.

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**Man In A Landscape**

Wed 10:30-11:00 p.m., 17 Jul-18 Sep 1963

For the summer of 1963, the CBC presented this series of half-hour programs on aspects of culture. Ronald Hambleton prepared two programs on Chopin's life in Paris and his work. Professor James Acland of the University of Toronto presented a two part series on architecture. The series concluded with a six part presentation on tourism and travel for pleasure, produced by Leo Rampen, with Anna Cameron. Franz Kraemer and James Murray also produced for the series. Man In A Landscape was to have started with a program on Beethoven, based on a dramatic poem by Lister Sinclair, but that particular show was pre-empted and delayed until 14 September. Produced by James Murray, it was narrated by Budd Knapp, with Douglas Rain as the voice of Beethoven and Frank Perry as the other voices in the poem.

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**The Manipulators**
Wed 8:30-9:30 p.m., 28 Jan-25 Feb 1970

Sun 9:00-10:00 p.m., 31 Jan-14 Mar 1971

Sun 9:00-10:00 p.m., 25 Jul-5 Sep 1971 (R)

A successor to Wojecik, The Manipulators fit the CBC formula as a pertinent, contemporary drama about professionals working within social institutions. The concept for The Manipulators, stories about parole officers and ex-cons on probation, had a local pilot run in Vancouver as a half-hour drama called The Clients, videotaped in black-and-white. For the network, the show expanded to a full hour and was to be produced on film and in colour.

The creator of The Manipulators was Ed McGibbon, a Toronto writer and broadcaster who had narrated the CBLT public affairs program, Toronto File, and had been a correspondent for CJAD radio in Montreal. The program's working title, The Double Bind, expressed McGibbon's perspective on the subject and on the protagonists. While probation officers Rick Nicholson and Maggie Campbell acted as officers of the court and bore responsibility to the judicial system in which they worked, they were also obliged to help ex-cons in society and found themselves defending their clients against the system.

The first season consisted of five, one hour stories, and the series opened with a hard-hitting drama about drug addiction, called Spike In The Wall. The initial episode attracted media and public attention to the series when Linda Goranson removed her top to appear naked to save addict Jace Vander Veen from his downward spiral. The script by Ben Maartman and direction by Daryl Duke set a tone of adventurous, gritty naturalism for the series. In the first series, McGibbon contributed two episodes, Where There Is Fear, which was directed by Don Eccleston, and Now I Lay Me Down To Sleep, directed by Daryl Duke.

The second season expanded to seven episodes, and began with Turn To The Wind, again starring Jace Vander Veen, this time as a political activist suspected of a bombing on the property of the U.S. consulate. Subsequent episodes included The Code, with a theme that involved young people's use of soft drugs and starring Joseph Golland and Ted Rekert; Bell And Bonnie, Bonnie And Bell, starring Rae Brown, Judy De Moor, and Ivor Harris in a story of a negligent mother and her daughter; and X-Kalay, about a self-help rehabilitation centre for convicts, with Margot Kidder.

The series starred Marc Strange, who had appeared in Hatch's Mill and who, with his wife Susan Strange, created The Beachcombers, as Rick Nicholson.
Roxanne Irwin, a stage actor whose principal television experience was in the Vancouver-produced comedy series, A Second Look, played Maggie Campbell, and Gregory Nash played her young son. The executive producer of The Manipulators was Philip Keatley.

**Manitoba 100**

Fri 11:25-11:55 a.m., 17 Jul-14 Aug 1970

Thu 10:00-10:30 a.m., 13 Aug-10 Sep 1970

To commemorate the centenary of Manitoba's entry into confederation, CBC Winnipeg produced this five part documentary series that traced the history of the region and the province. The first part, A Blot On The Horizon, outlined the discovery of the region in the initial exploration of North America. The second segment, New Horizons, described early settlement and the conflict between the French and English over the fur trade and the Hudson's Bay region. Tarnished Sunset, the third part, told the story of the formation of the province in 1870. Destiny, the fourth part, traced the years from 1870 to 1910, and the conclusion, Boom Or Bust, brought the account up to date. Eric Wells wrote the scripts and Maurice Burchell read the commentary. Don Robertson produced the five, half hour programs.

**Marc's Grab Bag**

Tue 5:00-5:30 p.m., 11 Sep-16 Oct 1973

Tue 5:00-5:30 p.m., 8 Jan-26 Mar 1974

Tue 4:30-5:00 p.m., 11 Jun-3 Sep 1974 (R)

The setting was a coffee house, and host Marc Stone presented young Canadians, who talked about their work in music and other areas of the arts. His guests included filmmaker Harris Kirschenbaum, mime Naomi Tyrell, pianist Monica Gaylord, singer and songwriter Jack Schectman, and animators Doug Hemmy and Karen Booth. This half hour program for young people was produced in Toronto by Hedley Read.
**The Marion Clarke Show**

Mon/Tue/Wed 10:40-11:00 p.m., 24-26 May 1954

Marion Clarke, the winner of Chatelaine magazine's "Spring Beauty Week" contest, appeared on Tabloid (q.v.), and shortly thereafter the CBC hired her as an announcer. Her own show, on Monday, Tuesday, and Wednesday nights, seems to have lasted only one week, replaced the next week by The Late Show, with Billy O’Connor and Juliette, the cooking show, Hans In The Kitchen (both q.v.), and a U.S. program called Salome.

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**Maritime Gazette**

Mon 6:30-7:00 p.m., 29 Jun 1964-18 Oct 1965

Announcers Jim Bennett, Pat Napier, and Don Tremaine introduced items in this open format program of news features or variety segments from Halifax, produced by J. McAndrew. Maritime Gazette became one of the segments of Across Canada (q.v.). Tuesday morning broadcasts repeated the Monday evening programming.

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**Marketplace**

The CBC made a positive move into advocacy television and intervention in 1972 with Marketplace and, later, The Ombudsman (q.v.). Both shows took the part of the citizen and used television's public forum and power to inquire in order to rectify grievances. Marketplace extended from the consumer aid columns that had become popular and effective in newspapers, and which, incidentally, formed the premise of the CBC drama series, McQueen (q.v.). Consumer reporter Joan Watson and her colleagues--George Finstad (1972-77), Harry Brown (1977-78), and Bill Paul (1978-date)--rooted out consumer fraud and misleading advertising and promotion, and misrepresentation and brought them to public attention through investigation and reporting. The show was applauded for its intentions, but given mixed reviews at first for its results. For one thing, it was given a relatively limited budget to produce a show that depended on continuity and recognition for its muscle. It was also criticized for paying too much attention to niggling complaints instead of larger problems that affected consumers.
In time, the show did attract a considerable audience and response. The CBC boasted that in 1976 Marketplace attracted three million viewers and one thousand letters a week, a reaction matched only by Hockey Night In Canada and the national news. The program also evolved as less of a program about specific complaints and more of a venue for documentary features on items relating to consumers and finances.

For the 1974-75 season, the show was followed by its companion series, The Ombudsman, and every fourth week, they were both pre-empted by an hour long special documentary. In addition, the program was repeated in afternoon time slots.

Marketplace's producers were Jock Ferguson (1972-73) and Murray Creed (1973-date). Its executive producers were Dodi Robb (1972-77), William Harcourt (1977-81), and Joe Doyle (1981-date).

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**Marquee**

Sun 9:00-10:00 p.m., 6 Jan 1979-17 Feb 1980

Marquee, also known as CBC Marquee, presented adventure dramas. They included Paid Vacation, written and directed by Ralph Thomas and produced by Vivienne Leebosh; Northern Lights, written by Arnie Gelbart, directed by Martin Lavut, and produced by Ronald Weyman; Toronto Jam, written by Rob Forsyth, directed by Stephen Katz and produced by Jack Nixon-Browne; The Phoenix Team (q.v.), which starred Don Francks and Frances Hyland; and Kilroy Was Here, written by Tony Sheer, directed by Rene Bonniere, and produced by Brian Walker. The series's executive producer was Stanley Colbert.

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**Master Musicians**

Sun 1:30-2:00 p.m., 26 May-30 Jun 1957

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**Matinee Party**

Tue 2:30-3:30 p.m., 11 Oct 1953-25 Apr 1954
Tue 2:30-3:30 p.m., 4 May-25 May 1954

Monty Hall and Rosemary Boxer hosted this weekly, one hour variety show. Hall introduced guest performers and commercials, and Boxer demonstrated exercises. Other regulars included singers Terry Dale and Wally Koster, comic actor Larry Mann, and keyboard player Lou Snider. The program was produced by Drew Crossan at Toronto's Eaton Auditorium.

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*Maurice Pearson Sings*

Sat 6:30-7:00 p.m., 6 Jul-15 Sep 1963

Maurice Pearson, born in Montreal, had become well-known as a vocalist for the Lawrence Welk orchestra from 1956 to 1961, and had appeared on Welk's ABC television series during that time. When he returned to Canada that year, he started a radio broadcast on the CBC, from Vancouver. His quarter hour television program ran for nine weeks in summer 1963, and featured a band led by trombone player Dave Robbins to accompany the tenor. Ain Soodor produced the series in Vancouver.

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*McQueen*

Tue 9:00-9:30 p.m., 23 Sep 1969-18 Sep 1970

Ted Follows, who had played the supporting role of Crown Attorney Arnie Bateman in Wojeck, portrayed McQueen, a newspaper columnist known, like Juliette, by only one name. McQueen's beat was con men, consumer fraud, and citizens' complaints. His column, called "The Actioneer," was based on Frank Drea's "Action Line" in the Toronto Telegram, which was also where newsroom scenes for the series were shot.

McQueen was less of a self-righteous crusader for justice than a character like Wojeck, and the stories had a lighter, often comic, tone as McQueen was set up against flim-flam operations, such as vanity publishers or talent agencies that promised gullible, talentless citizens they could be a star. Many programs took on more serious themes, involving immigration problems or, in one case, a U.S. draft dodger. However, the show's half-hour format stressed plot, and offered little opportunity for depth of character or narrative complexity beyond the kind of
bureaucratic snafus that McQueen typically encountered. The opening show, for instance, called There's A Car Upside-Down On My Lawn, explored the complications involved in getting rid of an abandoned automobile.

Jan Goldin played Natasha and Daphne Gibson was Denise, McQueen's two assistants at the newspaper. In two episodes Margot Kidder played Jenny, who also worked at the paper; McQueen enlisted her help to expose the talent agent scam, and she was the character who brought her draft dodger lover's plight to McQueen's attention. Many recognized actors played guest roles as victims and perpetrators in the series: Austin Willis, Lorraine Thomson, Jean Christopher, George Murray, Lynne Gorman, Louis Zorich, Gillie Fenwick, Patricia Collins, Ruth Springford, Paul Harding, Barbara Chilcott, Robert Goodier, Norman Welsh, Don Borisenko, Eric House, Araby Lockhart.

The film series offered opportunities to both established and new Canadian scriptwriters, including George Salverson, who created the show, Leslie MacFarlane, Donald Jack, Jack Gray, Ian Ross, Bryan Barney, and John Fisher. Directors included Peter Carter, Rene Bonniere, and Kirk Jones. The program's associate producer was David Peddie, and the executive producer was Ronald Weyman.
**MEDICAL EXPLORERS**

to

_Ms!_

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**Medical Explorers**

Sun 4:30-5:00 p.m., 7 Jan-17 Jun 1973

William Gibson, the curator of Woodward Medical Library at the University of British Columbia, hosted this thirteen part series. It provided overviews of medical history but, as the title suggests, it concentrated on individual contributions to the evolution of health care. Leonardo da Vinci, Sir William Harvey, who mapped the circulatory system, Charles Sheffington, pioneer in neurology, Lister and Jenner, the innovators of the smallpox vaccine, Christopher Wren, Florence Nightingale, Frank Fairchild Wesbrook, the developer of the ambulance, and Canadian Sir William Osler were all profiled in the series. Keith Christie produced the series in colour, in Vancouver.

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**The Medicine Show**

Thu 9:30-10:00 p.m., 17 Jan-10 Apr 1980

Mon 9:30-10:00 p.m., 6 Jul-17 Aug 1981

Mon 10:25-10:55 p.m., 5 Jul-30 Aug 1982

A public affairs show in magazine and documentary format, The Medicine Show applied investigative technique to reports on developments in health care. Among the subjects the show covered were: valium addiction, the treatment of leukemia, agoraphobia, aspirin, health food stores, depression, doctors' housecalls and Montreal's Telemedic service, emergency wards, sports medicine and the roles of doctors in training Olympic athletes, folk medicine and the Salish tribe on the west coast, and cervical cancer. On one show, nurses offered their perspective on health care in Canada. Each program included at least two reports and the results of a poll to gauge Canadians' experiences with doctors and in the health care system. The show's hosts were Ken Lefolii (1980-81) and Henry Comor (1981-
The Medicine Show was produced in Winnipeg by Andrew Cochran (1980-81), Michael Barnes (1982), Morris Karp (1982), and Paul Kent (1982), with executive producer Duncan McEwan.

**Meet Lorraine**

Wed 6:30-6:45 p.m., 9 Apr 1958-22 Apr 1959

A musical half hour from Vancouver, produced by Jorn Winther, Meet Lorraine introduced band singer Lorraine McAllister, with Chris Gage on piano, Stan Johnson on bass, and Jimmy Wightman on drums.

**Meet Mr. X**

Tue 5:00-5:30 p.m., 21 Jan-25 Mar 1958

Meet Mr. X was a half hour children's show, produced in Ottawa.

**Meeting Place: Canadians At Worship**

Meeting Place presented services of varying denominations from churches across Canada. Along with the broadcast of the service, it presented a short documentary profile of the church and the activities of its members. Hosts for the broadcast were Donald Henderson (1973-80) and Bruce Alton (1980- ), and the producers were Tim Bentley (1973-74) and Garth Goddard (1974- ), with executive producer Louise Lore.

**Memorandum On A Frozen Ark**

Mon 10:30-11:00 p.m., 6 Jul-17 Aug 1970

In a series of seven, half hour programs, produced in Ottawa, the CBC examined museums in Canada, which had recently suffered a degree of neglect because the federal government had diverted funding from the National Museums of Canada Corporation to build the National Arts Centre. An introductory program
examined the role of museum and the balance of its activities in public display and research. Subsequent shows took viewers to the nation's major museums: the National Gallery, the National Museum of Science and Technology, the National Museum of Natural Sciences, the Royal Ontario Museum, the Museum of Man, and the National War and Aviation Museums. Bob Gardiner produced the series, which was hosted by Brian Smyth and Nelson Davis.

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**The Men And The Issues**

Tue 10:00-10:30 p.m., 19 Mar 1963  
Wed 10:00-10:30 p.m., 20 Mar 1963  
Mon 8:00-8:30 p.m., 25 Mar 1963  
Tue 8:00-8:30 p.m., 26 Mar 1963

Prior to the 1963 federal election, the CBC presented a series of four interviews with the leaders of the major federal parties: Lester Pearson of the Liberals, John Diefenbaker of the Progressive Conservatives, T.C. Douglas of the New Democratic Party, and R.N. Thompson of the Social Credit party. Their panel of interrogators consisted of Robert McKenzie, James McCook, Arthur Lower, Mark Harrison, and Clive Baxter.

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**Mexico**

Mon 10:00-10:30 p.m., 25 Apr-16 May 1966

Public Affairs producer James Murray assembled this series of four, half hour films on contemporary Mexico. The first two programs, called Gunpowder And Guitars and I Used To Be An Indian, offered a profile of the Mexican people, the Spanish influence, and the transformation of the Indian image in an attempt to eliminate the country's own image as a colony. Fiesta Of Bullets, the third show in the series, outlined the country's political history and its revolutions. The conclusion, The Lucky Ticket compared Canada to Mexico by examining its relations to the United States. Harry Makin, Rolf Blakstad, and Stan Clinton shot the film, with sound by Eric Lindgren and Vic Mackintosh, and Arla Saare and Moses Weingart edited. The series was organized by Christina McDougall and
John Irwin. It was written and narrated by Lister Sinclair, directed by Murray and Sinclair, with the assistance of Bill Banting.

**Midnight**

Thu 12:00-1:00 a.m., 27 Feb-26 Jun 1975

A talk show, Midnight starred Laurier LaPierre, with music by a quartet led by Leon Bernier. (See LaPierre.)

**Midnight Zone**

Sat 12:00-1:00 a.m., 6 Oct 1960-24 Jun 1961

Sat 12:00-1:00 a.m., 14 Oct-

Sat 11:30-1:23 a.m., 30 Dec 1961-30 Jun 1962

Wed 11:37-12:30 a.m., 3 Oct

An early attempt at a late night talk show, Midnight Zone was principally for a Toronto audience. It was produced at the O'Keefe Centre, and, like many CBC variety and interview shows, relied on celebrity performers who were passing through Toronto. The program also featured a rundown of current and upcoming entertainment highlights called "What's In Town." Pitted against Jack Paar's Tonight Show in the Toronto market, Midnight Zone appeared comparatively sedate and casual. It was originally produced by Ross McLean and starred Paul Soles, who more than a decade later took on the duties as host of a CBC late night talk show, Canada After Dark. Subsequent producers were Drew Crossan (1961-62) and Len Casey (1962), and Larry Mann and Al Hamel took over as hosts.

**A Midsummer Theatre**

Fri 9:00-9:30 p.m., 25 Jul-5 Sep 1958

Produced by Ken Davey in Montreal, A Midsummer Theatre presented a series of ten half hour plays, most especially commissioned for the show. They included
The Equalizer and A Dispute Of Long Standing, and Trio, all by M. Charles Cohen; Monsieur Mac-Greg-Or, by Roy Shields; The Eleventh Hour, by Joseph Schull; The Colonel, by Roderick Wilkinson; and Mary Ann, by Eugene Cloutier.

**Midweek**

Thu 10:00-11:00 p.m., 30 Sep 1971-18 May 1972

Midweek, a companion to Weekend (q.v.), resulted from the popularity of the Sunday night public affairs roundup, and replaced the Saturday evening segment of Weekend. By spacing the broadcasts in semi-weekly slots, the producers could provide more current coverage and analysis. Kay Sigurjonsson, Pierre Nadeau, Michael Callaghan, Clive Baxter, and Peter Desbarats shared the job of anchoring the show. Other regular contributors included Parliament Hill correspondent Larry Zolf, west coast reporter Doug Collins, and, from the Atlantic region, Michael Maltby. Don Cumming, Peter Kaepple, Ralph Thomas, Andrew Simon, Pat Ferns, and Barry Callaghan produced features for the show. Alan Erich also produced for the show, in collaboration with the Financial Post, an arrangement that had resulted in a Michener Award for The Charter Revolution, aired the previous year on Weekend. The executive producer of Midweek was Richard Nielsen.

**The Mike Neun Show**

Mon 7:30-8:00 p.m., 21 Sep 1970-29 Mar 1971

The star of the summer show, In The Round (q.v.), singer and comic Mike Neun earned a show named after himself for the 1970-71 season. The musical variety series was produced at the North Vancouver Centennial Centre, with location work in and around the city. Neun welcomed such west coast stars as Pat Hervey, Eleanor Collins, Chief Dan George, and Terry David Mulligan. Doug Parker led the show's orchestra, and Ken Gibson produced.

**Minnow On The Say**

Fri 5:00-5:14 p.m., 1 Apr-24 Jun 1960
The Minnow was a canoe in this fifteen minute children's drama, which originated in Vancouver, and was presented for thirteen weeks in the spring of 1960. It told the story of David and Adam, two boys who sought the treasure hidden by one of their ancestors in 1588 in the region of the river Say. The story was adapted for television by Peter Statner, and the program was narrated by Shirley Clothier, and starred Teddy Walker, Bill Duncan, Barbara Tremaine, and James Lindsey.

Miriam Breitman

Wed 5:30-6:00 p.m., 3 Jul-25 Sep 1968

This half-hour variety show starred Miriam Breitman, a vocal trio of Don Milne, Henri Enns, and Karen Enns, guitarist Lenny Breau, and an orchestra conducted by Bob McMullin. Breitman's guests included Maxine Ware, Georges La Fleche, Ron Halldorson, Reg Gibson, Roy Petty, Ingard Baerg, Yvette, Hector Bremner, Ray St. Germain, Ted Komar, Laurel Ward, and Arthur Polson. Dale Watson produced the show in Winnipeg.

Miss Patricia's Phantasmagorical Presentation Of Songs And Things

"Miss Patricia" was singer Pat Hervey, who starred in this musical variety show, shot on location in Vancouver. The program was written by Tony Hudz and produced by Al Vitols, who previously had been responsible for the variety series A Second Look. Bobby Hales was the show's musical director and conductor.

Mr. Chips

Mr. Chips was Bill Brown, who showed viewers how to do home repairs and basic carpentry projects. With the aid of co-host and neophyte Don McGowan, he demonstrated how to build a patio or how to construct bookshelves or planters and such. In the regular television season, the broadcasts were limited to fifteen minutes, and the projects remained relatively simple undertakings, and Mr. Chips had to rely more on explanation than on actual demonstration. During the summer series, when shows ran for a half-hour, Mr. Chips could indulge in more complex projects and go through more of the motions.
Starting in autumn 1973, Bronwen Mantel replaced McGowan on several shows devoted the household tasks that were presumed of particular interest to women, such as upholstery, and hanging curtains and wallpaper.

In the 1978-79 season, Bill Brown had to withdraw from the show because of illness, and Jon Eakes took his place as Mr. Chips. The program was produced in the CFCF-TV studios in Montreal by Lou Albert for Champlain Productions.

Mr. Dressup

Just about every local station at one time or another has produced a children's program in which a local staff announcer or weatherman presented cartoons and serials in the early morning or late afternoon. If they did not appear on local Canadian stations, they were certainly accessible to viewers who received signals from the States. (From my youth in Toronto, I remember a succession of such shows and hosts beamed across the border from Buffalo: Rocketship Seven, with astronaut Dave Thomas; the naval Cap'n Mike; the military Commander Tom; and Jungle Jay, the Kurtz of his time, who later emigrated to Canada to become Toronto radio's top-rated morning disk jockey.) This type of show also earned its own level of self-referential parody with such hosts as Soupy Sales in the U.S.A. and Kiddo the Clown in Toronto. However, a more responsible and thoughtful strain of this formula also developed. Mr. Dressup, a half-hour, daily broadcast, formed part of a genre of children's television programming, which preceded and parallels the Sesame Street revolution of 1969, and included The Friendly Giant (q.v.), and Captain Kangaroo and Mister Rogers' Neighborhood in the U.S.A. On each of these programs, a soft-spoken man invited young viewers into his house, where there were always things to do, songs to sing, toys to play with, and books to read. More than a host who just linked cartoons and film clips, Friendly, the Captain, and Messrs. Rogers and Dressup became companions and teachers for the children. They all took the place of the child viewer's father, who presumably had gone off to work. If there was a reason for the absence of mothers in such shows, it is probably because the mother was actually in the house while the child watched television. Women who presided over such children's shows, such as Miss Frances (or whoever) on the smarmy and condescending Romper Room, the formula for which was franchised to local stations, or Helene who taught French on the CBC's highly regarded Chez Helene, held positions as teachers. These low-cost shows generally restricted themselves to a small set, and featured a number of secondary characters played by puppets (which, apart from their traditional appeal to children also meant that one person could play more than one
character). However, they have shown a high return as participatory entertainment and education for young viewers.

Ernie Coombs, a bespectacled fellow with an easy and wide smile, is Mr. Dressup, the gentle, playful, forthright and informative friend to his audience of preschool children. In the early 1960s, Coombs moved to Canada from Pittsburgh, following the example of Fred "Mister" Rogers, who was also working in children's broadcasting. In fact, one of Coombs's first jobs in Canada was as Rogers's assistant puppeteer for programs produced at the CBC in Toronto.

Mr. Dressup first appeared regularly on the network on Butternut Square (q.v.), which started in 1964. In the middle of the 1966-67 season, the program scaled down, concentrated on Coombs's character, and moved from the town square to Mr. Dressup's house, which he shares with Casey, a flaxen-haired, rosy-cheeked puppet boy, and Finnegan, a puppet dog with floppy ears (operated by Judith Lawrence). Mr. Dressup is the kind of fellow who saves string and yarn and a lot of other things, because you never know when they'll come in handy. Crayons and scissors and paper of different sorts are always at the ready for drawing and painting and cutting and pasting. Most important, though, the house has a trunk full of costumes so that Mr. Dressup and Casey and their friends can become the characters in the stories they act out. As his name suggests, Mr. Dressup is more likely to playact, and consequently is a little less sober and mediating than Friendly or the Captain, who often let their secondary characters play out the children's fantasies. While by no stretch of the imagination a clown, Coombs's Mr. Dressup can stumble a little.

The program is not all song and play. Each show moves casually from segment to segment. One moment, Casey and Mr. Dressup might be drawing pictures of each other, and the next, Mr. Dressup might be telling Casey about the stages in his growth from infancy to his supposed present age, around four years old. As might be expected in a daily program that has run for years, the themes and subjects Mr. Dressup has dealt with have ranged widely, from the specific to the general, such as why adults might want to be alone sometimes.

Mr. Dressup, Casey, and Finnegan have also welcomed a long list of guests to their house. Semi-regulars have included Susan Marcus, Beth Anne Cole, and, in 1971-72, Adrian Pecknold as a mime called Poco. The producers of the show have been Stuart Gilchrist (1967), Bob Gibbons (1967-69), Doug Davidson (1969-70), Gloria White (1970-73), Hedley Read (1973-81), Doug Williams (1980-81), Lee Richards (1981-84), and Shirley Greenfield (1984-date).
Mr. Fixit

Sat 6:30-6:45 p.m., 8 Oct 1955-28 Apr 1956
Sat 6:30-6:45 p.m., 6 Oct 1956-26 Mar 1960
Wed 7:45-8:00 p.m., 2 Jul 1960-24 Jun 1961
Wed 7:45-8:00 p.m., 20 Sep 1961-27 Jun 1962
Wed 7:45-8:00 p.m., 3 Oct 1962-24 Jun 1963
Wed 7:45-8:00 p.m., 16 Oct 1963-24 Jun 1964
Wed 7:45-8:00 p.m., 30 Sep 1964-30 Jun 1965

Peter Whittall had been introduced to the television viewer on the evening series, Living, where he demonstrated crafts and simple home repair. When that show ended its run, the CBC gave him his own fifteen minute time slot and christened him Mr. Fixit. In an era when most men seen on television wore jackets and ties, uniforms, or costumes, Whittall cut a distinctive figure dressed in plaid flannel shirts and dungarees, ready for work in the shop. With a tousled shock of dark hair, and a pudgy face and frame, Whittall looked a little like Brendan Behan or Lou Costello. He demonstrated to the show’s host, CBC announcer Rex Loring, how to handle basic tasks in home construction, carpentry, and repair. In part because of the brief time slot, Mr. Fixit could not delve into complex projects. Instead, he concentrated on the jobs that could be done with handsaw, hammer, screwdriver, block plane, combination mitre square, and level, and stayed away from territory that called for skilled craftsmen. Whittall answered Loring’s questions and demonstrated with the quiet authority of someone who knew what he was doing. In the era in which more and more people owned their own homes, and perhaps had to make improvements either through desire or to provide new rooms and usable space for the growing children of the baby boom, Mr. Fixit proved an extremely popular show, and drew more than 35,000 queries from viewers each year.

The producers of Mr. Fixit were Don MacPherson and, from 1963, Bill Bolt.

Mr. O

Thu 4:30-4:45 p.m., 5 Apr-21 Jun 1956
A sequel to Let's Make Music (q.v.), Mr. O starred David Ouchterlony in a fifteen minute broadcast aimed at five to eight year olds. With stories, songs, and games, such puppet characters as Cellini the violoncello, Clarence the clarinet, Manley and Whisper, and Mr. O at the piano tried to introduce children to music. John and Linda Keogh operated the puppets, for whom Len Davidson and Pegi Loder provided the voices. The series was produced by Rena Elmer and Bruce Attridge.

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**Mr. Piper**

Pied Piper Films of Toronto produced this series of thirty-nine half-hour programs, which they sold to the CBC and ATV in the U.K. Opera singer Alan Crofoot was the show's host, and he introduced four segments each program. For Teletune he narrated a fantasy story, illustrated with graphics; Port of Call presented films about children and events in other lands; Bag of Tricks featured magic, performed by Crofoot; and Animal Farm told stories with a cast of characters that included Rupert the cat, Bessie the bunny, Kookie the kitten, Harriet Hen, Freddie Frog, Calvin (Rac)Coon, Charlotte Cow, and a rat, name unknown, in miniature barnyard sets. The series was created by Allan Wargon and Martin Andrews, and produced by Allan Wargon.

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**Mr. Showbusiness**

It may be difficult to believe that the CBC would give such a bold title to any program or person. However, Canada's "Mr. Showbusiness" was Jack Arthur, whose career had started in vaudeville, who was a violin prodigy, an entertainer on a steamboat, a pit orchestra leader, a theatrical producer, and the producer of the mammoth Grandstand shows at the Canadian National Exhibition. The series, Mr. Showbusiness, had run on radio in the 1953-54 season, and was adapted a year later as a television variety show, sponsored by Borden's dairy products and broadcast live from Toronto's Studio Four.

Arthur acted as the producer and director of a young theatrical troupe and the show traded on performances in the present and numbers based on Andrew's
showbiz past. Regulars included Robert Christie as the stage manager and Sheila Billing as a young performer, a troupe of eight dancers directed by Alan and Blanche Lund, and an orchestra and chorus led by Howard Cable. Other performers featured on the show included Alfie Scopp, Ben Lennick, Sammy Sales, Johnny Moreland, Doreen Hume, Joyce Sullivan, Terry Dale, and Wally Koster. The show's announcer and commercial pitchman was Elwood Glover, and the producer was Peter MacFarlane.

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Mr. Wizard

Mon 5:00-5:30 p.m., 6 Sep-10 Apr 1972
Mon 5:00-5:30 p.m., 26 Mar-25 Jun 1973
Tue 4:30-5:00 p.m., 10 Sep-24 Dec 1974
Wed 5:00-5:30 p.m., 2 Apr-2 Jul 1975

Starting in 1951, Don Herbert, "Mr. Wizard," demonstrated principles of science with simple experiments that often used items found around the house, for nearly fifteen years in an NBC-TV show out of Chicago. He returned in a series produced in Ottawa's CJOH studios, which met CRTC requirements for Canadian content, even though the show's format and star both originated in the U.S.A. Mr. Wizard's young assistants were Andrew Galbreath and Margaret Kelly.

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Mister X In Canada

Mon 4:45-5:00 p.m., 4 Apr-13 Jun 1960

Dr. Carter B. Store, school inspector with the Ottawa School Board, wrote and narrated this fifteen minute historical broadcast on people who have shaped the personality of Canada. Store illustrated his talks about famous Canadians with his own drawings. The thirteen week series was produced in Ottawa by Marion Dunn.

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Modern Canadian Poetry
Sun 12:30-1:00 p.m., 30 Apr-23 Jul 1967

A series of thirteen, half-hour programs, Modern Canadian Poetry was originally scheduled for broadcast in Toronto, Ottawa, and Montreal, and was produced by John Kennedy. The show was organized and hosted by Phyllis Webb, a poet and producer in the CBC's public affairs department. She introduced readings and interviews with a healthy selection of writers who represented the span of poetry in Canada since the 1940s: Irving Layton, Earle Birney, bp Nichol, Margaret Avison, Al Purdy, Michael Ondaatje, Robert Hogg, Gwendolyn MacEwan, Joe Rosenblatt, F.R. Scott, Margaret Atwood, Roy Kiyooka, James Reaney, Victor Coleman, P.K. Page, Harry Howith, George Bowering, Raymond Souster, Miriam Waddington, bill bissett, A.J.M. Smith, Louis Dudek, Michael Gnarowski, George Johnston, Leonard Cohen, and Dorothy Livesay.

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**Moment Of Truth**

Mon-Fri 3:00-3:30 p.m., 28 Dec 1964-24 Jun 1965

Mon-Fri 4:00-4:30 p.m., 27 Sep-11 Nov 1965

Mon-Fri 2:30-3:00 p.m., 5 Jul-27 Sep 1965

Mon-Fri 4:30-5:00 p.m., 30 Jun-

Mon/Tue/Fri 4:30-5:00 p.m., 3 Sep-26 Sep 1969

Producer John Trent touted Moment Of Truth as an afternoon, serial drama with a difference from the typical soap opera, but the difference was marginal. The daily half-hour revolved around the Wallace family and their friends in an Ontario college town. The two principal actors, Douglas Watson and Louise King, were imported from the United States, while most of the remaining roles were taken by Canadian talent. Watson played Dr. Robert Wallace, an associate professor of clinical psychology who also maintained a private practice, which gave the series two venues for drama. King, as Nancy Wallace, anchored the home, the third main centre for drama. The producers boasted about the show's complexity, and noted that the series featured nearly sixty characters per week. Supporting players included Sandra Scott as Nancy's sister, Lila; Barbara Pierce and Michael Dodds as the Wallace children, Sheila and Johnny; Robert Goodier as Walter Leeds; Lynne Gorman as Wilma Leeds; Stephen Levy as Jack Williams; Toby Tarnow as Carol Williams; Peter Donat as Dr. Vincent Conway; Ivor Barry as Dr.
Russell Wingate; John Bethune as Dr. Gil Bennett; Ann Campbell as Diane; Alan Bly as Arthur; Fernande Giroux as Monique; John Horton as Eric Brandt; Chris Wiggins as Dexter; Anne Collings as Kathy; Mira Pawluk as a disturbed girl, and Anna Hagan as her mother. The first shows in the series were written by Clare Kennedy. The series was taped in Toronto at Robert Lawrence Productions, and was sold to NBC-TV, where it ran from January to November 1965.

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**Mon Ami**

This daily quarter-hour, produced by John Thorne, succeeded Chez Helene as the CBC’s introduction to the French language for English speaking children. Gilbert Chenier played Pierre, a playground attendant who told stories and sang songs for his young viewers. Like Chez Helene, The Friendly Giant, and Mr. Dressup, Mon Ami aimed to entertain and amuse children as well as deliver education. Pierre introduced a basic French vocabulary and described French Canadian culture in story and song. The series ran at different times of the morning or early afternoon in different parts of the country. Gilbert Chenier died in September 1975.

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**Monday Night Special**

Mon 10:00-11:00 p.m., 26 Jun-25 Sep 1961

On Monday nights in summer 1961, the network aired an eclectic selection of one hour programs. The series included documentary profiles, interviews, drama, and dance produced by the CBC, the National Film Board, and the BBC. The series started with a Camera Canada (q.v.) documentary on Upper Canada Village, the replica of an early Canadian settlement near Cornwall, Ontario. Subsequent Camera Canada presentations profiled the Banff School of Fine Arts and Newfoundland. The National Film Board contributed two films from the Comparisons series (q.v.): Courtship And Marriage and Of Sport And Men. The documentaries, Goom Sahm (A Portrait Of A Chinese Community) and Man Against Nature, came from Vancouver. The series included a ninety minute special presentation of the CBC show, A Case For The Court (q.v.). A BBC program, After Supper, featured Peter Ustinov in conversation with three interviewers. Dramatic productions included a BBC adaptation of a Schiller play and the CBC production of Joseph Schull's play, The Long Night. The series also
included performances by the Royal Winnipeg Ballet and, from London, England, the Royal Ballet.

Moneymakers

Sun 12:30-1:00 p.m., 5 Oct-
Sun 1:00-1:30 p.m., 18 Jun-28 Mar 1976
Sun 12:30-1:00 p.m., 26 Sep 1976-5 Jun 1977
Sun 12:30-1:00 p.m., 25 Sep 1977-
Sun 4:00-4:30 p.m., 2 Apr-7 May 1978
Sun 12:30-1:00 p.m., 1 Oct 1978-25 May 1979
Fri 9:30-10:00 a.m., 5 Jan-25 Mar 1979 (R)

The CBC combined the concerns of two programs, Payday and Dollars And Sense (q.v.), to produce this Sunday afternoon half-hour devoted to business, finance, and economics. The magazine format combined film features, interviews, and discussions, and the show was assembled on the Saturday for a Sunday air date for maximum topicality. The show's reporters for the first season were Arthur Vaile, Sheldon Turcotte, and Irv Lutsky. They were replaced in 1976 by David Tafler and Judy Waytiuk. For the final season, 1978-79, the hosts were Phil Mathias and Harry Mannis, and the show's title was changed to Money Magazine. Brian O'Connor (1975-76) and Eric McLeery (1976-79) produced, and Peter Kaepple was the executive producer.

A Month Of Sundays

Sun 2:00-5:00 p.m., 25 Jan-15 Feb 1981

For four Sunday afternoons in winter 1981, host Harry Brown presented a selection of films collected by theme. The first week featured four films about war: Bravery In The Field, a drama set in World War I; For King And Country, a documentary about Canada in World War II from the series, The Days Before Yewterday (q.v.); The Last Corvette, about The Sackville, a forty year old escort
ship; and Six War Years, based on Barry Broadfoot's oral history, originally produced for the CBC series, Performance (q.v.). The second show concerned women writers in Canada. It included a documentary drama, Lucy Maud Montgomery: The Road To Green Gables; a film about the production of the musical, Anne Of Green Gables; and The Garden And The Cage, a profile of two authors, Gabrielle Roy and Marie-Claire Blais. On the third program, Flight Of The Snows, about the migration of the Canadian snow goose, Man Aloft, a history of aviation, and Whiskey Whiskey Papa, a film about interesting pilots, combined to explore the theme of flight. The final program concerned winter, and included live action from Ottawa's Winterlude festival and the film The Dawson Patrol, about the journey of a NWMP patrol from Fort MacPherson to Dawson City in the winter of 1910.

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**Montreal Pop Concerts**

Sat 1:00-2:00 p.m., 12 Jul-23 Aug 1969

For eight weeks in the summer of 1969, the network presented concerts by the Montreal Symphony Orchestra from Salle de Wilfred Pelletier at Place des Arts. The first four one hour programs were produced by Jean-Yves Landry and the last four by Pierre Morin for Radio-Canada. The French network broadcast the programs a few days before the English network. The first program featured operatic selections, with guest conductor Alexander Brott and vocalists Clarice Carson, Richard Verreau, and Robert Savoie. In the second show, Brian Priestman conducted the orchestra in classical selections for the first half, and Claude Leveille sang popular songs while Neil Chotem took the baton to conduct jazz pieces for piano and orchestra for the second. In the third program, Jean Deslauriers conducted, with guest vocalists Claire Gagnier and Yoland Guerard. Boris Brott and Leon Bernier shared conducting duties for the fourth show, which also featured popular singer Ginette Reno. Franz-Paul Decker, the Montreal Symphony's resident conductor, took over for the fifth and sixth shows; the Yvan Landry Jazz Group also performed on the former, and Colette Boky, Perry Price, and Claude Corbeil were featured vocalists on the latter. Conductor Pierre Hetu and vocalists Louise Lebrun, Huguette Tourangeau, Andre Turp, and Claude Corbeil were guests on the seventh show. The series concluded with return engagements by conductors Alexander Brott and Neil Chotem, and a special appearance by chansonnier Gilles Vigneault.
Moods Of Man

Sun 2:00-2:30 p.m., 3 Mar-30 Jun 1968

Jim Johnson and Harry Aoki starred in this musical program produced in Vancouver. Johnson, a singer and guitar player, had emigrated to Canada from St. Louis, Missouri, and taught in Prince George, B.C. Aoki played bass and doubled on harmonica. They had played the local circuit, had a radio show called Wandering, and appeared regularly on the CBC radio program, Parade Of Choirs. Their eight week television series presented a wide range of music, including folk, blues, and classical selections. The initial show, on songs of trouble and hope, included a chain gang song called Long John, a blues called I'm Troubled, and Jesu Joy of Man’s Desiring and a Bourree, both by Bach. Subsequent shows used such themes as songs of the loved and loveless, songs for young people, songs of hoboes, railroaders, waywarers, and lonesome wanderers, and songs for Easter.

Johnson and Aoki were backed by Bud Henderson on piano, Ray Moga on guitar, Stan Johnson on bass, and Al Johnson on drums. Johnson directed the choral groups who appeared on the show. Their guests included Eleanor Collins, Ann Mortifee, Doug Parker. During the show’s run, the stars kept their day jobs: Johnson as a schoolteacher and Aoki as a systems analyst for B.C. Hydro.

Moonlight Bay

Wed 8:30-9:00 p.m., 26 Jun-18 Sep 1957

A variety show that featured music and songs from "the old days," Moonlight Bay replaced Cross Canada Hit Parade for the summer of 1957. It starred Jack Creley, Carol Starkman, and the Don Wright Singers, with host Bruce Smith, and was produced in Toronto by Stan Harris.

More Stories From Inside Quebec

Tue 10:30-11:00 p.m., 11 Jul-29 Aug 1967

A year after Eight Stories Inside Quebec (q.v.), executive producer Paul Wright and director Dennis Miller followed up with another six half-hour documentaries about Quebec culture for English speaking audiences. The programs
concentrated on young women from rural Quebec who moved to Montreal to build careers; Brother Andre, the founder of Montreal's St. Joseph's Oratory; a young Montreal musician and discotheque owner; and Jean Marchand, Minister of Transport, and Eric Kierans, president of the Quebec Liberal Federation.

Movies With Manings

Sat 7:30-9:00 p.m., 3 Oct 1959-16 Apr 1960

Movies With Manings preceded the hockey broadcast on Saturday nights. Writer Allan Manings introduced a selection of Hollywood feature films from a living room set, occasionally with the help of special guests, such as Manings's later colleague on Flashback, Elwy Yost.

Ms!

Thu 10:00-10:30 p.m., 28 Jun-20 Sep 1973

The CBC had begun production of a talk show called All About Women (q.v.), but adverse reaction to the show's reputed concentration on sex caused the network's head of public affairs, Knowlton Nash, to cancel it before it ever reached the air. The replacement, Ms!, appeared the next summer, and dealt less with sex and more with other issues relating to women. Subjects included cosmetic surgery, abortion, and housewives who leave their homes. The format of the show set a woman and a man in debate. The host of the show was Margo Lane.
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, resplendent 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.

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**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.

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**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.

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**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 than 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.

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**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.

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**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.

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**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.

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**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. Menuhin 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.

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**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).

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**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.

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**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.

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**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.

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**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.

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**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.

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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.

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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.
The Naked Mind

Mon 10:00-10:30 p.m., 9 Sep-7 Oct 1974

This series of four, half-hour programs was derived from a single one hour show, also called The Naked Mind, broadcast in May 1973. To examine emotional disturbances, the show combined extracts from plays that illustrated the problem with commentary by four guest panelists and a psychologist or sociologist. The production employed a number of Canada's most accomplished players from the Stratford and Shaw Festivals, the Neptune Theatre, the New Brunswick Players, and the Charlottetown Festival to act the scenes. They included William Hutt, Frances Hyland, Eric House, Ted Follows, Nuala Fitzgerald, Bill Hosie, Amanda Hancox, Gracie Finley, William Needles, and Kenneth Pogue, who performed passages from such plays as My Fair Lady, The Devil's Disciple, Saint Joan, Harvey, The Four Poster, Johnny Belinda, and Anne of Green Gables.

Professionals who acted as onscreen consultants included Margery King of the Canadian Council on Children and Youth in Toronto, Wally Mealeia of Dalhousie University, and the Reverend Andrew Hogan, a sociologist and Member of Parliament. For each program, three panelists were chosen from among Donald Cameron and Judy LaMarsh, both writers and broadcasters; actors Barbara Hamilton, William Hutt, and Gale Garnett; producer Jack McAndrew; and the artistic directors of the Stratford and Shaw Festivals, Jean Gascon and Paxton Whitehead, respectively. They joined humorist Henry Morgan, who appeared on all four broadcasts. Live audiences attended the tapings, two of which occurred in Toronto and two in Halifax. Lorraine Thomson hosted The Naked Mind, and Garth Price produced.

The National

See News.
The National Dream
Sun 9:00-10:00 p.m., 3 Mar-28 Apr 1974
Sun 7:00-8:00 p.m., 4 Jan-22 Feb 1976 (R)
Sun 9:00-10:00 p.m., 6 Jun-20 Jun 1982 (R)
Sun 8:00-9:00 p.m., 27 Jun-25 Jul 1982 (R)

The CBC allocated two million dollars and took two years to produce its eight part adaptation of Pierre Berton's two volume history of the construction of the Canadian Pacific Railway (The National Dream; The Last Spike. Toronto: McClelland and Stewart, 1970; 1971). Berton had previously published collections of journalism and interviews, stories, books of contemporary non-fiction, and historical works, such as Klondike, but these two bestsellers both introduced him to audiences who were more accustomed to seeing him on Front Page Challenge or hearing him on the radio as a chronicler of the nation's past and sealed his reputation as Canada's Popular Historian Laureate. (The television series was announced not long after the publication of The Last Spike; at that same time, The National Dream had been on the bestseller list for over eighty weeks.) Moreover, through his tireless efforts to promote the books, the author was tightly tied to his projects, and he continued his connection to the story of the CPR as onscreen narrator of the television films.

The television production wove drama and documentary together. It combined reconstructions of the events of the mid-nineteenth century with footage of Berton at the actual locations in the present day and archival still photographs, cartoons, and drawings. Berton originally embarked on the television series with Lister Sinclair as executive producer, and Barry Morse announced to direct the dramatic sequences. The CBC also contracted Timothy Findlay to write the reconstructions and William Whitehead to write commentary. The network originally estimated that two episodes would suffice, but Berton balked. He and Sinclair blocked out the sequence of events, and reckoned that the epic saga would take eight, one-hour episodes to be told in adequate detail and colour.

In its development of major projects, the CBC has devoted itself most tenaciously to period productions, such as The Whiteoaks Of Jalna and Empire, Inc. Conversely, such undertakings demand considerable resources in research, writing, and production. The National Dream compounded those demands because of the dual nature of the production as both drama and documentary, and because of the scope of the subject, which called for a large cast of
characters and required the crew to travel to more than twenty locations across the country.

Sponsored by Royal Trust, the initial run of the series attracted the biggest ratings for any dramatic program in CBC history to that date, an estimated audience of over three million, and a revised version of the series was sold to the BBC. A Canadian history produced essentially for a Canadian audiences, The National Dream met a cultural need and proved a success. Nevertheless, it also demonstrated the typical CBC ambivalence over entertainment and education. Although the story of the politics and machinations behind the construction of the CPR in themselves comprised a drama of value, the series was also made with subsequent classroom use in mind.

In the first episode, The Great Lone Land, Prime Minister John A. Macdonald introduced the promise of a railway to the Pacific through the 1871 Speech from the Throne, and the second episode took the story of the CPR up to 1873. Titled The Pacific Scandal, it centred on charges that the Conservatives had compromised the government for political advantage in its alliance with financier Sir Hugh Allan. The drama climaxed with Macdonald's defence in the House of Commons, but ended with his resignation and the assumption of power by Liberal Alexander Mackenzie. The Horrid B.C. Business, the third episode, traced the staggering progress of the railway, with conflicts between B.C. and the Canadian government and among the surveyors planning the route, through the years of the Mackenzie government. Returned to power in 1878, Macdonald continued to argue the railway in the House, and in The Great Debate, episode four, pushed the required legislation through Parliament. The Railway General, the fifth segment, concentrated on the rapid progress of construction on the prairies in 1882 and 1883 and the development of western Canada under the influence of the CPR's general manager, William Cornelius Van Horne. In the sixth episode, The Sea Of Mountains, however, the construction crews' progress was slowed by the Rockies. The drama concentrated on contractor Andrew Onderdonk, who imported thousands of workers from China to make a path through the mountains, and the engineer Major A. B. Rogers, who located the pass through the Selkirks that now bears his name. In the latter days of construction in the mountains and north of Lake Superior, outlined in episode seven, The Desperate Days, Macdonald was also faced with bloody rebellion by the farmers, natives and Metis in the west. Over this segment and the last, titled The Last Spike, the CPR faced labour unrest and financial ruin until it was saved by a government loan and the railway completed in 1885.

The production assembled an admirable collection of Canada's male character actors to play the politicians, engineers, financiers, and workers responsible for
the railway. The two principals were William Hutt as John A. Macdonald and John Colicos as Van Horne. Others included Gillie Fenwick as Alexander Mackenzie; Joseph Shaw, Chris Wiggins, and Gerard Parkes as, respectively, George Stephen, Donald Smith, and Edward Blake, the members of the financial syndicate behind the C.P.R.; Tony Van Bridge as chief surveyor Sandford Fleming; James B. Douglas as Major A. B. Rogers; Robin Gammell as Walter Moberly; Claude Prefontaine as Georges-Etienne Cartier; Sandy Webster as Marcus Smith; Richard Whelan as George McMullen; Kenneth Pogue as James Hill; Paxton Whitehead as Lord Dufferin; Jonathan Welsh as Albert Rogers; Ted Follows as Charles Tupper; David Schurrman as J. H. E. Secretan; Michael J. Reynolds as Andrew Onderdonk; John Horton as Lucius Seth Huntington; and Henry Stamper as Hugh Allan. The only main female role was Agnes Macdonald, played by Pat Galloway. Some of the supporting players included Lloyd Berry as Miller; Vernon Chapman as Richard Cartwright; George Chow as Chen; Joe Crowfoot as the native chief Crowfoot; Neil Dainard as Robert Rylatt; Jim Henshaw as Wilcox; Robert Joy as Carter; Jean Marie Lemieux as Father Lacombe; Don McManus as General Lafayette Rosser; Peter Mews as John Henry Pope; Diana Barrington as Lady Dufferin; Susan Bird as Mary Macdonald; and Tim Crighton as William Topley.

James Murray produced the series and directed the documentary sequences, which were written by William Whitehead. Eric Till directed the dramatic reconstructions, written by Timothy Findlay. A principal credit for such a lush and complex period production went to art director Richard Lambert. The principal photography was by Harry Makin, with addition shooting by Vic Sarin, Rudolph Kovanic, Stan Clinton, Wallace Donaldson, Norman Allin, and Edmond Long, and the film was edited by Arla Saare and Don Haig. Louis Applebaum composed and conducted the musical score.

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**The National Update**

See News.

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**The Nation's Business**

Thu 7:30-7:45 p.m.,

Wed 7:30-7:45 p.m., 21 Sep 1960-8 Jun 1966
The Nation's Business started in the spring of 1956 as a ten minute, free time political television broadcast, a service already offered on CBC radio. It ran every other week, and alternated with The Rhythm Pals. In the autumn, it expanded to a quarter hour, and alternated with a broadcast of similar format devoted to the politics of the provinces. The alternating pattern of The Nation's Business and Provincial Affairs (q.v.) has continued, although the programs were cut back to slots five to seven minutes in length. In the first few years, the national broadcasts also alternated between English and French language addresses.

Prime Ministers, Cabinet Ministers, party leaders, and senior Members of Parliament used the forum to speak on current issues. Broadcast times were allocated in agreement with the political parties, in the same proportion as the radio broadcasts. The programs originated in Ottawa, and were broadcast, directly wherever possible, by CBC stations and affiliates.

The first producer of the program was Michael Hind-Smith. He was succeeded in 1960 by Lewis Miller. Subsequent producers included Jim Taylor (1964-66), Bernard Austric (1966-68), Gordon Cullingham (1969-71), Del McKenzie (1976-77), Nancy McLarty (1979-80), and Brian Frappier (1980-date).

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**The Nature Of Things**

Sun 5:30-6:00 p.m., 6 Nov 1960-7 May 1961

Thu 8:00-8:30 p.m., 4 Jan-26 Jul 1962

Sun 5:30-6:00 p.m., 6 Jan-30 Jun 1963

Tue 10:30-11:00 p.m., 5 May-4 Aug 1964

Sun 5:00-5:30 p.m., 3 Jan-28 Mar 1965
Sun 5:00-5:30 p.m., 3 Oct 1965-23 Jan 1966
Mon 7:30-8:00 p.m., 20 Jun-5 Sep 1966
Sun 12:30-1:00 p.m., 2 Oct-18 Dec 1966 (R)
Sun 5:00-5:30 p.m., 8 Jan-16 Apr 1967
Thu 10:30-11:00 p.m., 19 Sep 1968-9 Jan 1969
Thu 10:30-11:00 p.m., 29 May-5 Aug 1969
Wed 7:30-8:00 p.m., 24 Sep 1969-7 Jan 1970
Thu 8:30-9:00 p.m., 15 Jan-10 Sep 1970
Mon 10:00-10:30 p.m., 14 Sep 1970-5 Jul 1971
Mon 10:30-11:00 p.m., 27 Sep 1971-22 May 1972
Mon 10:00-10:30 p.m., 6 Nov 1972-21 May 1973
Mon 10:00-10:30 p.m., 26 Nov 1973-11 Feb 1974
Mon 10:00-10:30 p.m., 1 Apr-20 May 1974
Wed 8:00-8:30 p.m., 9 Oct 1974-29 Jan 1975
Sun 10:30-11:00 a.m., 18 Dec 1974-9 Mar 1975 (R)
Wed 8:00-8:30 p.m., 29 Oct-24 Dec 1975
Sun 2:00-2:30 p.m., 5 Jan-9 Feb 1976 (R)
Mon 10:30-11:00 p.m., 10 May-5 Jul 1976 (R)
Wed 8:00-8:30 p.m., 14 Dec 1977-8 Mar 1978
Fri 5:00-5:30 23 Sep 1977-31 Mar 1978 (R)
Sun 7:30-8:00 p.m., 24 Sep-31 Dec 1978
Tue 4:30-5:00 p.m., 19 Jun-4 Sep 1979 (R)
One of the CBC's most successful productions in terms of longevity, audience acceptance, and international sales, The Nature Of Things has been a mainstay of the network's science unit since 1960. Underlying the programs is the interaction of human beings and aspects of different fields of natural and physical science and the evolution of technology. In the first series, each program included one main feature and a shorter item on developments in science news. In addition to domestic productions, The Nature of Things also collected material from film sources around the world. For the first few years, most of the programs were restricted to the CBC studios, with interviews, discussions, and film for illustration. By 1967, however, the unit had been able to expand into documentary film production.

The hosts for the show included faces familiar to CBC viewers: Patterson Hume and Donald Ivey, both of the University of Toronto, Donald Crowdis, from the Nova Scotia Science Museum, and the CBC producer and writer Lister Sinclair. In the first season, the program was produced by Norman Caton and organized by David Walker. The next year, James Murray took over the job of producer, and John Livingston joined the science programming unit in 1962. Of the three people largely responsible for building The Nature Of Things, none of Sinclair, Murray, or Livingston had formal training in the sciences, although Livingston had earned status as an authority on wildlife and conservation. Instead of academic training, they substituted their own curiosity for that of the viewer, and tried to aim their programs toward a practical understanding of science and nature.

One of the programs in a 1965 series, Animals And Man, written by William Whitehead, John Napier, and John Livingston, won an award for excellence in science television from the Thomas Alva Edison Foundation. The series, which discussed the anatomy, physiology, and behaviour of animals in relation to
humans, was repeated in its entirety in the 1969 season. Other series programming broadcast under the Nature Of Things title included Galapagos, on the life and work of Charles Darwin and the ecology of the Galapagos Islands, written by Sinclair and Livingston; Machines And Man, in the 1968 season, with programs written by Raoul Engel, David Fulton, Roman Bittman, William Whitehead, and Jack Hutchinson; and The Ages Of Man, from the 1969 season, on developments in Canadian medical research, written by Michael Hastings, David Fulton, Bruce Martin, and Lloyd Mayeda, and produced by James Murray and Milo Chvostek.


The most significant change in personnel came in 1980, when the geneticist and television and radio personality Dr. David Suzuki took over as the show's host. Suzuki's own popularity immediately gave the show a charge of popularity and currency that it may have needed. The host's high public profile and interest in matters of conservation and preservation of life also infused the program, the title of which was altered to The Nature Of Things, With David Suzuki.

Photo (courtesy of CBC) shows Dr. Ewan Whitaker, Lister Sinclair.
The New Africans

Originally broadcast on Take Thirty, The New Africans was repeated as a nine part series on Sunday afternoons in spring 1968. With research and interviews by Jean Morrison and production by Leo Rampen, the series included film from Senegal, the Ivory Coast, Ghana, Nigeria, and the Cameroun Republic. Generation Of Hope, the program that opened the series, concentrated on young people in the early years of national independence. Teachers Wanted, as the title implies, outlined the shortage of people to implement needed educational programs. The series examined economic progress and rural reform in the third program, A Little Step Is a Big Leap. Women At The Top provided profiles of three women in the field of education. The fourth program, a report on the uses of mass media, was called TV, Print And The Masses. The City Is A Magnet traced the migration of unskilled, male labourers from the country to the cities. The French-English Question examined the role of languages in the newly independent nations, and Identity examined Africans who have returned home after studies abroad. The concluding program, What's Africa To Us?, inquired further into African education and the roles of international agencies, such as UNESCO and UNICEF, as well as Canadian contributions.

New Film Makers

Wed 10:30-11:00 p.m., 23 Apr-23 Jun 1969

The CBC reflected the growth of the experimental cinema and independent film production in the late 1960s with a series of seven, half-hour broadcasts. The programs combined short films with discussions by the artists, and opened with Mort Ransen, discussing his work with Toronto teenagers, which resulted in the National Film Board production, Christopher's Movie Matinee (to be shown on the network a week and a half later). The second program was devoted to student productions, and presented Walk On, produced by Jim Bennett at the McMaster
Film Board, and Caught In Rhythm, made by Gabriel Hoss and Serge Denko in Montreal. Gerald Robinson's Lords Of Creation and Takehiko Kamei's Flowers were featured on the next broadcast. Satan's Pipers, produced by Eric Young and Jon Slan in Toronto, appeared on the next show. The fifth program presented films by Toronto artists Joyce Wieland--Rat Life And Diet In North America--and Morley Markson--Electrocution Of The Word. The sixth show was given over to new film work by Francophones, and the final program in the series looked at animated film from Vancouver, including Thank Heaven, a student production from the Vancouver Art School, and Al Sens's Henry.

The idea for the series came from Jack Vance, the producer was Doug Gillingham and the executive producer Rosalind Farber, with research by Betty-Jean Beyer. The program employed chromakey techniques to present films and extracts on the same screen as host and interviewer Lyal Brown and his guests.

**New Majority**

Sun 4:00-5:00 p.m., 18 Jan-28 Jun 1970

Mon 10:30-11:00 p.m., 24 Aug-28 Sep 1970

Sun 4:00-5:00 p.m., 10 Jan-27 Jun 1971

Sun 4:30-5:00 p.m., 30 Jan-25 Jun 1972

A statistic that told us that Canadians were by 1969 under twenty-five years old gave this public affairs show its title. As misleading as the figures might actually have been, the program attempted to acknowledge the different perspective of the young adult at the turn of the decade. The New Majority succeeded Through The Eyes Of Tomorrow, and expanded the broadcast from a half-hour to sixty minutes. The program, overseen by executive producer Don Elder and producer John Ryan, also acted as a training ground for its editors and reporters, all of whom were in their early twenties. They included Marie Morgan and Richard Wells, both of whom had worked on Through The Eyes Of Tomorrow, Allen Kates, and Ed Fitzgerald.

The program presented film features and interviews and discussions, and concentrated on activities of young adults and supposed concerns of the inheritors of society, such as communal organizations and other alternative ways
of life, popular music and other aspects of art and culture, social welfare and its relation to young people, suicide among youth.

In the second season, the series adopted a magazine format, and Ian McCutcheon replaced Richard Wells as a host and editor, and added Ruth Broughner as a producer. In addition, the program commissioned features from Halifax, Montreal, Ottawa, Winnipeg, Edmonton, and Vancouver, as well as from its Toronto production base. For the 1972 season, the show's host was Jan Tennant.

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**New Nation In The West Indies**

Sun 3:00-3:30 p.m., 6 Apr-27 Apr 1958

The CBC presented a four part series of thirty minute films, produced by the National Film Board, on the West Indies as a new member of the British Commonwealth. The four films--titled Background To Federation; Weakness Into Strength; The Riches Of The Indies; and The Responsibilities Of Freedom--were produced by Nicholas Balla and directed by Ian MacNeill, with commentary written by MacNeill and read by Hugh Springer.

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**The New Wave**

Mon 10:00-10:30 p.m., 8 Sep-6 Oct 1975

Wed 8:00-8:30 p.m., 6 Oct-15 Dec 1976

Joe MacInnis had gained considerable fame for his diving expeditions in the Canadian Arctic, particularly as the first scientist to dive beneath the North Pole. In addition, like David Suzuki, he had impressed radio listeners and television viewers in Canada with his enthusiasm for science and his ability to communicate clearly. Producer John Lackie assembled these series on the oceans for the CBC's agriculture and resources department. The programs in the first series extended over a number of themes, as their titles indicate: Sunken Treasure; Wind And Tide; Submersibles; Fish For The Future; and Man In Sea. However, they all revolved around responsible planning of aquatic resources for the future.

The programs in the second series included Dive, Dive, Dive, on the subject of scuba diving off Newfoundland, the Maritime provinces, and the B.C. coast; Sea
Workers, and the training of divers at Seneca College; War On Ice, on the effects of the Canadian climate and ice on the nation's economy; The Great Inland Seas, an inquiry into industrial pollution; and The Last Resource, an examination of the seas as a resource that was once thought infinite, and is now known to be limited and in need of management. Other titles in the series included Cities On The Sea, Plugging In The Oceans, Humans Of The Sea, and Arctic Oil And Ice.

The Last Wave was widely praised for its integrity and courage in dealing with current issues in natural resources.

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**The Newcomers**

Sun 8:30-9:00 p.m., 20 Nov 1977

Sun 8:30-9:00 p.m., 8 Jan/19 Mar 1978

Sun 7:00-8:00 p.m., 10 Dec 1978

Sun 7:00-8:00 p.m., 18 Feb/11 Mar/19 Nov 1979

Wed/Sun 8:00-9:00 p.m., 12 Mar-2 Apr 1980 (R)

Imperial Oil commissioned Neilson-Ferns, Inc. to produce this series of seven, one hour films on Canada as a country of immigrant origins in commemoration of the company's one hundredth anniversary, in 1980. Produced over the space of three years, the films were conceived as documentary-dramas, underpinned with authenticity guaranteed by a board of eleven historical advisors, and were produced in both French and English language versions. Production started in 1976, and the films aired over the network periodically from November 1977 to March 1979, then were repeated as a series in spring 1980.

The series employed the talents of some of the country's most notable writing, acting and directoring talents to tell a series of instructive narratives set from the time when the land was inhabited by native people to the present day. The first program was set among the west coast tribe, the Tsimshiam, and told the story of Ksaweal's rite of passage and test before becoming the chief. (Although the series acknowledged the beginnings of Canadian history before the Europeans' arrival, the first segment was called a "prologue," typically separating that period from the events that came after.) The story of Ksaweal was written by Charles
Israel and directed by Eric Till, and starred David Milton, Chester McLean, and Tina Hamill, with commentary by George Clutesi and Jean-Paul Nolet.

Set in 1847, the second program was a flashback on the life of Mary Thompson Norris, now seventy-five years old, a Catholic woman who had followed her husband from Ireland to find that he had died before her arrival. Alice Munro wrote the story that traced her path as she settled in southwestern Ontario with her second husband. Also directed by Eric Till, the film starred Linda Goranson, David McIlwraith, and Ken James. The third film extended back to 1740, and the story of Nicholas de Lugny, a soldier bearing the hardships of a new land and learning how to live as a pioneer in New France. Claude Fournier directed the film from a script by Guy Fournier, and Michel Cote, Donald Pilon, Jean Gascon, Jacques Godin, and Louise Lambert starred.

The fourth segment dealt with John Symons, a Scottish radical who works against the adversity of settling Canada, and takes advantage of what opportunities are available to him to become a wealthy landowner. Kenneth Welsh played Symons, Susan Hogan was his wife Margaret, and Donald Davis also starred in this film, written by Timothy Findlay and directed by John McGreevy. Findlay also wrote and McGreevy directed the 19th story of Hans and Camila Nielsen, who emigrate from Denmark to a company town in New Brunswick. The film starred R.H. Thomson, Hollis McLaren, Fiona Reid, James Hurdle, Richard Donat, Barbara Gordon, and Mary Pirie.

Rene Bonniere directed the final two programs in the series. One, set in 1927, concerned the eastern European emigrants who arrived on the Prairies in the early years of the twentieth century. John Lepa, a Ukrainian homesteader in Saskatchewan, suffers through the Depression. While he has to look for work as a labourer, his young wife takes care of the farm. After she dies, their son is placed with relatives in the city, and Lepa is left embittered and alone. George Ryga wrote the script, and the production starred Duncan Regehr, Susan Roman, Diane D'Aquila, and Ken Pogue. The series concluded with the present day story of an Italian family in Toronto, and the clash of old world, rural values with those of a modern, city-centred society. Bruno Gerussi and Martha Henry starred in a story written by Douglas Bowie.

The series was produced by Richard Nielsen and Pat Ferns, and the executive producer, for Imperial Oil, was Gordon Hinch.

Newfoundland Holiday
Thu 5:00-5:30 p.m., 7 Jun-16 Aug 1973

Thu 4:30-5:00 p.m., 4 Jul-5 Sep 1974

A summer series, this was a series on wildlife and natural attractions in Newfoundland. It included programs on sailing, tuna fishing, travelogues about specific areas of the island, items of interest to artists and photographers, and films from the Newfoundland Tourist Bureau. The series was produced in St. John's by Derm Breen, and the host was Dave Quinton.

News From Zoos

Mon 4:00-4:30 p.m., 20 Oct 1980-25 May 1981

Sat 12:00-12:30 p.m., 18 Oct 1980-18 Apr 1981 (R)

Sat 12:30-1:00 p.m., 17 Oct 1981-20 May 1982 (R)

Fri 4:00-4:30 p.m., 2 Apr-2 Jul 1982 (R)

The host for this half-hour program was Charlie, a chimpanzee who spoke with the voice of actor Carl Banas. Charlie introduced young viewers to features about animals, from zoos around the world, presented with the help of voice-over commentary by Sandy Hoyt. Features on the premiere show included the aid given a newborn Sable antelope at Jackson Zoological Park and the hunt for a Wolf Fish, a creature resembling a large eel, and its transportation to an aquarium in Victoria, B.C. Subsequent programs included features on specific zoo projects, such as the San Francisco Zoo's Adopt-an-Animal scheme, as well as on exotic animals, including the Giant Panda's of China and the Komodo Dragon, the world's largest living lizard. The series, which was written by Jill MacFarlane, was created and produced by Michael Spivak for Jaylar Productions.

News Profile

Sun 12:30-12:45 p.m., 17 Sep 1972-26 May 1974

In its fifteen minute Sunday afternoon news roundup, the CBC included five minutes of headlines and a ten minute profile of a personality currently in the public eye, usually featuring filmed interviews with the subject and his or her
associates and opponents, filed by CBC correspondents and regional reporters. Subjects included Edward Heath, Prime Minister of Great Britain; Salvador Allende, President of Chile; West German Chancellor Willy Brandt; and dictators, such as Idi Amin of Uganda, Juan Peron of Argentina, Ferdinand Marcos of the Philippines, and Francisco Franco of Spain. The first season also included a feature on sports lawyer and hockey players' representative Alan Eagleson.

The 1973 season featured a number of Canadians in the news, including Peter Lougheed, Premier of Alberta; Michel Couvin, the Canadian Commissioner in South Vietnam; lawyer Robert Lemieux; Dr. Charles Best, co-discoverer of insulin; and R.C.M.P Commissioner W.L. Higgitt; as well as French President Georges Pompidou; Chicago Mayor Richard Daley; and musician Duke Ellington.

The senior editors for the series were Dave Quance and Bill Boyd, and the directors Barry McLean and Curt Laughlin. The host was Jan Tennant.

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**Newsfile**

Thu 10:30-11:00 p.m., 15 Feb-21 Jun 1973

A half-hour documentary feature, Newsfile ran every other week, and alternated with Encounter. Host Lloyd Robertson presented film material in a live broadcast from Toronto. The program ran on a delayed basis to western time zones, although the production permitted stories to be altered or updated as needed. Subjects included progress reports on the preparations for the 1976 Olympics in Montreal; land claims and native live in the Northwest Territories; the federal-provincial conference in May 1973; and unemployment and Canadian young people. The executive producer of the program was Angus McLellan, who had been a producer of CBC Radio's Sunday Magazine, and the news editor for the series was Dave Quance.

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**Newsmagazine**

Mon 7:30-8:00 p.m., 8 Sep 1952

Mon 10:00-10:15 p.m., 8 Sep 1952

Sun 8:00-8:30 p.m., 14 Sep-21 Sep 1952
Sun 7:30-8:00 p.m., 28 Sep-14 Dec 1952
Sun 7:00-7:30 p.m., 21 Dec 1952
Sun 7:00-7:30 p.m., 19 Jul 1953-7 Feb 1954
Sun 6:00-6:30 p.m., 14 Feb-19 Sep 1954
Sun 7:30-8:00 p.m., 26 Sep 1954
Sun 8:30-9:00 p.m., 25 Sep 1955
Sun 17:30-8:00 p.m., 30 Oct 1955-14 Sep 1958
Sun 5:00-5:30 p.m., 21 Sep 1958-

Under the title CBC News Magazine, and later as Newsmagazine, this film digest of international news features ran for almost thirty years on the network, from the first day of television transmission.

Originally designed as a television newsreel, the program opened with the words, "These are the sights and sounds of our time," spoken in the authoritative voice of newsreader Lorne Greene. The CBC Newsreel Service gathered footage from camera operators and reporters across Canada, from the BBC in the United Kingdom, from NBC in the United States (which covered the Far East), from newsreel services in France (which also covered Africa), West Germany, Denmark, Switzerland, and Norway, from reporters in Italy and Hong Kong, and from services in the Canadian armed forces and NATO. The principal persons responsible for cutting the thousands of feet of footage that arrived into a half-hour program were news editor Gunnar Rugheimer, camera operator Stanley Clinton, writer and reporter Harry Rasky, film editor Arla Saare, and script assistant Joan Barstead. The typical show was arranged around a single feature, running up to ten minutes, and included shorter news items.

As the program evolved, and as Harry Rasky took over as its producer, the newsreel format fell away. It became more like a magazine program, still with a weekly story prepared by the features department of CBC News, and with stories in "departments," such as medicine, science, and foreign affairs. It included interviews with newsmakers as well as filmed news stories. By June 1956, the policy of the show had changed; Newsmagazine was anchored by host Gordon Burwash in the Toronto studios, and included a five minute review of the latest
headlines, read by Bruce Marsh. The program's producer was John Lant, its supervising news editor Ronald Hallam, and the editor Michael Maclear.

As one of the mainstays of CBC television news coverage, Newsmagazine availed itself of the resources that the news department offered, in particular the network of correspondents, which would later include Norman DePoe, Ken Mason, Michael Maclear and Stanley Burke in London, Tom Gould in the Far East, covering the Vietnam war, David Levy in Moscow, Peter Reilly at the United Nations, Phil Calder in Bonn, and James Minifie and Knowlton Nash in Washington, D.C. The reader of the national news also assumed the role of anchor for Newsmagazine: Lloyd Robertson (1973-76), Peter Kent (1976-78), and Knowlton Nash (1978-81).


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**NFB Film Can**

Wed 4:30-5:00 p.m., 4 Apr-5 Sep 1979

The CBC presented approximately forty productions of the National Film Board in a series of twenty-six, half-hour programs in an after-school time slot. They included animated films, such as Co Hoedeman's The Sand Castle, comic fictions, such as Soap Box Derby, directed by Andre Melancon, and The Ride, directed by Gerald Potterton.

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**NFB Presents**

Although the CBC has rarely found time to air National Film Board productions on a regular basis, the network has slotted in films periodically, sometimes under the umbrella title, NFB Presents. For example, in the 1964-65 season, when Festival productions ran one hour, instead of ninety minutes, the CBC filled the extra half-hour with dramas and documentaries from the Film Board. They included Phoebe, by George Kaczender; The Last Voyage of Henry Hudson, written by M.
Charles Cohen and directed by Richard Gilbert; The Visit, directed by John Kennedy; Blindness, directed by Morten Parker; Joey, directed by Graham Parker; Golden Gloves, by Gilles Groulx, and You're No Good, by George Kaczender.

In later years, NFB Presents filled out time slots left empty by hockey games that ended early, and replaced The Way It Is over the summer of 1968.

National Film Board shorts appeared on the air on a more regular basis in local and regional programming. For example, a fifteen minute program called NFB Showcase aired on Sunday afternoons in the Toronto and Ontario area from summer 1967 to autumn 1975.

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**Nic And Pic**

Wed 5:00-5:30 p.m., 10 Sep 1975-24 Mar 1976

Wed 5:00-5:30 p.m., 5 Jan-30 Mar 1977

A popular children's program produced by Helene Roberge for Radio-Canada, Nic And Pic was for a time dubbed for the English language network. Nic and Pic were two puppet mice operated by Pierre Regimbald and Michel Frechette. They found adventures as they travelled in their balloon to exotic, far-off locations, such as China, Scotland, and the North Pole. The voice of Nic was supplied by Joan Stuart, formerly of Comedy Cafe, Comedy Crackers, and radio's Funny You Should Say That. Pic's voice was that of Madeleine Kronby, who had had experience with puppet mice herself on Chez Helene.

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**Nightcap**

Wed 10:30-11:00 p.m., 21 Oct-27 Dec 1953

Fri 10:30-11:00 p.m., 12 Feb-28 May 1954

Tue 9:30-10:00 p.m., 1 Jun-6 Jul 1954

A half-hour produced in Montreal, Nightcap was a very informal musical variety program, set in a cabaret. The host was Alan Mills, who played the club's patron; William Robert Fournier, another regular, was the waiter. Mills would circulate
among the studio audience, in which celebrities were planted, to talk with his guests and perhaps to convince them to do a number. The program also featured singer Nina Dova and pianist Gilberto Assais.

Nightcap

Wed 11:37-12:37 a.m., 2 Oct 1963-
Wed 11:37-12:23 a.m., 1 Apr-24 Jun 1964
Wed 11:38-12:23 a.m., 30 Sep 1964-16 Jun 1965
Tue 11:41-12:41 a.m., 5 Oct 1965-
Tue 11:41-12:26 a.m., 12 Apr-28 Jun 1966
Wed 11:45-12:40 a.m., 19 Oct 1966-31 May 1967

Renowned in the history of CBC television, Nightcap marked a high point for sophomoric satire and a low point for taste. It punned, it leered, it winked, it nudged. It nipped iconoclastically at inflated egos and punctured the nation's institutions in a weekly patchwork of topical blackouts and sketches. It was notoriously sexy--overly preoccupied with sex to some viewers, who seemed to tune in every week to see just how overly preoccupied with sex the show was.

The show starred singers and comic actors Billy Van, June Sampson, Bonnie Brooks, and Jean Christopher, who was replaced by Vanda King after the 1965 season, when Nightcap was near the height of its popularity, and Al Hamel, the actor and CBC announcer who during the same time was the co-host of the popular children's show, Razzle Dazzle. Music for the show was provided by a Quintet (known as the Rubber Band) led by trumpet player Guido Basso, who frequently doubled as a sketch actor.

The program grew from a local Toronto broadcast in 1963 and spread first over a market that included Barrie, London, and Windsor (which the show proudly called "the world's smallest network"), until the 1966 season, when the CBC unleashed it on viewers in Vancouver, Ottawa, Pembroke, Montreal, and Quebec City.

Nightcap was written by Chris Beard, and produced and directed by Terry Kyne on a minuscule budget. On one occasion, the musicians reputedly left the show before taping was complete, because the budget did not permit paying the band
Overtime, and the five performers were left to hum the closing theme themselves. In the summer of 1966, Billy Van walked out of the production prior to the season's start in a dispute over a raise of $100 per week, and started to look for work in California before public ire brought the Corporation around. In many ways, Nightcap flaunted its shoestring budget. A sketch deliberately pitched an expensive CBC production of The Magic Flute to Nightcap viewers who might want to "join the 300 other people who enjoy Festival." Instead of ratings, the program ran an Annual Toilet Flush, during which viewers were encouraged to use as much water as possible, which would permit the CBC to measure viewer levels through water levels.

The tone of the show was one of insolence. When Toronto television critic Roy Shields called Nightcap "the worst TV show in the world," the program was gleefully introduced each week with that very phrase. (As Sandra Peredo noted, though, Shields rejoined in a later review, writing, "Nightcap, the worst TV show in the world, slipped last night.") When cautioned not to produce any material on the Gerda Munsinger incident, Beard and the cast stepped right into the pasture of public affairs and produced a show on sex and national security, which featured interviews with "Gotta Humdinger."

In its last couple of years, the program ventured into different territory, away from the fast-paced sketch comedy that had characterized the show into more consistent ventures. In the 1965-66 season, the series included several productions of Canadian drama, the first being David French's play, Song and Dance, produced by Leon Major. The Nightcap dramas were overseen by Gordon Hinch. In 1966, a regular Nightcap sketch, Flemington Park, spun off into a series of six, half-hour programs which replaced new episodes of Nightcap during a vacation period. The story of Flemington Park, "a cesspool of desire in the heart of suburbia," revolved around young Dr. Carson, the object of lust for three women: Selena Carpenter, a married woman and "a seething mass of desire"; Jane Morton Murdock, daughter of millionaire Merton Morton Murdock; and Natalie Nolan, "16 year old schoolgirl with the body of a woman."

Such programs as Nightcap and This Hour Has Seven Days represent a moment at which the power of television to impose itself on public consciousness came clear to Canada.

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_Ninety Minutes Live_

Mon-Fri 11:22-1:00 a.m., 19 Apr-30 Apr 1976
The success of the radio program This Country In The Morning and its host Peter Gzowski, and the CBC's desire to expand network viewing time in a late-night talk show led to the creation of Ninety Minutes Live. It was an ambitious step in programming for the corporation, engineered by the head of Current Affairs programming Peter Herrndorf. The program faced considerable opposition, because it ate into local news and late-night programming time. However, Herrndorf was able to push through an expensive venture in what he proposed as an attempt at popular current affairs programming, which presumably would distinguish it as a Canadian alternative to the entertainment and variety programming offered on U.S. talk shows.

A tremendous amount was at stake in the production and presentation of Ninety Minutes Live, a type of television programming for which the corporation had little in the way of a record and in which the principals, host Gzowski, executive producer Alex Frame, and senior producer Bob Ennis, had little experience. For three years, through telephone links and travel, This Country In The Morning had bound the country in an informal and compelling network for three hours each morning, driven by Gzowski's own affable character, sincere curiosity, and earnest nationalism. The same qualities came through on television, although under the eye of the camera, he could not hide when he was less interested in his guests or sympathetic with them. Where Gzowski was obviously comfortable behind the microphone, he was less at ease after the grooming and tailoring that was intended to turn him into a television personality.

Ninety Minutes Live travelled to Halifax, Vancouver, and Winnipeg for local tryout sessions before the network show went into production. After the network broadcast premiered, the producers continued their attempts to bridge gaps across the country by moving the show out of the Toronto studios and into regional production centres.

In addition, the program extended its reach in the second season with feature interviews, conducted by John Harvard.

Ninety Minutes Live tried to cross-breed two different species of programming, information and entertainment, and achieved a curious type of hybrid. The CBC rarely overreaches, and the gamble it took in producing Ninety Minutes Live did not pay off in long-term programming benefits. After two seasons, Gzowski left the show, and Frame and Ennis repackaged the program as a more
conventional, entertainment and variety oriented talk show to produce Canada After Dark.

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**Norman Corwin Presents**

Mon 9:30-10:00 p.m., 19 Jun-26 Jun 1972

Fri 8:30-9:00 p.m., 7 Jul-25 Aug 1972

Thu 9:00-9:30 p.m., 22 Mar-21 Jun 1973

Wed 7:30-8:00 p.m., 27 Jun-12 Sep 1973

Tue/Thu 1:30-2:00 p.m., 17 Sep-4 Dec 1973 (R)

Norman Corwin, a prolific writer and producer of radio drama, was the host and principal writer for this anthology of half-hour dramas, produced on videotape in Toronto. The programs usually starred U.S. actors, but featured Canadians in lead and supporting roles, including Donald Sutherland, William Shatner, Gale Garnett, and Lynne Gorman. Some episodes were written by Canadians, including The D.J., by M. Charles Cohen, and directors for the series included Herb Roland and George McCowan. Arthur Joel Katz, Arjo Productions, produced this program for Group W Productions, a subsidiary of Westinghouse.

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**Now's Your Chance**

Thu 8:00-8:30 p.m., 11 Sep 1952-6 May 1954

A half-hour of amateur performers, Now's Your Chance appeared in the first week of CBC television programming, and was called, a few months later, an "authentic dud." (Allan Sangster, "On the Air," Canadian Forum [December 1952], p. 202)

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**Nursery School Time**

Tue/Wed/Thu 3:45-4:00 p.m., 21 Jan-17 Apr 1958
Mon-Fri 2:45-3:00 p.m., 29 Sep 1958-29 May 1959

Mon-Fri 2:15-2:30 p.m., 13 Oct 1959-29 Apr 1960

Mon-Fri 2:15-2:30 p.m., 17 Oct 1960-30 Jun 1961

Mon-Fri 2:15-2:30 p.m., 2 Oct 1961-29 Jun 1962

Mon-Fri 2:15-2:30 p.m., 15 Oct 1962-31 May 1963

The School Broadcast Department of the CBC produced Nursery School Time, a fifteen minute program aimed at pre-school age children. It was presented three days a week, and each week the show concentrated on a different subject. The first week, for example, dealt with rabbits as pets for children. Subsequent subjects included cowboys, policeman, dogs as pets, firemen, shopping, fun in the winter, the zoo, Indians, boats, farm animals, and trains. The opening season of programs was intended as an experiment, and the network solicited response from parents on how the show was received by their children. The response was strong enough that the program was revived in the autumn and its schedule extended to five days per week. The program combined entertainment and education for small children, and producers tried to help parents to use the program by publishing programming plans in advance and by providing lists of recommended books for their children.

The first series, written by Phillis Couse, originated in two cities, with two alternating teachers: Teddy Forman in Toronto and Shirley Knight in Winnipeg. The shows from Toronto also starred Hoppy, a hand puppet bunny, who presumably was the inspiration for the topic of the first week of programs. In September Teddy Forman and Hoppy returned, along with Smokey, a real cat. Broadcasts from Winnipeg were replaced with programs that originated in Montreal, and which featured a similar combination: teacher Maman Fon Fon, played by Claudine Vallerand, who was already well-known to audiences for a Saturday morning children's program on the French language network, a puppet--a scholarly beaver named Mr. Dick--and a real dog called Miki. In 1958, Maman Fon Fon left the show, and was replaced by Madeleine Arbour. (In the fashion of Romper Room, the teachers were called "Miss Teddy" and "Miss Madeleine.) From October 1961 to February 1962, Toby Tarnow replaced Teddy Forman.

The organizer of the program was A.M. Fotheringham, and the producers were Thomas Knight (l958-59), Rena Elder (l959-6l), Dennis Spence (l96l-62), and Denyse Adams (l96l-62).
The Observer

Thu 6:00-7:00 p.m., 3 Oct 1963-25 Jun 1964

Tue/Thu 6:30-7:00 p.m., 30 Jun 1964-30 Jun 1966

A weekly hour-long magazine program, broadcast at the dinner hour on stations in Toronto, Ottawa, and Montreal, The Observer included a range of features on arts, culture, and current events. The show's host was writer and broadcaster John David Hamilton, and its announcer was Al Hamel. They introduced features and interviews on such subjects as Quebec seaparatism, the popularity of French language instruction among Anglophones in Quebec (with journalist Peter Desbarats), credit buying, political cartoonists (with Toronto Star artist Duncan Macpherson), and the new turbine engine automobiles. They presented accounts of events in the past, such as Orson Welles's War of the Worlds broadcast, or the Springhill, Nova Scotia mine cave-in (with reporter J. Frank Willis), and the career of Ottawa mayor Charlotte Whitton. Book reviews and interviews with authors of new books were regular features of the program, as was an item called "Hansard Revisited," a review of incidents in the week's news, with cartoonist Peter Whalley.

The program aimed for immediacy and mobility, and employed producers in the three cities, initially Don MacPherson in Toronto, Betty Zimmerman in Ottawa, and Don Rice in Montreal. Subsequent producers included Jim Reed in Toronto, and Gary Plaxton and Rod Chaisson in Montreal.

In addition to hosts Hamilton and Hamel, the program employed a "cover girl," a different young woman each week, who would introduce the show and provide viewers with notes on what was coming up in the broadcast.

Starting June 1964, the program contracted to a half-hour, but multiplied into a twice-weekly broadcast for a summer series, called The Observer: Summer Edition, with Lloyd Robertson as Toronto host and Sandi Fruman in Montreal. In October, it was absorbed as part of Across Canada (q.v.), the series of public affairs programs that originated in different production centres each day. In 1965,
the final season for the series, Michael Magee and Daisy de Bellefeuille were added to the list of hosts.

The executive producer for the show was Harry J. Boyle, broadcaster, radio producer, writer, and cultural bureaucrat. The Observer was his first regular contribution to television programming for the CBC.

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**Odyssey**

Thu 4:30-5:00 p.m., 13 Feb-27 Mar 1969

Fri 4:30-5:00 p.m., 3 Oct-31 Oct 1969

Wed 4:30-5:00 p.m., 19 Jun-4 Sep 1974

Odyssey is the title of a series of films, programmed by the CBC in a half-hour, after-school time slot for young viewers. The five week series in 1969 included Orientation; Victory Over The Nahanni; Sculpt-In; Through A Child Lightly; and Great Barrier Reef. Programs in 1970 each included two features: Autumn Salmon and A Glimpse Of Spring; Taming The Rocky Mountain Trench and Sights And Sounds Of Jerusalem; Big Jasper Country and Rocky Mountain Rainbow; and Banff Country and Bonjour Montreal.

A similar series returned to the air in 1974, with films of the National Film Board. They included Juggernaut, by Eugene Boyko; Kainai, by Raoul Fox; Trail Ride, by Ernest Reid; Carousels, by Bernard Longpre; Roughnecks, by Guy Cote; My Financial Career, animated by Grant Munro, from Stephen Leacock's story; Northwest Passage, by Bernard Gosselin; Northern Fisherman, by Martin Defalco; Saskatchewan, 45 Degrees Below, by Larry Kent; The Ride, by Gerald Potterton; 60 Cycles, by Jean-claude Labrecque; What On Earth, by Les Drew and Kaj Pindal; Ville Marie, by Denys Arcand; Summer's Nearly Over, by Michael Rubbo; The Railrodder, Gerald Potterton's film, with Buster Keaton; and Guy Glover's abstract animation, Marching The Colours.

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**Of All People**

Mon 10:00-10:30 p.m., 12 Jun-21 Aug 1972

Sun 10:30-11:00 p.m., 27 May-19 Aug 1973
Executive producer Ross McLean was responsible for assembling this series of half-hour programs, which ran over three summer seasons. It presented profiles of ordinary Canadians whose work and lives were nonetheless important, or of people who were typically overlooked by the conventional press and media. They included Anne Barrett, a mother of three, who was also the dogcatcher of Uxbridge township, Leonard Evans, a Newfoundland man with fourteen children, Vinnie Green, an eighty year old stamp and coin collector, poet Al Purdy, and Fred and Mary Allison, a couple who had recently celebrated fifty years of marriage. The typical program included more than one such profile.

McLean collected material from a number of notable young producers: Martyn Burke, Martin Lavut, Jo Davis, Barbara Greene, Lyman Gifford, Don Newlands, William Fruet, and Don Shebib.

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**O'Keefe Centre Presents**

- Mon 8:00-9:00 p.m., 16 Oct 1967
- Thu 8:00-9:00 p.m., 23 Nov 1967
- Sun 8:00-9:00 p.m., 10 Dec 1967
- Tue 8:00-9:00 p.m., 16 Jan 1968
- Tue 8:00-9:00 p.m., 13 Feb 1968
- Sun 8:00-9:00 p.m., 24 Mar 1968

Television's closer view perhaps provided the best way of seeing and hearing a performance in the wide open spaces of Toronto's main performance venue, the O'Keefe Centre. Over the 1967 and 1968 season, the CBC produced six, one hour variety programs in the O'Keefe Centre, which featured foreign headliners and Canadian supporting acts. Most of the productions were middle of the road, but the premiere broadcast (16 October 1967) spotlighted rock and top forty music, with appearances by the Jefferson Airplane, the Doors, Dionne Warwick, Sergio Mendes and Brasil 66, Eric Andersen, and a twenty-five piece band led by Don Thompson. The show was written by Chris Beard, and the host was Noel Harrison.
The 23 November 1967 segment of the series presented a concert by Harry Belafonte and Miriam Makeba, and was produced by Paddy Sampson. New Orleans trumpet player Al Hirt, British singer Shirley Bassey, and impressionist Rich Little headlined the program broadcast on 10 December 1967. The fourth show in the series, which aired 16 January 1968, starred George Burns, with a battery of young Canadian female performers: singers Monique Leyrac and Mary Lou Collins, National Ballet star Martine Van Hamel, violin duo the Hansen Sisters, harpist Donna Hossack, singing group Les Miladies, dancer Sandra O'Neill, and soprano Teresa Stratas. Alex Barris wrote the December and January editions of the show.

The 13 February 1968 show departed from the concert performance format, and presented a book show, a musical version of Henry Fielding’s Tom Jones, with music and lyrics by Ruth Batchelor and Bob Roberts, and starring Robin Ward and Douglas Fairbanks, Jr.

The final show of the series, broadcast on 24 March 1968, returned to the concert stage for a country music show, starring Johnny Cash.

Except for the Belafonte program, the series was staged by veteran CBC variety producers Bob Jarvis and Drew Crossan.

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**Old Testament Tales**

Thu 5:15-5:30 p.m., 3 Jan-28 Mar 1957

Produced by Basil Coleman, this fifteen minute live broadcast was Canada's first religious television program for children. It presented stories from the Old Testament, adapted by Clare Slater, and performed by puppets manipulated by John Keogh, Linda Keogh, and John Botterel. The music was composed and arranged by Frank Haworth.

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**The Oldtimers**

Mon 10:00-10:30 p.m., 11 Nov-30 Dec 1974

Tue 6:00-6:30 p.m., 7 Jan 1975

Sun 2:00-2:30 p.m., 13 Apr-29 Jun 1975 (R)
A special, called The Time Of My Life, produced by Donnalu Wigmore and aired on the CBC in September 1973, was the root of this series of eight programs about Canadian pioneers who are still living to tell their stories. The subjects were in their seventies, eighties, or nineties, and recounted experiences from across the country. They included a woman who, as a child in 1899, travelled west in a covered wagon, and a man who arrived in the western country to homestead in 1909. Two native women talked about their lives, including one who had registered in an 1877 treaty. Each program gathered the recollections of people around a subject or area. One show, for example, was on the Northwest Mounted Police, another on residents of the north, another on women in Manitoba, on Quebec, on Newfoundland, on Saskatchewan, on British Columbia, and on Christmas Memories. Executive producer Wigmore assigned the profiles to producers from various regions, including Mike Poole of Vancouver, Jack Emack of Edmonton, Bill Ryan of Saskatoon, Norm Botnick of Winnipeg, Barbara Emo of Montreal, and Jack Kellum, Hal Andrews, and Dave Quinton of St. John's.

**Ombudsman**

Sun 10:30-11:00 p.m., 6 Jan-12 May 1974

Sun 10:30-11:00 p.m., 6 Oct 1974-10 Apr 1975

Sun 10:30-11:00 p.m., 5 Oct 1975-4 Apr 1976

Sun 10:30-11:00 p.m., 17 Oct 1976-13 Mar 1977

Sun 10:30-11:00 p.m., 2 Oct 1977-7 May 1978

Sun 10:30-11:00 p.m., 24 Sep 1978-15 Apr 1979

Sun 10:30-11:00 p.m., 23 Sep 1979-20 Apr 1980

In the late 1960s, the CBC had used the idea of a newspaper "action line" reporter as a basis for its comedy/drama, McQueen. By the middle of the 1970s, however, in an period of increased sensitivity toward consumers' and citizens' rights, the network introduced several interventionist programs, most notably Marketplace (q.v.), devoted to consumer information, and Ombudsman, which concerned public advocacy for citizens' rights in disputes with government or corporate bureaucracy. At the time the show was introduced for its mid-season
premiere, four provinces had appointed ombudsmen, most recently and most notably Ontario's Arthur Malloney, a high profile lawyer.

The CBC's ombudsman was also a lawyer, thirty-three year old Robert Cooper, an unassuming, bookish-looking man whose ordinariness probably aided him in gaining the trust of Canadian viewers. For the winter of 1974, the first ten Ombudsman shows ran every second week, alternating with In The Present Tense. When the show returned in the autumn, it aired for three weeks out of every four, with a feature documentary on the fourth week. Cooper invited viewers to inform him of run-ins with institutions and with government and corporate bureaucracy. Under the direction of lawyer Peter Gilchrist, a staff of fifteen researchers investigated legitimate complaints of personal injustice and attempted to settle matters. From these cases, a number were selected for on-air presentation. Typically, the program's film unit travelled to the plaintiff and interviewed him or her about the problem. Then, Cooper interviewed and tried to wrest a satisfactory resolution from a responsible official. Starting in the autumn 1974 season, every second show was devoted to in-depth investigations of major incidences of widespread social injustice, instead of individual cases.

Succeeding seasons attempted to expand the breadth of the show's concerns, and to deal with Canadians' search for justice in a comprehensive way. In particular, regular programs concerned issues of government accessibility and secrecy.

Understandably, the show attracted a considerable volume of mail. After its first partial season run, the network announced that the show had received 7,350 letters and still collected about a hundred per week. At the same time, it announced that the staff had settled 2,137 cases, only nineteen of which had been presented on the air. By the summer of 1975, seven Canadian provinces employed ombudsmen, but grievances continued to collect at the CBC. By 1978, they numbered a reported forty thousand. The staff had managed to confront some twelve thousand cases, of which thirty-six per cent (approximately 4,300) had been resolved. At the same time, the CBC gauged the show's audience at around one and a half million viewers.

In 1979, Cooper left the program to pursue a career as a motion picture producer. His replacement was Kathleen Ruff. Ombudsman was cancelled after the 1979-1980 season. Understandably, for a show of this type, the question of whether the cancellation was politically motivated arose. CBC executive Mike Daignault noted that by 1980, every province except Prince Edward Island had its own ombudsman, which perhaps resulted in a declining audience for the program. In addition, he noted that the programming decision was part of the plan to put other
forms of information programming into prime time, and specifically noted the upcoming change in time slot for the national news.

**On Camera**

Sat 9:00-9:30 p.m., 16 Oct 1954-2 Jul 1955

Sat 9:00-9:30 p.m., 1 Oct 1955-23 Jun 1956

Mon 8:30-9:00 p.m., 29 Oct 1956-22 Sep 1958

On Camera succeeded CBC Playbill as the principal series for half-hour drama and comedy on the network. The series aimed to encourage Canadian writers, and did provide an outlet for domestic television plays. (Frank Rasky offered a dissenting view, and judged that On Camera, along with General Motors Theatre and Folio, "have specialized largely in either slick formula pap or adaptions [sic] of British and American classics." "Canada's TV Writers: Timid But Slick," Saturday Night [27 October 1956], p. l0)

The production was supervised by Sydney Newman, and many CBC staff producers were responsible for mounting individual episodes of the series, notably Ted Kotcheff, Arthur Hiller, Charles Jarrott, Melwyn Breen, Ronald Weyman, and Paul Almond.

Plays in the series included: Blind Date, written by Jacqueline Rosenfeld; Waltz, by Stanley Mann; Who Destroyed The Earth, by Len Peterson; Gold Mine In The House, adapted by Sidney Furie from a story by J.N. Harris; The Last Long Crusade, by Doris French; The President's Ghost, by Michael Sheldon; The Guests, by Jack Benthover; Mr. Gidding Attacks, by Henry Feisen, Two From King Street, by Jack Kuper; Thank You, Edmondo, by Mac Shoub; and Stagecoach Bride, written by Elsie Park Gowan. Other writers for the series included Hugh Garner, Joseph Schull, Leslie Macfarlane, and Charles Templeton, who contributed a play called Absentee Murder.

**On Guard For Thee**

Sun 10:00-11:00 p.m., 18 Oct-1 Nov 1981
The CBC and the National Film Board co-produced this series of three, one hour films on the evolution of national security problems in Canada from World War II to the present. Director/Writer Donald Brittain assembled new interview material, archival footage, segments of fiction films (notably William Wellman's 1948 version of the Igor Gouzenko case, The Iron Curtain), and reconstructions into an evocative, though highly problematic, fabric to inquire into the relations of national security and civil liberties.

The first part, The Most Dangerous Spy, revolves around the 1946 defection of Igor Gouzenko with documents that revealed Soviet espionage activities in Canada, and the ensuing investigation, arrests, and suspension of civil liberties. The second part, A Blanket Of Ice, outlines the Cold War, the witchhunts that penetrated the civil service and diplomatic circles, and the secret activities of the RCMP in the name of national security up to the October 1970 crisis. The final program, called Shadows Of A Horseman, traced the activities and problems of the national police force from 1969, when the McKenzie Commission recommended that the RCMP be relieved of responsibility for national security, through the time of the War Measures Act through the 1970s, to the revelation of covert and illicit practices by the RCMP at the end of the decade and the start of the McDonald Commission.

Although Canada has had an international reputation for order and peace, that image has been tarnished periodically over the past several decades, and recent revelations have made the quiet secrecy of this country's operations more and more suspect with relation to its citizens' rights.

The series was produced by Brittain, Roger Hart, and James Littleton, and the executive producers were Adam Symansky for the NFB and Paul Wright for the CBC.

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**On Location**

Wed 5:00-5:30 p.m., 30 Oct-27 Nov 1974

On Location was the title for a local CBLT series, which featured events of interest around the Toronto area, and which circulated to several stations across the network, including CBC outlets in Montreal, Ottawa, St. John's, and Moose Jaw. In 1970, the hosts were Bill Paul, Bill Bessey, and Rex Loring, and the executive producer Bill Bolt. The summer 1971 series, which was aired outside Toronto, featured Alan Millar in such locations as the African Lion Safari and
Game Park near Kitchener, in Toronto's Chinatown, at the Kiwanis Music Festival, and at Black Creek Pioneer Village.

The title returned in 1974, in a revival of the format of On The Scene (q.v.), for a series of five, half-hour documentaries, originating in Winnipeg and produced by Rudy Gijzen. Segments included visits to the M.S. Lord Selkirk II, the RCMP Barracks in Regina, the Rainbow Stage, the Canadian Forest Rescue Squad Base, and the Morris Stampede and Rodeo.

On Safari

Mon 5:00-5:15 p.m., 6 Jul-28 Sep 1959
Tue 5:00-5:15 p.m., 6 Oct-29 Dec 1959
Mon 5:00-5:30 p.m., 4 Jul-
Mon/Wed 5:00-5:30 p.m., 2 Oct-12 Oct 1960

Designed for children, this series of quarter-hour programs, later expanded to a half-hour, presented film gathered by Armand and Michaela Denis, Belgian wildlife photographers. Programs took them to different areas of Africa or South America, and could involve searches for a particular beast, such as the manatee, or profiles of a park or district with distinctive animal life.

On Stage

Wed 9:30-10:00 p.m., 6 Oct 1954-1 Jun 1955
Wed 9:30-10:00 p.m., 6 Jul-21 Sep 1955
Mon 9:30-10:00 p.m., 19 Sep 1955
Mon 8:30-9:00 p.m., 26 Sep-24 Oct 1955

Sponsored by Lever Brothers, and produced by Norman Jewison, On Stage was a half-hour version of The Big Revue. The musical variety show was hosted by singer George Murray, and featured as regular vocalists Terry Dale, Phyllis Marshall, and Wally Koster, with the Bill Brady Quintet and an orchestra.
conducted by Jack Kane. John Aylesworth and Frank Peppiatt, the show's writers, provided comic sketches, along with Alfie Scopp, Reuben Ship, Al Bertram, and Jillian Foster.

The summer version of the show starred Denny Vaughan and Joan Fairfax, and the next season, the program mutated into The Denny Vaughan Show (q.v.).

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**On The Evidence**

Sat 10:00-11:00 p.m., 21 Jun-30 Aug 1975

Tue 8:00-9:00 p.m., 25 May-17 Aug 1976

Thu 10:00-11:00 p.m., 28 Jul-15 Sep 1977

Mon-Fri 1:00-2:00 p.m., 2 Jul-6 Aug 1979 (R)

Fri 11:45-12:45 a.m., 28 Apr-12 Sep 1980 (R)

The CBC attempted to revive the formula of A Case For The Court (q.v.) and the spontaneity of live television in this basically unscripted summer series. The start of each program provided a brief outline of a crime, and the show then proceeded to a courtroom set for the trial of a suspect. The suspect and witnesses were actors, the lawyers, judge, and clerk of the court were supplied by the Ontario branch of the Canadian Bar Association, and the jury members were selected from the studio audience. The cases were tried for a taping session that lasted approximately two hours, and the tape was edited down to a one hour show. (The only regular personage in the series was CBC announcer Ken Haslam, who narrated the show, and filled in gaps in the story and provided details for viewers.)

The series outlined criminal cases based on actual events, as well as totally fictional cases, which nevertheless had been well researched. The program aimed to be more of a courtroom drama, an entertainment, rather than an educational or public affairs broadcast.

The writer for the series was Barry Morgan. The director responsible for following the unplanned action was Bryn Matthews, and the producer was David Pears.

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**On The Frontier Of Space**
Sat 6:00-6:30 p.m., 21 Mar/4 Apr/18 Apr 1959

Producer Norman Caton prepared this series of three, half-hour broadcasts on the evolution of missiles and rockets from the weapons of World War II to the launch of Sputnik, and beyond. The first program concerned the actual machines and hardware, from the development of the V-I by Germany and its use in the 1940s, and progressed to the evolution of space vehicles. The second part explored the relations between rocket technology and humans who develop and use it for space exploration. The concluding program speculated on the problems and possibilities for human exploration in outer space.

The program gathered film material from the U.S.A., the U.S.S.R., and Canada, as well as interviews with authorities, such as Wernher Von Braun. Hosts for the show included Caton, Alexander Webster, and Jack Alexander. On The Frontier Of Space ran every other week, alternating with the U.S. drama series, Panic - No Warning.

On The Scene

Sat 1:00-1:30 p.m., 29 Apr-24 Jun 1967

On The Scene was the title of a local CBLT live broadcast of interviews and events from the Toronto area, which ran from 1960 to 1964, and featured Joyce Davidson and Alan Millar, then Al Boliska and Alan Millar. The program was produced by Bill Bolt and written by Norman Klenman.

The title was used for a network series of documentaries, originating in Vancouver (and formerly a local broadcast) and produced by Keith Christie, in the spring of 1967. Host Bob Switzer led viewers through events and sights in the Vancouver area, such as the Centennial Train during its stay on the west coast, the Vernon Winter Carnival, or the Vancouver Public Aquarium.

On The Spot

Tue 7:45-8:00 p.m., 6 Oct 1953-30 Jun 1954

Sun 10:00-10:30 p.m., 10 Oct-12 Dec 1954
The first attempt by the National Film Board at film production for television, On The Spot was a series of documentaries on aspects of life in Canada. The series was originated by Bernard Devlin, who produced a parallel series, called Sur le vif, for the French language service. For the first season, the programs ran fifteen minutes on Tuesday evening, but the show expanded to fill a half-hour slot on Sunday nights. The on-camera hosts were Fred Davis and Lloyd Bochner.

Titles in the series included Survival In The Bush; It's Raining Soldiers; The Mounties' Crime Lab; Laurentian Skiing; Forest Wardens; Police Club For Boys; Better Business Bureau; Judo Jinks; Montreal Historique; Alcoholism; Career College; Camera Men; Aviation Medicine; Javanese Dancing; Bureau Of Missing Persons; Artist in Montreal; Korea; After The War; Vancouver's Chinatown; Football Story; Gold Rush Land; Harness Racing; Chinese Canadians; Dresden Story; Hidden Power; The Zoo In Stanley Park; Winnipeg Ballet; Winnipeg City; and Workshop For Science.
One Canadian: The Political Memoirs Of The Rt. Hon. John G. Diefenbaker

Wed 8:30-9:00 p.m., 6 Oct 1976-6 Jan 1977

Executive producer Cameron Graham followed The Tenth Decade, his 1971 filmed history of the years of political conflict between Liberal leader Lester Pearson and Progressive Conservative leader John Diefenbaker, and his 1974 filmed memoirs of Pearson (First Person Singular: Pearson - The Memoirs Of A Prime Minister) with a similar series devoted to the life and political career of Diefenbaker. Director and writer Munroe Scott and historical advisor and interviewer John Munro shot some twenty thousand feet (over nine hours) of interview footage with Diefenbaker during the autumn of 1974. The filmmakers combined original interview footage with archival film and photographs to produce a series that spoke for Diefenbaker himself. (Diefenbaker's three volumes of written memoirs, One Canada, were published by Macmillan of Canada starting 1975.)

The first two programs in the series of thirteen, half-hour films introduced viewers to Diefenbaker and his progress to the leadership of the Progressive Conservative party, and traced his boyhood on the prairies and the initial impact he made as a defence lawyer. Parts three and four documented his political career from 1919, marked by twenty years of defeat until his election to the House of Commons in 1940, and moved forward to 1956. Parts five through eleven were devoted to his career as leader of the party, as Prime Minister, and again as Leader of the Opposition through the middle of the 1960s. In the penultimate segment, he discussed the leadership convention of 1967 and the successful campaign by party President, Dalton Camp, to remove Diefenbaker. The final episode offers the politician's conclusions on his career and on aspects of government in Canada.

Graham's political documentary series were rarely overtly critical of their subjects. In the interviews, Diefenbaker opened himself to considerable criticism for his
own defensive posture and failure to be candid about his own mistakes and shortcomings. Nevertheless, the film offered his in his own voice, and underscored that position with the apparently reverential image of Diefenbaker, a silhouette against a prairie sunset, that closed each episode.

The director of photography for the series was Wilfred Doucette. Thomas Van Dusen was a location interviewer. The voice of the interviewers in the finished film was supplied by Douglas Rain. Herbert Helbig composed and conducted the music, and the theme was performed by the Canadian Brass.

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**One More Time**

Sat 10:30-11:00 p.m., 10 May-14 Jun 1969

Mon 8:00-8:30 p.m., 4 Aug-1 Sep 1969

Wed 10:00-10:30 p.m., 24 Jun-14 Sep 1970

Sat 6:30-7:00 p.m., 1 Jul-16 Sep 1972 (R)

Sydney Banks, producer of Let's Sing Out and Brand: New Scene, assembled this series of musical variety shows, which was taped in Montreal. It starred Gilbert Price, a young singer from the United States who had attracted attention in a Broadway musical and on the talk show circuit there, and 3's A Crowd, a Canadian band that consisted at the time of Colleen Peterson, Bruce Cockburn, David Wiffen, Dennis Pendrith, and Richard Patterson. The series gave some emphasis to blues, and guests included Josh White, Lonnie Johnson, John Lee Hooker, John Hammond, Mike and Judy Callahan, Johnny Nash, Terry Ber, Dick Smith, and Ed Evanko.

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**One Night Stand**

Sat 7:00-7:30 p.m., 17 Apr-26 Jun 1976

Fri 7:00-7:30 p.m., 10 Sep-17 Sep 1976

Mel Profit and Rob Parker alternated as hosts of this ten part series of half-hour concerts of pop and rock music from Toronto. Among the performers to be featured were the Christopher Ward Band, the Dominic Troiano Band, Shawne
Jackson, Joe Mendelson (of the band Mainline, and who would later be known as Mendelson Joe), and Diane Hetherington. The producer of the series was John Martin, and the director was Dee Gilchrist.

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**One Northern Summer**

Wed 4:30-5:00 p.m., 29 Dec 1971-7 Jun 1972

Sun 10:00-10:30 p.m., 18 Jun-13 Aug 1972 (R)

Sun 5:00-5:30 p.m., 4 Jul-5 Sep 1973 (R)

Mon 5:00-5:30 p.m., 17 Jun-16 Sep 1974 (R)

Thu 4:30-5:00 p.m., 25 Aug-29 Sep 1977 (R)

A series of thirteen, half-hour programs originally scheduled in an after-school slot, this series offered southern Canadian viewers an all too rare view of nature in the arctic regions. The premiere show focused on the concentration of fur seals of the Pribiloff Islands in the Bering Sea. Subsequent programs concentrated on both human and animal activities, and subjects included the Second Annual Northern Games at Inuvik; bird life; the seal hunt in Tuktoyaktuk; Churchill bears; salmon and bears; national parks in Alaska; whaling; reindeer; the Dawson City Klondike Festival; walruses. The series closed with a summary program about the filmmakers' One Northern Summer.

The films were shot by Curt Clausen and produced by Denis Hargrave.

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**One Of A Kind**

Fri 8:30-9:00 p.m., 6 Jun-12 Sep 1958

Wed 8:30-9:00 p.m., 1 Oct 1958-24 Jun 1959

The CBC offered One Of A Kind, a panel quiz show, as a less serious alternative to Front Page Challenge. Panelists were asked to identify, instead of headlines and news stories, an object, which might be real or imaginary, associated with a person who might be living, dead, or fictional. As in Front Page Challenge, an interview with a guest who accompanied the object followed the quiz.
The show was created and written by Bernard Slade, and produced by Harvey Hart, Bob Jarvis (1958-59) and Claude Baikie (1959). The panelists were Lloyd Bochner, Allan Manings, Kathie McNeil, and Rita Greer Allen, and the moderator Alex Barris. The program attracted a wide variety of guests, many from the field of show business, including Sir Cedric Hardwicke, Mitch Miller, Xavier Cugat, Celia Franca, Jan Peerce, Celeste Holm, Kate Reid, Walter Susskind, and, in a hastily arranged, ultimately unpaid appearance, Arthur Godfrey. (Alex Barris writes about the program in his The Pierce-Arrow Showroom Is Leaking [Toronto: Ryerson Press, 1969], pp. 30-42.)

One Of A Kind originated as a summer replacement, but was picked up for the regular season in the autumn. The CBC had never acquired the full rights to the show, which continued to belong to Slade. Previously, John Aylesworth had disputed the ownership of Front Page Challenge and the terms under which the CBC produced the series, which necessitated an agreement, and Slade, according to Barris, has contended that the show was cancelled after a relatively short and successful run because network officials feared a repeat of their dispute with Aylesworth.

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**One Of A Kind**

Fri 4:00-4:30 p.m., 6 Jan-31 Mar 1978

The CBC revived this title for an anthology series of half-hour documentaries and special programs for children, which ran during the winter of 1978. They included The Mitt, produced by Michael Brownstone; Ranger Ryder And The Calgary Kid In The Adventure Of The Dinosaur Badlands, produced and directed by Don Eder; Another Kind Of Friendship, produced by Rebecca Yates and Glen Salzman; Monsters And Other Scary Things, produced by Sandy Lane. The executive producer was Ray Hazzan.

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**Ooops!**

Tue 5:00-5:30 p.m., 29 Sep 1970-29 Jun 1971

In the early days of U.S. broadcasting, a comedian named Joe Penner snagged laughs with a catchphrase, "Wanna buy a duck?" Later, on Groucho Marx's You Bet Your Life, the secret word was revealed by a duck that dropped from above.
Ooops, a half-hour television quiz show for elementary school children, had a similar preoccupation with swimming birds. Children were asked to submit bad jokes and riddles to the show, and they were used in a game in which contestants made their way around a Snakes and Ladders-style board. They advanced or fell back depending on whether the joke got a laugh (which made it a "goof") or a groan (which made a "gain"). Winners could select one of six "boodle bags" for their prize. The bag might contain a book or record or transistor radio, but one held an unwanted surprise, a duck.

The show's host was CBC announcer Harry Brown, called "the Great Drake," and the program also included John O'Leary at the news desk, with "Ooops! Nooos" bulletins and the "Ooops! Weather For Ducks" (which might go something like, "Duck ponds still frozen, but watch out for quacks in the ice.") The production travelled to different production centres across the country, and Brown shared hosting duties with local CBC announcers. Children were encouraged to participate in the quiz at home, and the CBC sold viewers a home version of the game so viewers could follow on.

The producer of Ooops! was Sandy Stewart.

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**Open House**

A half-hour, afternoon, talk and features program, Open House was directed at an audience of women in the home. It included regular spots on cooking, fabrics, interior design, exercise, fashion, books, and current events. In addition to studio interviews, the program included filmed features on life and events outside Canada, and periodically presented reports from remote units around Toronto. On several occasions, the show was produced in other cities. (In spring 1956, Open House moved to Winnipeg and Vancouver for a week of shows in each city.)

The show's host original host was Corinne Conley. After several years, the program regularly featured a woman and a man as co-hosts. Anna Cameron and Fred Davis were the television couple, and their place was taken, starting in 1960, by Gwen Grant and Max Ferguson. Other regular contributors included University of Toronto professor Paul Fox, who provided features on historical subjects, and who regularly provided commentary on the week's headlines; Elizabeth Cleaton, who demonstrated exercises, and Lorraine Thomson, who did the same from 1960 to 1962; Mme Jehane Benoit in the Open House kitchen; Mary Humphries,
a research expert in textiles; and Kildare Dobbs, with book reviews. The program 
regulars typically appeared on a specific day of the week.

Producers of Open House included Ted Pope and, from 1959 to the end of the 
show's run in 1962, Peggy Naim Liptrott.

Opening Night

Wed 8:30-10:00 p.m., 23 Oct 1974
Wed 8:00-9:30 p.m., 15 Jan 1975
Wed 9:30-11:00 p.m., 12 Mar 1975

Opening Night, a series of ninety minute broadcasts produced by Robert Allen, 
reflected the rapid development of theatre in English Canada during the 1970s, 
and presented some of the finest from the young theatre groups in productions 
for television on four occasions in the 1974-75 season. Although the productions 
were re-mounted for videotaping, the original cast was usually retained.

The premiere production was The Farm Show, the collaborative production of the 
Theatre Passe Muraille company, directed by Paul Thompson. The actors were 
Anne Anglin, Janet Amos, David Fox, Miles Potter, Ted Johns, and Carole 
Galloway, who had lived awhile in the town of Clinton, Ontario, and used their 
experiences and observations to create a stage portrait of farming life in western 
Ontario. The television version, broadcast 9 October 1974, was directed by Ron 
Meraska.

The Head, Guts, and Sound Bone Dance, aired on 23 October 1974, was the first 
drama produced by CBC television in Newfoundland. The source was a play 
written by Michael Cook, set in an outport community in the near future, after no 
more fish remain to be harvested. It was staged in St. John's by the Open Group, 
and featured Gerard Parkes, Pat Byrne, Dick Buehler, Florence Paterson, Todd 
Stuckless, and Kelly Buehler, and produced for television by Ray McConnell.

The third production, by Irish playwright Brian Friel, was Freedom Of The City, a 
story of the Londonderry riots of February 1970. It had been staged on Broadway, 
and was adapted for television by Hugh Webster and directed by Eric Till, starring 
Florence Paterson, Neil Munro, and Mel Tuck. It was seen on 15 January 1975.
The series ended on 12 March 1975 with David Freeman's You're Gonna Be Alright, Jamie Boy, staged by the Tarragon Theatre of Toronto. Freeman's working class drama starred Hugh Webster, Lillian Lewis, David Ferry, Jayne Eastwood, and Chuck Shamata, and was produced by David Peddie and directed by J. Edward Shaw.

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**The Other Eye**

Sun 10:00-11:00 p.m., 2 Jul 1967

Sun 10:00-10:30 p.m., 9 Jul-27 Aug 1967

A half-hour (the first broadcast was a full hour) of talk, music, and satire, The Other Eye was intended to complement the public affairs coverage of The Public Eye (q.v.) for the summer of 1967, and as a prime time successor to Nightcap (q.v.), which had died at the end of May. In fact, the summer run was designed as a market test for one of the CBC’s long-time dreams, a successful late-night talk show (at least for Toronto; the CBLT production was to be called The Local Eye.)

The program had four hosts: Rod Coneybeare, Jean Templeton, and Larry Zolf were all CBC veterans, and Gary Smith was a neophyte recruited from the Ontario College of Education. Reed player Henry Cuesta led a musical trio that consisted of Jimmy Coxan on piano, Mickey Shannon on drums, and Murray Lauder on bass. The producer of The Public Eye, Richard Nielsen, created The Other Eye, which was produced by Sam Levene and, later in the summer, John Ryan, and directed by Jim Shaw.

The series premiered on 2 July, and used Dominion Day as its theme, with features on Canadian citizenship court, interviews on the street in which Canadian-born citizens were stumped with questions asked people seeking citizenship, and with guest, Newfoundland Premier Joey Smallwood. Hampered by scheduling in a time slot traditionally reserved for more sober public affairs, and by leadfooted production, The Other Eye failed. It was neither renewed in the regular autumn schedule, nor did CBLT manager Bill Weston go through with his plans to adapt the format for a local broadcast.

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**The Other Man**
Tue 10:00-10:30 p.m., 30 Apr-4 Jun 1963

Eric Till produced this English thriller in six parts, each running thirty minutes. The story took place in Medlow, a town in the Thames Valley, and the site of Buckingham College, a public school.

When Paul Rocello, an Italian recently arrived in England, was murdered on a houseboat moored at Medlow, the principal suspect was David Henderson, housemaster at Buckingham. However, many of the other people in the town have connections with Henderson, including the police officer investigating the crime, Detective Inspector Ford, whose son Timothy has been given special tutoring by the schoolteacher. The story becomes more involved when a woman, Billie Reynolds, is murdered, too, and takes on international complications that bring in M.I.5, the secret service, when Rocello's sister travels to Medlow from Italy.

Douglas Rain played Henderson, Tony Van Bridge was Ford, and ballet dancer Angela Leigh played Billie Reynolds. Other members of the cast included Ivor Barry as James Cooper, a lawyer and the owner of the houseboat on which Rocello died, Victoria Mitchell as Rocello's sister, William Osler as the doctor, Michael Learned as his niece and Henderson's romantic interest, Leo Leyden as a businessman, Christopher Newton as a newspaper reporter, Robin Gammell as Billie's brother, John Hardinge as Ford's associate, Detective Sergeant Broderick, and John Kastner as Timothy Ford. Toronto's Centre Island provided a location for Medlow.

The Other Man, itself fittingly a British serial drama, was essentially a pilot project for The Serial, CBC's upcoming series modelled on the British format of limited drama series.

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Other Voices

Tue 10:30-11:00 p.m., 6 Oct-29 Dec 1964

Tue 10:30-11:00 p.m., 6 Apr-29 Jun 1965

Other Voices aimed to be controversial. The half-hour, public affairs program, which succeeded Horizon, had twelve-week runs in autumn 1964 and spring 1965. It purported to document people within society that television normally did not show. For one feature, for example, host Don Francks "infiltrated" groups of
Mods and Rockers in the U.K., and for another, he lived for several weeks on a reservation near North Battleford, Saskatchewan. The program also presented a two-part inquiry into homosexuality, shot by CBC director Ron Kelly. Other subjects executive producer Jim Guthro proposed to cover included the life of I.W.W. organizer Joe Hill, the welfare state in Sweden, and jazz and the black protest movement, with Charles Mingus.

The format of the show, which was produced by Richard Nielsen, also included interviews, music, satire, and dramatic productions.

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**Our Fellow Americans**

Thu 9:00-9:30 p.m., 27 May-5 Aug 1976

Sam Levene created and produced this series of eight, half-hour profiles of life in the U.S.A., written and narrated by Larry Solway. The series marked the bicentennial of the United States, and concentrated on eight different regions of the country. Each show included interviews with colourful, often well-known, characters from the region. So, in Texas, Solway talked with billionaire Bunker Hunt and with the leading citizen of Luckenbach, "Hondo" Crouch; in California, he spoke with writer Ray Bradbury; in the South, he interviewed Georgia governor Lester Maddox; and writer and radio announcer Studs Terkel told him about Chicago. Other programs in the series covered New York, Florida, the Mississippi River, and the Boston and Newport area. Levene claimed that the series did not aim for profundity, and that it took a friendlier approach to a neighbour. However, it was criticized for falling victim to all the same old myths about the United States, and for failing to provide any new insights.

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**Outdoors With Hal Denton**

Mon 9:30-10:00 p.m., 20 Jun-11 Jul 1955

Denton, the editor of Northwest Sportsman, was already well-known to west coast radio listeners as the host of Sportsmen's Guide when he presented this series of five, half-hour broadcasts on fishing and hunting. The set for the show was a detailed replica of his own living room on Burrard Inlet. Programs included reports on big game hunting in the Rocky Mountains and a cougar hunt at Sechelt Peninsula, and demonstrations of how to make duck decoys, how to
pack packhorses, and, with the help of taxidermist John Herman, how to mount a cougar head.

**Outlook**

Sun 10:30-11:00 p.m., 3 Jul-25 Sep 1960

Nathan Cohen and his quiz show, Fighting Words, were replaced during the summer of 1960 with the equally erudite Arnold Edinborough, editor of Saturday Night magazine, and the half-hour political discussion program, Outlook. Several programs revolved around issues raised by the upcoming election in the United States. On the first program, for example, Edinborough, Max Freedman, Robert MacKenzie, and Louis Lyons debated the extent to which the press influenced politics, and later in the month MacKenzie returned for further discussion of the U.S. presidency. Hugh Garner, Morley Callaghan, and David Lewis gathered for a discussion on the evolution of socialism. Other subjects included the West Indies, Africa, Canada's economic future, and the problems of Latin America as seen from the perspective of participants of the current Couchiching Conference. The program organizer was Catherine Maclver, and the producer was Gordon Babineau.

**Outlook**

Fri 5:30-6:00 p.m., 8 Jul-30 Sep 1966

A summer replacement for late Friday afternoons, Outlook presented films from the National Film Board and programs produced by the BBC. Films included The End Of Summer, directed by Michel Brault; a film portrait of ballerina Margaret Mercier; Stampede, on the Calgary Stampede, directed by Claude Fournier; Toronto Jazz, Don Owen's documentary on current music; Fabienne, by Jacques Godbout; You're No Good, directed by Jean Roy; and They Called It Fireproof, on safety in institutional buildings, directed by Roger Blais.

**Outside/Inside**

Sun 12:00-12:30 p.m., 1 Oct 1972-13 May 1973
Exterior and interior design were the subjects of this weekly half-hour with interior designer Ray E. Staples and CBC announcer Alex Trebek (who appeared on a regular basis starting the end of November 1972). Sculptor and environmental designer Garth Haines also appeared periodically. They generally showed aspects of design in the Toronto area, and talked about its effects on residents' lives. The first program addressed itself to outsiders' images of Toronto. Subsequent programs examined the O'Keefe Centre, traffic signs, barns, and the mayor's office in City Hall. The program was produced by Shirley Franklin and directed by Chris Paton.

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**Over The Line Fence**

Sat 5:00-5:30 p.m., 30 Jun-22 Sep 1956

Organized by Murray Creed for the network's Farm Department, Over The Line Fence, a half-hour summer show, was intended to provide urban viewers--at least those in the Toronto, Ottawa, and Montreal broadcast areas, where the show was seen--with a view of rural life. Film features examined soil, wheat in the western provinces, sheep ranching in Scotland, and fishing.
In the summers of 1956 and 1957, the CBC scheduled this series of programs, which originated in Vancouver, but did not limit themselves to west coast subject matter. The series featured a wide variety of program types, such as opera, documentaries, dramatic pieces, and musical comedies. The series opened with Gene Lawrence’s production of Down In The Valley, by Kurt Weill. Subsequent 1956 shows spotlighted English chamber music of the seventeenth and eighteenth centuries; a drama, A Centaur In The Park, by Avis M. Rausch; a film about the sculpture of Henry Moore; and a selection of documentaries about life in British Columbia. Programs in 1957 concerned the Cloverdale Rodeo and Fair, a B.C. horse show; a profile of life in Avignon, France; a history of the calypso; the astrophysical laboratory in Victoria. In addition, the program presented a play by Reginald M. Dagg, The Night Prince Edward Island Disappeared; and a performance by folk singer Emma Caslor. Various producers prepared the shows, which were hosted by Bob Fortune.

Pacificanada, a series of eight, half-hour films on British Columbia, formed part of a flank of National Film Board productions, broadcast on the CBC, about the different regions of the country. (The others were Adieu Alouette and West, two series about Quebec and the Prairie provinces, respectively, and Atlanticanada, presented as a two and one-half hour special broadcast.) Executive producers of the series were Peter Jones of the National Film Board’s Vancouver production centre, and Ian McLaren of the Montreal headquarters. In addition to presenting
western Canadian life to the rest of the country, the series was intended to support the efforts of regional filmmakers.

The series opened with A Slow Hello, produced by McLaren and John Taylor and directed by Tom Radford, on the development of cattle ranching and the modern cowboy. Whistling Smith, produced by McLaren, Michael Scott, and Barrie Howells and directed by Marrin Cannell and Scott, concerned a sympathetic police sergeant on the beat in Gastown, among Vancouver's lowlife, and was widely acclaimed. Peter Jones produced and Shelah Reljic directed Soccer, a visually striking treatment of a sport that is particularly popular in B.C. Where Are You Goin' Company Town? was producer McLaren and director Stephen Dewar's documentary about labour relations in the Cominco town of Trail. Director Sandy Wilson provided a profile of Penticton high school graduation rituals in Pen-Hi Grad, produced by McLaren. David and Bert profiled native Chief David Frank and prospector Bert Clayton, both over eighty years old and friends from different cultural backgrounds. It was directed by Daryl Duke and produced by Jones. Baby This Is For You, directed by John Taylor and produced by Howells, depicted the western frontier town of Stewart, near the Alaska panhandle. In Bella Bella, producer John N. Smith and director Barbara Greene documented the attempts of the native people of Campbell Island to develop economically and to retrieve the ancient Heiltsuk culture.

Pan-American Games

Sun 3:30-5:00 p.m., 23 Jul 1967
Mon-Fri 5:30-6:00 p.m., 24 Jul-4 Aug 1967
Mon-Fri 10:30-11:00 p.m., 24 Jul-4 Aug 1967
Sat 3:00-5:00 p.m., 29 Jul 1967
Sat 10:30-11:00 p.m., 29 Jul 1967
Sun 3:00-5:00 p.m., 30 Jul 1967
Sun 10:30-11:00 p.m., 30 Jul 1967
Sat 3:30-5:30 p.m., 5 Aug 1967
Sat 10:30-11:00 p.m., 5 Aug 1967
The 1967 Pan-American Games, held in Winnipeg, commanded considerable airtime in the afternoons and evenings in the last week of July and the first week of August. Radio and television coverage was coordinated by John McCabe, Supervisor of Special Sports Projects for the CBC, and the executive producer for television was Len Casey. The complex organization was centred in the Minto Armoury to capture events at eight sites, including the Winnipeg Stadium, the Winnipeg Arena, the Civic Auditorium, Pan-American Pool, the Velodrome, and the University of Manitoba track. Nine producers coordinated colour and black-and-white television camera coverage, as well as film cameras. As well, the CBC inaugurated the use of a colour videotape recorder that permitted slow-motion and stop action for analysis.

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**Pan Americana**

Mon 5:30-6:00 p.m., 3/10/17 Jul 1967  
Tue 2:00-2:30 p.m., 4/11/18/25 Jul 1967

Produced in Winnipeg, Pan Americana was a half-hour, variety show devoted to music from Latin America, which ran for three weeks on the network. It included both indigenous music and North American music arranged in Latin styles. The host and star was pianist and bandleader Jose Poneira (whose band made the cover of Life magazine by playing at the engagement party of Grace Kelly and Prince Ranier of Monaco). Other regulars were Yvette and Ed Evanko, the Paso Doble Dancers, a ballroom ensemble composed of Bill Evans, Janice Holtman, Jackie Graham, and Bob Land, and a vocal group made up of Micki Allan, Sam McConnell, and Barry Stilwell, who called themselves Los Gringos.

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**Panorama**

Wed 8:00-8:30 p.m., 5 Aug-12 Aug 1953

A half-hour program that originated in Montreal and ran on the network on two occasions.
Par 27

Sat 12:30-1:00 p.m., 1 Apr-23 Sep 1978
Sat 2:00-2:30 p.m., 16 Jun-22 Sep 1979
Sat 2:00-2:30 p.m., 19 Jul-22 Nov 1980

Dave Smiley produced this series of half-hour golf programs in Jasper, Alberta, with professional Al Balding and CBC announcer Ernie Afaganis. It circulated on regional exchange.

Parade

Thu 8:00-8:30 p.m., 9 Jul-17 Sep 1959
Tue 9:30-10:00 p.m., 19 Jul-20 Sep 1960
Thu 9:30-10:00 p.m., 13 Jul-7 Sep 1961
Sun 7:30-8:00 p.m., 17 Sep 1961-24 Jun 1962
Wed 8:30-9:00 p.m., 4 Jul-17 Sep 1962
Wed 8:30-9:00 p.m., 26 Sep 1962-3 Jul 1963
Thu 9:30-10:00 p.m., 26 Sep 1963-25 Jun 1964

Parade was a half-hour of musical variety with a widely variable format. It could included different forms of popular music, opera, folk, or jazz. Introduced as a summer replacement in 1959, it reappeared on the summer schedules for two more years, and then moved into the regular season lineup. Producer Norman Sedawie (who, along with Bill Davis, directed the show) and writers Saul Ilson and Frank James could assemble shows that were middle-of-the-road, innovative, or adventurous. They provided a performance site for jazz musicians, such as Oscar Peterson, Maynard Ferguson, and Ernestine Anderson, and for well-known Canadian faces and voices, such as Joan Fairfax, Shirley Harmer, Denny Vaughan, and frequent guests the Billy Van Four. A show might present highlights from concerts by
members of the Canadian Opera Company or the Toronto Symphony Orchestra, conducted by Walter Susskind. In addition, they might take chances on innovative and unpredictable performers, such as U.S. comic Jonathan Winters, or on politically unfashionable personalities, as they did with an August 1960 concert by Pete Seeger. Programs might be organized according to a subject, such as small towns or traffic or a salute to London, England. In 1963, the program also produced an adaptation of James Thurber's fable, Many Moons, written by and starring Johnny Wayne and Frank Shuster. A popular, semi-regular type of program was called Sing, Sing, Sing, in which the audience was invited to singalong with Pat Hervey and the Gino Silvi Singers and to watch the Alan Lund Dancers, backed by Bert Niosi's orchestra. The show's host was Bill Walker.

In 1962, instead of continuing to produce new editions of Parade over the summer, the CBC reran programs from the past two seasons, probably the first time the network used such a practice for a variety show.

Photo (courtesy of CBC) shows Max Ferguson.

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**Parade**

Sat 9:30-10:00 a.m.

As it instituted Saturday morning programming for children, the CBC repackaged episodes of The Friendly Giant, Mr. Dressup, and Mon Ami into a one hour program called Parade.

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**The Passionate Canadians**

Wed 9:30-10:30 p.m., 26 Oct 1977

Wed 9:30-10:30 p.m., 2 Nov 1977

Sun 2:00-4:00 p.m., 22 Mar 1981

Musician Harry Adaskin introduced and narrated this two-part documentary and dramatic reconstruction about painter Tom Thomson and the Group of Seven. Producer Nancy Ryley devoted two years of research and production into the two, one hour programs, which were shot by one of the CBC's ace cinematographers, Ken Gregg.
The first part outlined the activities of Thomson, Frederick Varley, Arthur Lismer, J.E.H. MacDonald, Frank Carmichael, and Frank Johnston, and introduced the sketching and painting trips to Algonquin Park and Georgian Bay. It covered the years from 1910 to nearly 1920, and depicted the important setbacks that the artists suffered, particularly the 1917 death of Tom Thomson and the effects of the First World War.

The second hour spanned the next decade, with formation of the Group, the first exhibition in 1920, the changes in the membership over time, and the death of MacDonald and dissolution of the Group in 1930.

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**Passport**

See Passport To Adventure.

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**Passport To Adventure**

Mon-Thu 5:00-5:30 p.m., 18 Oct 1965-30 Jun 1966

Mon-Thu 5:00-5:30 p.m., 17 Oct 1966-30 Jun 1967

Flashback panelist and movie fan par excellence Elwy Yost introduced classic Hollywood films, which were presented in serial format in a half-hour time slot, four days a week. Each week, Yost welcomed a guest to talk about the movie. Guests included actors, such as Douglas Fairbanks, Jr. and Arthur Treacher, writers and authorities, such as Willard Van Dyke of the Museum of Modern Art, and fellow enthusiasts, such as the CBC’s Elwood Glover.

The program's executive producer was John Twomey, and the producers were Doug Davidson (1965-66) and Ed Mercel (1966-67). In the second season, the show's title was changed to Passport.

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**Pat And Ernie**

Fri 3:00-3:30 p.m., 6 Oct-29 Dec 1961
Pat was pianist and singer Patrick Trudell and Ernie was vocalist Ernie Prentice, who, with bass player Gavin Hussey, drummer Mickey McMartin, and their weekly guests performed semi-classical music in this half-hour broadcast from Vancouver.

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**Patty's Picture House**

Fri 4:30-5:00 p.m., 8 Jan-24 Jun 1960

Donna Miller played Patty, who presented short movies for children on Friday afternoons. The films included both films from Walt Disney's studios and stories and songs illustrated by the CBC's own graphics department. Patty was accompanied by her puppet dog, Woofer, and by other animals on the program. Cliff Braggins wrote the show's scripts, and Paddy Sampson produced. Evidently Patty was demoted to second banana, because the program's title changed starting 19 February 1960 to Pictures With Woofer.

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**Paul Bernard, Psychiatrist**

Mon-Fri 4:00-4:30 p.m., 13 Sep 1971-14 Jan 1972

Mon-Fri 2:00-2:30 p.m., 17 Jan-29 Nov 1972

Producer Michael Spivak raised private money for two pilot episodes of a continuing afternoon drama series about a psychiatrist and the confidences of his female patients. The CBC confirmed its connection with the program once Fremantle International (a company that had gained international success with The Galloping Gourmet) came aboard the production.

The format of the show was quite restricted and, on the surface, potentially stifling. Taciturn, bearded Chris Wiggins, looking like a young, well-groomed Freud, played Paul Bernard. Each day, he met one of his patients, and in time would lead her to "the couch," where she would recline and proceed to confess her innermost hostilities, fears, and fantasies (or at least as much of them as afternoon television would allow in the early 1970s), and come to some turning point in her life and her analysis. The stories were based on case histories from the Canadian Mental Health Association.
The production employed a battery of Canadian female character actors and writers. Bernard's patients returned throughout the series, on the average once a month, and viewers could try to follow the progress of her analysis. They were played by Carol Lazare, Dawn Greenhalgh, Vivian Reis, Marcia Diamond, Phyllis Marshall, Nuala Fitzgerald, Tudi Wiggins, Kay Hawtrey, Paisley Maxwell, Peggy Mahon, Josphine Barrington, Michele Oricoine, Shelley Sommers, Anna Cameron, Micki Moore, Diane Polley, Barbara Kyle, Gale Garnett, Til Hanson, Arlene Meadows, and Valerie Jean Hume. Scripts came from Spivak, Tony Flanders, Grace Richardson, Vicki Branden, Les Rose, Barry Pearson, Cornne Langston, Lucille Chaplan, Dennis Donovan, William Bankier, Warren Waxler, Jack Cunningham, and Valerie Wise.

Spivak's company, Jaylar Productions, produced 130 episodes of Paul Bernard, which were soon sold to some CBS-TV stations in the U.S.A. and to Australia and Hong Kong television.

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**Pavilion**

Fri 5:30-6:00 p.m., 7 Jul-29 Sep 1967

Rosalind Farber produced and Lloyd Robertson hosted this black-and-white, half-hour show of travelogue films over the summer of Expo '67. The documentaries covered Australia, Denmark and Iceland, Tanzania, the Netherlands, Finland, Great Britain, France, Mauritius, Austria, Sweden, West Germany, Japan, Norway, Israel, and the U.S.A.

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**Payday**

Sun 2:00-2:30 p.m., 22 Jul-9 Sep 1973

Sun 1:00-1:30 p.m., 29 Sep-29 Dec 1974

Sun 12:30-1:00 p.m.,

Payday dealt with issues of industry and organized labour, although, of course, without evidently siding with either unions or management. It was essentially a discussion show, with host Bob Oxley and with commentary by Richard J. Needham, editorial page columnist for the Globe and Mail. The first series of eight programs confronted such subjects as white collar organized labour,
strikebreaking, the reeducation of workers, pensions, working women, and national and international unions.

A year later, it returned to the Sunday afternoon lineup for a run of thirteen weeks, with programs about labour and the Alberta oil industry, flight attendants, the North Atlantic fishing industry, arbitration, using the example of Australian companies and workers, mining in the Yukon Territory, forestry in B.C., the Canadian Labour Congress, the Labour Peace Commission, immigrant labour, and health issues and unions.

Executive producer was John Lackie, and Eric McLeery produced Payday, which was superseded in October 1975 by Moneymakers.

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**Peanuts And Popcorn**

Sat 10:30-12:00 noon, 4 Oct 1975-27 Mar 1976  
Sat 10:30-12:00 noon, 2 Oct 1976-26 Mar 1977  
Sat 10:30-12:00 noon, 1 Oct 1977-25 Mar 1978  
Sun 11:00-12:00 noon, 7 Oct 1978-31 Mar 1979

The CBC moved into children's programming on Saturday mornings with a ninety minute package of films. The program included a cartoon, a serial, and a one hour film. The Canadian component was an animated series called The Undersea Adventures of Captain Nemo. It told the story of Captain Mark Nemo and his young assistants, Christine and Robbie, in their nuclear powered submarine, the Nautilus. The cartoon was produced by Rainbow Animation Ltd. of Toronto. The whole series was coordinated by Nada Harcourt (1975-77) and Suzanne Garland (1977-78).

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**Peep Show**

Thu 10:30-11:00 p.m., 20 Nov 1975-4 Mar 1976

John Hirsch, head of CBC drama, wanted to attract and develop new writing and directing talent for the network, and Peep Show, a weekly half-hour was the showcase for the work of this new crop. George Bloomfield served as producer.
for eleven videotape projects, and Gerald Mayer produced five shows on film. Mayer chose to point the series toward conventional filmmaking and storytelling, and oversaw the editing of each program himself, while Bloomfield took advantage of the growth in experimental theatre to commission more risky pieces, and gave the companies freer reign over the finished product. The films produced under Mayer's control included Melony, directed by Martin Lavut; Susan, by Peter Rowe; Fight Night, directed by Clarke Mackey; The Kill, directed by Tad Jaworski; and a film by Frank Vitale. Several of the videotaped productions themselves concerned television and the modern media: A Country Fable, by Toronto's Theatre Passe Muraille, was about a country man's infatuation with Mary Tyler Moore, while Festering Forefathers And Running Sons, with Codco, from St. John's, was a satire of Maritimers and their encounter with a crew from the National Film Board.

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**The Peggy Neville Show**

Wed 7:45-8:00 p.m., 5 Jan-29 Jun 1966

Wed 7:30-7:45 p.m., 5 Oct 1966-28 Jun 1967

One of the stars of Red River Jamboree, singer Peggy Neville starred in this fifteen minute musical variety show from Winnipeg. It featured a range of middle-of-the-road styles: standards, showtunes, songs from the hit parade, and folk music. Guests included Laurel Ward, Judy Singh, Simone Dina, Ed Evanko, Terry Ruvinski, Jo-Dee Lynn, Lenny Breau, Bobbi Sherron, Joyce Hahn, Carol Wharton, Jimmy Damon, Reg Gibson, and Ray St. Germain. Bob McMullin wrote the musical arrangements and directed the orchestra, and Ray McConnell produced the show.

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**Pencil Box**

Fri 4:30-5:00 p.m., 17 Sep-10 Dec 1976

Tue 4:00-4:30 p.m., 4 Oct 1977-28 Mar 1978

Tue 4:30-5:00 p.m., 12 Sep 1978-28 Mar 1979

The stories for Pencil Box, a half-hour program for children produced in Ottawa, were written by children. The producers solicited stories from Ottawa students,
and chose about 100 each season to adapt for production (about a half-dozen stories on each broadcast). Productions involved a wide range of techniques, including puppets, mime, masks, and animation. Actors performed in black limbo sets and were electronically keyed into cutout sets representing the creation of schoolchildren. Most of the stories, which came mostly from kids age eight to twelve, ran only a couple of pages. They involved ghosts and monsters and disasters, but others combined elements of the everyday with the fantastical.

The series was created by Noreen Young, who had previously created Hi Diddle Day, another program for children with both people and puppets. She designed puppets (including Bolo Bat, Stubby Pencil, Miffy Skunk, and Clara Cactus) and appeared in the show, with Bob Dermer, Jim Radford, Holly Larocque, Moira Pyper, and young actors from the Ottawa area. Rudy Cooper coordinated the show's design, Jewel Graham designed costumes, and Philip Craig conceived the sets. The show's writer was Juli Voyer and its producer was Rod Holmes. It won an ACTRA Award for Best Children's Television Show.

For the 1978 season, Pencil Box was aired as part of the weekday program package, For Kids Only.

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**People**

Sat 7:00-7:30 p.m., 9 Jul-3 Sep 1955

An actuality program for Saturday evenings in the summer of 1955, People was produced by David Marcus-Roland. Subjects included the planning of the St. Lawrence Seaway, veterinarians and a Toronto animal hospital, visitors to St. Joseph's Oratory in Montreal, residents of Toronto's Rosedale district, and life in Toronto's Chinatown.

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**People And Places**

Thu 3:30-3:45 p.m., 5 Oct-28 Dec 1961

Mon/Wed/Fri 2:45-3:00 p.m., 8/10/12 Oct 1962

This fifteen minute, afternoon magazine program for young viewers used both film and video to cover such subjects as puppetry, camping, writing, and different cities and countries. The host was Rex Loring.
**People In Parties**

Mon 10:30-11:00 p.m., 26 Nov 1960

Mon 10:30-11:00 p.m., 2 Dec 1960

In these two half-hour programs, A. Davidson Dunton, president of Carleton University, discussed issues of power and Canadian politics with Ottawa reporters Clark Davey of the Globe and Mail and Tom Gould of the Victoria Daily Times, and with political studies professor John Meisel of Queen's University. The show, titled The Golden Road To Power and Who's Running The Country?, also included pre-recorded interviews with members of Parliament. Patrick Watson was the producer.

**People Of Our Times**

Mon 10:30-11:00 p.m., 9 Sep-18 Nov 1974

Sun 2:00-2:30 p.m., 13 Jul-3 Aug 1975 (R)

Mon 10:30-11:00 p.m., 1 Sep-27 Oct 1975

Sun 2:00-2:30 p.m., 2 Jan-17 Apr 1977

Noted cultural personalities formed the centrepieces of these half-hour film essays. The first program featured Robertson Davies with an opinioned view of the city where he lives, called 3 1/2 Cheers For Toronto. Other shows in 1974 included The Politics Of Experience, with R.D. Laing; The Vassar Girl, 1933-74, in which Mary McCarthy discussed U.S. society in terms of the Watergate crisis; Let Us Be True To One Another, with psychiatrist Vivian Rakoff on the subject of loneliness; Conor Cruise O'Brien in Enough Of A Terrible Beauty, on the troubles in Ireland; Am I My Brother's Keeper?, on prisons, with Jessica Mitford; Stewart Alsop - A Memoir, in which the journalist talked about living with the immidence of his death (he died before the program aired); Guardian Of Dreams, on the pursuit of happiness, with singer Mabel Mercer; Reflections From The Waterfront, with Eric Hoffer; and Arnold Toynbee on The Prospects For Humanity.

The 1975 season included more Canadians, but the programs still relied most heavily on commentary from beyond our boundaries. In the season premiere,
Coming Home Again, Mordecai Richler discussed his life as an expatriate and his need to return to Canada. Michel Tremblay, in A Celebration, talked about the initial resistance to his plays in English Canada, and the subsequent impact that they had on theatre audiences across the country and in Europe. Historian A.J.P. Taylor discussed the present state of Britain in Will There Always Be An England? Canadian-born writer Mavis Gallant returned to the subject of being an expatriate writer in her contribution, Perceptions Of France. In The Devil's Decade, journalist Claud Cockburn discussed the 1930s. Donald Stewart, leader of the Scottish National Party discussed self-government in Defending The Peaceable Isles. J. Krishnamurti presented the penultimate essay in the series, and Arnold Toynbee returned to conclude the second series.

John McGreevy and Jeannine Locke each produced five of the films in the first series. In the second series, Locke produced the programs on Mavis Gallant, Michel Tremblay, and Donald Stewart, and McGreevy produced the remaining five segments.

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**People Talking Back**

Sun 1:00-1:30 p.m., 25 Feb 1979

Sun 1:00-1:30 p.m., 11 Mar 1979

Sun 4:30-5:00 p.m., 25 Mar 1979

Sun 1:00-1:30 p.m., 8 Apr 1979

Sun 4:30-5:00 p.m., 22 Apr 1979

Actor and writer Gordon Pinsent hosted the first program in this series of six programs of participation television. It reunited the CBC and the Canadian Association of Adult Education, which had previously collaborated on Citizens' Forum. The premiere broadcast ran three hours, and used satellite feed, telephones, and computer polls to link viewers across the country from a base at Edmonton's Victoria Composite High School. In addition to interviews, the program included brief documentaries, street interviews, sketches with Edmonton's Catalyst Theatre Group, and music by Fat Chants to prompt discussion. The program addressed itself to a range of issues about the way Canadians live and how they feel about their jobs, the economy, and politics.
Guests on the show included journalist Ken Lefolii, sociologist Tim Tyler, and futurist Glen Milne.

According to the ratings, over a million and a half people watched all or part of the broadcast, and the show attracted several hundred letters and nearly two thousand telephone calls, much of the response enthusiastic about such interactive television. The CAAE had also orchestrated a network of discussion groups to coincide with the broadcast, and collected data from its contacts across the country.

The five, half-hour follow-up programs were presented on Sunday afternoons, and concentrated on more specific issues, such as politicians and the media, jobs and work and unemployment, the role of the economy in meeting the desires of Canadians, and prospects for the future. The host was John Hanlon. The executive producer was Dolores MacFarlane.

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**Pepinot And Capucine**

Sun 5:30-6:00 p.m., 3 Jan-27 Jun 1954

Sun 5:30-6:00 p.m., 19 Sep-19 Jun 1955

A half-hour puppet show for children, Pepinot And Capucine originated at CBC Montreal, and was first broadcast in French on 7 September 1952. A version appeared on the English language service from 1954 to 1955. The program told the adventures of a brother and sister, Pepinot and Capucine, their pet bear, Mr. Black, and their friend, the genius inventor Mr. White. The puppeteers included Fernand Dore, Charlotte Boisjoli, Jean Boisjoli, and Marie-Eve Léonard. The series was written by Reginald Boisvert, with music by Neil Chotem, and was produced by Jean-Paul Ladouceur.

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**The Peppermint Prince**

Fri 4:30-4:45 p.m., 10 May-29 Jun 1956

Mon 5:30-5:45 p.m., 2 Jul-24 Sep 1956

Mon 5:15-5:30 p.m., 1 Oct 1956-24 Jun 1957
Fri 5:00-5:15 p.m., 5 Jul-27 Sep 1957

In this fifteen minute children's show from Vancouver, John Chappell played the
Peppermint Prince who, with the help of his puppet friends, played out
adventures and introduced cartoons. The puppets were designed and
manipulated by Dave Orcutt, and the show's scripts were written by Kitty
Marcuse. Andy Snider produced the program.

Performance

Sun 9:00-10:00 p.m., 8 Dec 1974-18 May 1975

Sun 8:00-9:30 p.m., 7 Sep 1975

Sun 9:00-10:00 p.m., 16 Nov 1975-28 Mar 1976

Then head of CBC television drama, John Hirsch revived the format of the
flagship anthology series to showcase sixty or ninety minute dramatic
productions. Performance held a time slot on Sunday evenings for two years and,
taking a path toward socially pertinent documentary drama in the latter part of its
run, evolved into For The Record (q.v.). The types of programs ranged from
original stories to adaptations from Canadian and international sources. As much
as expressing Hirsch's desire to renew television drama, it expressed the growth
of interest in English Canadian theatre, with contributions from the Theatre Passe
Muraille and Toronto Free Theatre companies, and in English Canadian prose
fiction, with adaptations from stories by such writers as Alice Munro, Beth Harvor,
and Matt Cohen.

The series opened with An Angel Against The Night, produced and directed by
Ronald Weyman, the story of the relationship between an old man, played by
eighty-two year old actor George Waight, and his grandson. Find Volopchi!,
directed by Rudi Dorn, starred John Colicos as an imposter and illegal alien and
Ted Follows as the immigration officer who pursues him. Don S. Williams directed
Raisins and Almonds, based on Fredelle Bruser Maynard's memoirs of growing
up Jewish on the Prairies in the 1920s. Mario Prizek directed Paxton Whitehead
and Patricia Gage in a production of George Bernard Shaw's play, Village
Woing, and George Bloomfield directed Cyril Cusack and Helen Burns in an
adaptation of more recent British comedy, Joe Orton's The Good And Faithful
Servant. Theatre Passe Muraille's production about life in and around rural
Clinton, Ontario, The Farm Show, was adapted for television by Ron Meraska.
Baptizing was adapted from a segment of Alice Munro's Lives of Girls and Women, and starred Jenny Munro, the writer's daughter, in a film directed by Allan King. Jayne Eastwood starred as a young woman stricken with cancer in The Last Of The Four Letter Words. John McGreevy directed both the television version of Toronto Workshop Productions' Ten Lost Years, based on Barry Broadfoot's oral history of Canadians in the Great Depression, and The Man In The Tin Canoe, which starred Douglas Campbell as a Hudson's Bay Company governor-general in conflict with a Wesleyan minister, played by Leo Burns. The Trial Of Sinyavsky and Daniel, directed by Ted Kotcheff, featured Alan Dobie, John Colicos, Mavor Moore, and Robert Silverman in the story of two Russian writers on trial for anti-Soviet activities. Matt Cohen wrote and Martin Lavut directed The Middle Game, with Maurice Good as a university professor in a mid-life crisis. Arthur Miller introduced Mandelstam's Witness, the story of Nadezdha Mandelstam and her struggle to maintain the reputation of her poet husband, Osip. The production was written by Vivian Rakoff, starred Ida Kaminska, and was directed by Jan Kadar. Going Down Slow starred Don Scardino as a young high school teacher in an adaptation of John Metcalf's comic novel, written by Barry Pearson and directed by Peter Carter. The Betrayal, a drama set in an Ontario town in 1907, was written by veteran CBC radio playwright James W. Nichol and directed by Kurt Reis.

Performance returned in September 1975 with a ninety minute adaptation of Ann Henry's play, Lulu Street, set around the 1919 Winnipeg General Strike. James Blendick, Nancy Beatty, and Helen Burns starred in David Peddie's production, directed by Alvin Rakoff. After this avant-premiere, the police drama, Sidestreet, took over the time slot for two months, and Performance resumed in November, and the season included Richard Huggett's The First Night Of Pygmalion. William Hutt, Elizabeth Shepherd, Paxton Whitehead, Helen Burns, and Colin Fox appeared in Hugh Webster's adaptation, which Beverly Roberts produced and Eric Till directed. Director Paul Thompson and the Theatre Passe Muraille company presented 1837, Rick Salutin's drama of William Lyon Mackenzie and the Upper Canada rebellion. Writer Norman Klenman and director Allan King followed up the previous season's Ten Lost Years with an adaptation of Broadfoot's oral history of World War II, Six War Years, which starred Doug McGrath, Thomas Hauff, Miles Potter, Ken Pogue, Blair Brown, Janet Amos, and Clare Coulter. For another adaptation, Klenman reset Ibsen's An Enemy Of The People in 1920s Canada for a production that starred Robin Gammel and W.B. Brydon, directed by Barry David. James Kirkup adapted Friedrich Durrenmatt's Play Strindberg for a program titled Marriage Circus. It was produced by Eoin Sprott and directed by George Bloomfield. The original cast of Toronto Free Theatre players repeated their roles in Red Emma, Carol Bolt's play about the
anarchist Emma Goldman, directed by Martin Kinch and Allan King. Two half-hour productions produced by Maxine Samuels, Summer Mournings '59 and The Ottawa Valley, were combined in one broadcast. The former was based on a story by Beth Harvor and directed by Janine Manatis; Daniele J. Suissa directed the latter, which was adapted from a story by Alice Munro. Donald Pleasance starred in The Captain Of Kopenick, adapted from Carl Zuckmayer's satire, directed by David Giles. Paul Almond directed Fellowship, a television version of the Michael Tait play that had had its premiere at the Stratford Festival the previous summer. The series also included repeat airings of Mandelstam's Witness and The Freedom Of The City.

Current affairs producers Stephen Patrick and Ralph Thomas oversaw the productions that comprised the final five weeks of the series, which went under the sub-title Camera 76. They employed Ben Barzman, a veteran journalist and screenwriter who had suffered censure and blacklisting in the United States during the 1950s, as a consultant for the series. The first program, The Insurance Man From Ingersoll, set a tone for distinguished drama based on present day social issues or suggested by news events. Written by Norman Hartley and Peter Pearson, and directed by Pearson, the fiction charted the investigation of an opposition member of the Ontario legislature into connections between a corrupt labour union and the party in government. Michael Magee played the opposition member and Charlotte Blunt was his lover, a CBC television reporter, and CBC announcer Warren Davis was Carleton, the "Insurance Man," the quiet and ruthless party bagman. Michael Mercer wrote and Peter Carter directed Nest Of Shadows, which traced the story of a teenage mother on the point of emotional collapse. It starred Louise Rinfret as Donna and Ralph Endersby as her lover. Gilles Carle and Francis Mankiewicz both directed their first English language films for the series: Carle's A Thousand Moons, written by Mort Forer, told the story of a Metis woman's desire to return to her birthplace before her death, and starred Carole Laure, Nick Mancuso, Ronald J. Morey, and James Buller; Mankiewicz's What We Have Here Is A People Problem concerned a farmer who defied an expropriation order, and featured Heath Lamberts, George Waight, and Sandy Webster. Peter Pearson directed Ralph Thomas's script for Kathy Karuks Is A Grizzly Bear, the story of a fourteen year old who swims Lake Ontario, which starred Lesley Angus and Donnelly Rhodes.

The Performers

Sat 10:00-10:30 p.m., 22 May-2 Oct 1971
Sat 10:00-10:30 p.m., 22 Apr-7 Jul 1972

Fri 8:00-8:30 p.m., 7 Jul-25 Aug 1972

Gordie Tapp hosted this half-hour spotlight for young, professional entertainers from across Canada. The shows were taped in Halifax, Ottawa, Montreal, Toronto, Winnipeg, Edmonton, and Vancouver auditoriums, in front of appreciative local audiences, who cheered on performers from their regions. The CBC repeated the original eighteen broadcasts, first aired in the summer 1971 season, the next spring when a NABET strike crippled the production of variety programs. The producer of The Performers was Ray McConnell, and the executive producer was Len Starmer.
Perspective

A half-hour program, produced by the National Film Board, Perspective included both documentaries and dramatic productions. Most concerned contemporary issues in Canada, although several films, such as Haiti, were produced outside the country, and a few were historical reconstructions, for example, Wolfe And Montcalm.

The opening program in the series, Raw Material, concerned the activities of the John Howard Society, and outlined them in dramatic form, as many subsequent productions dramatized stories drawn from contemporary social issues. The producers took advantage of recent developments in lightweight camera and sound recording equipment and took crews into the streets and on location to make films with a naturalistic style. Monkey On The Back, for instance, was a gritty story of drug addiction, and Night Children followed the rounds of a Children's Aid Society case worker.

Other productions employed less naturalistic techniques to make their points. A Case Of Conscience and Is It A Woman's World? both included extended dream sequences to explore a man's guilt over leaving the scene of an auto accident in the former, and to put a male lawyer into a role reversal situation in the latter. Escape was essentially a studio-produced effort, in which a lecturer discusses the different ways we slip out of the real world, and brief skits illustrate his remarks.

Writers for the series included George Salverson, Charles Israel, Charles Cohen, Gordon Burwash, and William Weintraub. Stanley Jackson, Don Haldane, Fergus McDonnell, Donald Ginsberg, Jean Lenaver, John Howe, and Bernard Devlin. Julian Biggs, also a director, produced the series for the NFB, and Eric Koch was responsible for the CBC. The executive producer for the NFB was Grant McLean.

Passe-partout was a parallel series, aired on Radio-Canada; most of the programs were produced by the French language unit of the National Film Board, though some were dubbed from English language productions. As far as the NFB's presence on the CBC was concerned, Perspective represented a distinct difference from the general affairs documentaries, with onscreen commentators,
of On The Spot. It also anticipated the direct cinema of The Candid Eye, which replaced Perspective in its Sunday afternoon time slot.

Pet Corner

Thu 5:15-5:30 p.m., 22 Oct 1953-1 Jul 1954

On this fifteen minute, weekly program from Toronto, first called Pet Shop, host Rick Campbell talked to young guests about the care and training of their household pets. Peggy Nairn and Joanne Hughes produced the show, in cooperation with the Toronto Humane Society.

Pet Shop

See Pet Corner.

Pet Show

Sun 3:00-3:30 p.m., 28 Jun-12 Jul 1959

Jeff Hogwood and Audrey Laurie were the hosts of this half-hour program, from Montreal, on the care and training of pets.

The Phoenix Team

Tue 10:00-11:00 p.m., 16 Sep-28 Oct 1980

Don Francks and Elizabeth Shepherd starred in this series of eight, one hour adventure dramas as former spies, brought back into action and into collaboration by circumstance. Both the stars were veterans at the CBC, Francks as both an actor and musical variety performer, and Shepherd for many appearances in television dramas. For The Phoenix Team, Shepherd was Valerie Koester, a British secret service agent who enlists the unofficial help of her colleague and former lover, David Brook. Brook, played by Francks, had been a top agent in the Canadian service during the years of the Cold War; since espionage started to
get more high-tech, however, he found himself alienated from the craft and demoted to a desk job. Nonconformists and authority-flouters, Brook and Koester were set against Brook's overly bureaucratic and technocratic superior, Graydon, and the General, the head of Canadian secret service, who actually sympathized with their desire for independence and their initiative, and relied on them. Graydon was played by Brian Linehan, the unctuous Toronto television host, best known for his interviews with entertainment personalities, and the General was portrayed by the most hyphenated person in Canadian show business, Mavor Moore.

The series opened with a two part story called Old Times' Sake, directed by John Trent, in which the two agents investigated an apparent shooting accident, and uncovered a unit called Section D, a remnant of the Cold War that seemed to be still active. Their inquiries led back to the death of Val Koester's father eighteen years before. Subsequent programs were titled Like Father, Like Son; Sanctuary; Saving Grace; The Judas Game; Close Shave; and The Fourth Man.

Other members of the cast included Steve Pernie as Carvallo, Gerry Crack as Moffat, Amelia Hall as Miss Woods, Lee Broker as Janev, and Arnie Achtman as Theo. In addition to Trent, Graham Parker, Douglas Williams, Al Waxman, and Don McBrearty directed episodes of the series. The scripts were written by John C.W. Saxton, and the program was produced by Lawrence S. Mirkin, with executive producer Stanley Colbert.

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**Piano Alley**

Thu 7:30-8:00 p.m., 30 Apr-11 Jun 1981

In this series of eight musical variety shows, eight different pianos in a music store evoked different memories and stories. Jack O'Neil produced this half-hour show, which starred Bob Quinn, in Halifax.

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**Pick And Choose**

Sun 2:00-2:30 p.m., 4 Jul-12 sep 1971

Producer Nancy Riley picked and chose the best of CBC films produced in different regional centres for this summer series. Each program had a different
theme, such as women, artists, history--the opening program was a visual trip across the country, with items from St. John's to Vancouver. The short films were introduced by host Alex Trebek.

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**Pick Of The Week**


For this weekday morning broadcast, the CBC tried to accommodate an audience of homemakers--who presumably had more time to watch television after they got the kids off to school than they did in the evening--and repeated programs or portions of programs that were first aired in prime time. Regular features included Newsmagazine, Man Alive, This Land, and The Public Eye. Though for some programs, the repeat broadcast might be delayed, more topical programs, such as Man Alive and The Public Eye usually received morning airtime the same week they were broadcast in the evening. Producer Lyal Brown selected mainly public affairs or news and information programs for the daily half-hour, but also included films from the National Film Board, such as the Canada At War series, programs available from Commonwealth countries, and, for at least one period, Singalong Jubilee. In addition, he used regional productions, such as Death Of A Nobody, the Winnipeg production about native people's problems.

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**Pick The Stars**

A rare example of a Canadian contest program with genuine cash prizes, Pick The Stars was a talent program sponsored by the meat processers Canada Packers Ltd. The program aimed to provide a showcase for new talent, but also to be an entertaining half-hour of acts that ranged from singers and dancers to instrumentalists and circus-style acts.

The season was organized in six cycles of six programs, in which the final show of every cycle was a semi-final, the winner receiving five hundred dollars. Competition in the final three shows of the season determined the two winners of one thousand dollar grand prizes. For the first season, viewer mail determined the winners of the semi-finals, but to judge the best of the four acts presented each week the show also convened a panel. They included Clyde Gilmour, the Toronto movie reviewer, Ernest Rawley, manager of the Royal Alexandra Theatre, Herman Geiger-Torel of the Royal Conservatory of Music, and Midge
Arthur, wife and partner of Canada's "Mr. Showbusiness," Jack Arthur. As Hugh Garner wrote in 1955, "It is quite an imposing panel to judge the merits of tumbling acts and cowboy singers, and I have had the impression sometimes that they deliberately lower their sights to pick acrobats and jugglers in an attempt to show that they are just as down to earth as any of us short-hairs in the audience." ["Television: Ham 'n Eggs," Saturday Night (9 April 1955), pp. 22-23]

The format changed in the final season, as judges were chosen from across the country, and their votes were tabulated by telephone.

Comperes for the show were Tabloid host Dick MacDougal in the first season, Lee Stevens in the second, and Pat Morgan, who was a Pick The Stars winner in 1954, in the third. The conductors of the onstage orchestra were Samuel Hersenhoren (1954-56) and Lucio Agostini (1956-57). The program was produced by Drew Crossan (1955-57) and Jim Guthro (1957).

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**Pictures Please**

Mon 5:45-6:00 p.m., 9 Jul-24 Sep 1956

This fifteen minute program for small children originated in Ottawa, and was produced by Fred Rainsberry.

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**Pictures With Woofer**

See Patty's Picture House.

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**Pieces Of Eight**

Thu 4:45-5:00 p.m., 16 Oct 1958-29 Jan 1959

Thu 4:45-5:00 p.m., 2 Apr-25 Jun 1959

This fifteen minute show for children featured songs and tales of pirates and seafaring. Ranzo the Pirate from the crew of the Black Avenger, told stories of the high seas, and the Chantymen, a vocal quartet, yo-ho-hoed. Ranzo was played by H. Leslie Pigot, and the Chantymen--Eric Stott, Malcolm Mitton, Harold
Kempster, and Carl Smith--were accompanied by Jimmy Nas on the accordion and under the musical direction of Leonard Mayoh. The program was written by Shirley Fowke, and the show's visual design was by Jack Brannen. Pieces of Eight was produced in Halifax by Robert Alban.

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**Pifffle & Co.**

Sun 5:30-6:00 p.m., 11 Jul-26 Sep 1971


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**A Place For Everything**

Fri 8:00-8:30 p.m., 3 Jul-18 Sep 1964

Sun 5:00-5:30 p.m., 30 Jan-20 Mar 1966 (R)

A Place For Everything was a half-hour natural history program, devoted to issues of preservation and the ecology. In particular, it concentrated on natural balances in the animal world, and the programs covered areas across the country. Subjects included endangered species, but also little noticed creatures who affect the environment. Among the subjects were the Pacific salmon and the B.C. rainbow trout; the life cycle of waterfowl; tropical fish; the honey bee; the Rocky Mountains; the Prairie regions; the beaver, the wolf, and life in the forested areas of the east; and butterflies. The series also included a program on the country's uninhabited sea islands and a two part investigation on the marine and sea arctic.
Biologist William W.H. Gunn, professional consultant to the production, provided recordings of nature sounds. In addition, Ricky Hyslop's musical score featured a different soloist for each film in the series. The musicians included cellist Malcolm Tait, French horn player Eugene Rittich, flutist Nicolas Fiore, violinist John Dembeck, trumpet player Eric Traugott, guitar player Alf Harris, and flutist Moe Koffman. Among the writers were Gunn and William Whitehead. The production was organized by John Livingston, and the producer was Dennis Spence of Toronto, on three occasions with the collaboration of Tom Connachie from Vancouver.

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**A Place Of Your Own**

Wed 4:30-5:00 p.m., 2 Oct 1968-25 Jun 1969

Mon 4:30-5:00 p.m., 29 Sep 1969-21 Sep 1970

Wed 5:00-5:30 p.m., 30 Sep-30 Dec 1970

Sat 1:00-1:30 p.m., 3 Jul-25 Sep 1971

For several years, the CBC used after school and Saturday time slots to rerun series that had originally aired on Canadian School Telecasts. Producer of the series was Dennis Hargraves.

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**A Place To Go**

A Place To Go was a four week series of half-hour travel films, produced and written by Ty Lemberg and shot by Gerhard Alsen. It concentrated on southern areas that were readily accessible to Canadians, such as Mexico.

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**Planet Tolex**

Tue 5:00-5:30 p.m., 20 Oct 1953-27 Apr 1954

Fri 5:00-5:30 p.m., 23 Oct 1953-12 Mar 1954

Fri 5:30-6:00 p.m., 19 Mar 1954-9 Apr 1954
Fri 5:00-5:30 p.m., 16 Apr-30 Apr 1954

Planet Tolex was an alternate planet; it revolved at exactly the same speed as Earth, but was always hidden from our view because it was located on the other side of the sun. The program, produced by Joanne Hughes and Peggy Nairn, originated in Montreal, and presented the adventures of Bricol and Lexo and their friends from Tolex. The puppets that populated the cast were operated by Leo and Dora Velleman, who created the program.

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Playbill

Playbill, the first half-hour drama series on the CBC, started in the summer season, though the title was later used for a drama program scheduled in the regular season. Productions in the first season included Oscar Wilde's story, Lord Arthur Savile's Crime, adapted by Rita Greer Allen, produced by Norman Campbell, and starring John Colicos; Goodbye Hollywood, Hello New York, written by Ted Allan and produced by Leo Orenstein, and Andrew Allan's production of There Are Very Few Of Us Left, with John Drainie, Katherine Blake, Charles Palmer, and Josephine Barrington.

The second season featured a healthy selection of plays by Canadian writers. Joseph Schull wrote Turn Of The Road, which was produced by Henry Kaplan. The next week presented The Lady From Normanby, by Herbert Cobey. David Greene produced The Third Ear, written by Midge Miller and Larry Villani. Stanley Mann wrote the script for The Hideaway, which was produced by Silvio Narizzano. Joseph Cochrane wrote Let's Be Civilization, which Greene produced. Narizzano returned the next week to produce Ted Allan's For Whom The Horses Run. Peter MacFarlane wrote Countess Keller for the next broadcast. Melwyn Breen wrote The Witness, which David Greene produced. Arthur Hiller produced John Lucarotti's contribution, The Rock, and Murray Chercover produced Len Peterson's Divorce Granted?. Peter Francis's Ill-Met By Moonlight was produced by Hiller, and Sheppard Kerman's script, Lucio, by Orenstein. The next program was Alfred Harris's Tobacco Farm. Sweet Larceny, by George Salverson, was produced by Orenstein, too. Poppy McKenzie wrote the script for The Error Of Our Ways, and the series concluded with a repeat of Ted Allan's Goodbye Hollywood, Hello New York.

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Playdate
Ed Moser had been hired from the United States, and worked as a story editor on GM Presents for a year before succeeding Michael Sadlier as executive producer of the one hour anthology drama series, retitled Playdate. Unlike his predecessors, Moser was less interested in cultivating new Canadian writing talent, and relied more on established writers or properties from U.S. agencies. The show was also pre-empted on a regular basis for broadcasts of The Jo Stafford Show, a variety program produced in the U.K., in the 1962-63 season, and The Red Skelton Show, from CBS in the U.S. the next year (though both shows were billed as Playdate Presents... to keep title to the time slot).

The show's hosts for the first season were Robert Goulet and Christopher Plummer. The 1961-62 season started with Stop The World I Want To Get Off, by Jacqueline Rosenfeld, produced by George McCowan, and included In The Good Time, written by A.M. Kittermaster, produced by David Gardner; The Cell 5 Experience, by Bruce Stewart; Valerie, a comedy by Patricia Joudry, produced by Basil Coleman; The Prizewinner and Buy Happiness, both by Bernard Slade; Harvey Hart's television adaptation of Masterpiece, the stage play by Larry Ward and Gordon Russell; Phyllis Lee Peterson's adaptation of Louis Hemon's novel Maria Chapdelaine; Mr. Nobody, by Leslie Sand; The Exchange Teacher, by M. Charles Cohen; Rebecca West's The Salt Of The Earth, adapted by Elizabeth Hart; War Games, by Hugh Kemp; That Gold Belongs To Uncle Angus, by Leslie McFarlane; One Man To Beat, by Fred Edge; Nightmare, by Alf Harris; and Paul Wayne's Air On A Shoestring.

The next season, the program moved to Thursday night, and opened with another Bernard Slade play, The Gimmick, produced by Melwyn Breen and starring Eric House and Corinne Conley. Subsequent broadcasts featured The Looking Glass World, a science fiction story by Donald Jack, starring Ted Follows and Austin Willis; Arthur Hailey's The Troubled Heart; The Broken Sky, by Paul Almond and Rudi Dorn; and The Old Ones, written by and starring Tony Van Bridge.

The 1963 season included only nine Canadian-written productions. Among the plays that year were You Can't Win 'Em All, by British writer Alun Owen, produced by Paul Almond; A Wicked, Wicked Woman, by Roger O. Hirson, produced by Leo Orenstein; Jacqueline Rosenfeld's The Messenger; Basil...
Coleman's production of Blue And White, by British writer Kenneth Jupp; The Ninety-Ninth Day, by CBC staffers Eric Koch and Melwyn Breen; The Cowboy And Mr. Anthony, by Hugh Kemp, produced by Norman Campbell, and starring Ian Tyson and Sylvia Fricker (later Sylvia Tyson); and Leslie McFarlane's comedy, Don't Shake Your Family Tree, produced by Breen.

In the summer of 1964, the CBC announced that it had sold twenty-six productions from the Playdate series to private stations in Australia.

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**Playground**

Wed 4:00-4:30 p.m., 4 Jul-26 Sep 1962

Playground was a half-hour show in the after school slot for the 1962 holidays. It was composed of National Film Board productions--usually two per broadcast--about lesser known parts of Canada. They included looks at the Yukon, at Cape Island boats, at fishing in northern Ontario, in Alberta, and in Newfoundland, and on wildlife at the Shubenacadie sanctuary in Nova Scotia.

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**The Play's The Thing**

Thu 9:00-10:00 p.m., 17 Jan-28 Mar 1974

Gordon Pinsent was the host of this series of one hour productions on videotape of plays by notable Canadian writers, many of whom had never written television drama before. The plays included Brothers In The Black Art, by Robertson Davies, directed by Mario Prizek; Friends And Relations, by Hugh Hood, directed by Rudi Dorn; And Then Mr. Jonas, written by Morley Callaghan and directed by Paddy Sampson; The Man From Inner Space, by Eric Nicol, directed by Sampson; Roundelay, by Pierre Berton and directed by Dorn; Back To Beulah, by W.O. Mitchell, based on his stage play, directed by Eric Till; The Roncarelli Affair, directed by George McCowan and written by Mavor Moore, based on the records of F.R. Scott and based on the landmark case that pitted Scott against Quebec Premier Maurice Duplessis; Margaret Atwood's The Servant Girl, and Mordecai Richler's The Bells Of Hell, both directed by George Jonas; How I Met My Husband, by Alice Munro, directed by Herb Roland; and The Executioners, by Farley Mowat, directed by Rudi Dorn.
The scripts by Munro, Hood, Nicol, and Moore and Scott were later published as The Play's The Thing: Four Original Television Dramas, ed., Tony Gifford (Toronto: Macmillan, 1976).

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**Playtime With Jerry**

Sun 1:15-1:30 p.m., 25 Sep 1955-15 Jan 1956

Jerry Bartell was the host of this fifteen minute program of dramatized stories for children.

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**The Plouffe Family**

As the first series produced in Quebec, La Famille Plouffe was the first continuing, fictional representation of Quebec to itself on television. The French language show, which first aired on 4 November 1953, was adapted from Roger Lemelin's 1948 novel, Les Plouffe, and had already achieved notable success as a radio serial in 1952. Television gained tremendous cultural power in Quebec; more than popular television broadcasts, La Soiree du hockey, turned the familiar settings of lower town Quebec and a hockey arena into, in the phrase of Susan Mann Trofimenkoff, "a provincial possession." [The Dream of Nation (Toronto: Gage, 1983), pp. 284-85]

Lemelin's Plouffe family first appeared on English language television almost a year after their premiere on French stations, and the broadcasts marked a rare example of accord between French and English language services and recognition of Quebec culture in English Canada. Lemelin wrote a French and, with the aid of Bill Stewart from the Montreal office of the Canadian Press, an English version of the script each week, and the cast and crew prepared for two live broadcasts, a French reading on Wednesday nights and an English performance on Fridays (Thursdays for the first eight weeks).

The characters in the Plouffe family are to some extent typed in the fashion of all situation comedies. The families in U.S. comedies of the 1950s, from the Nelsons to the Cleavers, reflected the baby boom with their emphasis on young-middle aged parents and their children. In contrast, the Plouffes represented the traditional Quebec working class family. Theophile and Josephine Plouffe, played
by Paul Guevremont and Amanda Alarie, were older than Ozzie and Harriet, and
their children were all adults. They faced work problems and dilemmas of a
personal nature, and their characters evolved according to the development of
the story from show to show and from year to year. Daughter Cecile (Denise
Pelletier), for example, was introduced as thirty-eight and single; although she
was interested in love and marriage, and under the implicit pressure to marry, she
continued to value her independence. She was courted by Onesime Menard
(Rolland Bedard), a bus driver. In spring 1955 they married and the whole family
moved to another house, with Cecile and Onesime in the downstairs flat and
Papa and Maman Plouffe and their three sons upstairs. The youngest Plouffe
son, the athlete Guillaume (Pierre Valcour), was under the control of his trainer
and older brother, Napoleon (Emile Genest), and his dictum that love and sex
prevent championships. One season concentrated on Guillaume’s refusal to play
hockey and be transferred to the Buffalo team, because of his love for Danielle
Smith. The third son, Ovide, played by Jean-Louis Roux, was the dreamy idealist
of the family; an opera fancier, he was also smitten with Rita Toulouse, whose
tastes ran more to Crosby than Caruso.

Other members of the supporting cast included Paul Berval, Therese Cadorette,
Margot Campbell, Jean Duceppe, Claude Fournier, Edgar Fruitier, Marcel
Gagnon, Marcel Houben, Juliette Huot, Julien Lipp, Doris Lussier, Yvon
Massicotte, Janine Mignolet, Huguette Oligny, Jean--Rene' Ouellet, Gilles
Pelletier, Guy Provost, and Edgar Tremblay. In 1956-57, Gratien Glinas played
Juvenal Bolduc. The series was produced by Jean-Paul Fugre, Guy Beaulne,
and Jean Dumas.

The television program, with its skilful combination of sentiment and satire,
dominated Quebec on Wednesday evenings, and forced the rescheduling of
church services, public meetings, and even hockey playoffs. However, as
Quebec reformed its role and image in the modern world, and as the Quiet
Revolution loomed, the Plouffe family lost currency and seemed to perpetuate a
stereotype. The Plouffe Family and La Famille Plouffe completed their successful
runs on both CBC services in 1959, at the end of the Duplessis era. After more
than twenty-five years, the Parti Quebecois revived the status of Maurice
Duplessis as a formative figure in Quebec nationalism, and in 1980 the Plouffe
family reappeared in a spirit of celebration and investigation into Quebec culture.

International Cinema Corporation produced The Plouffe Family as both a feature
film (in at least two versions) and a series of six, one hour television films. Written
by Roger Lemelin and Gilles Carle, and directed by Carle, the production
benefited from a large budget and high production values. Like many such
ventures, the feature version(s) suffer from an episodic quality, as they work
through the narrative problems that the television version poses and resolves in weekly segments. The film retrieved the historical background of the novel, and set its action in the years 1938 to 1940, against the backdrop of World War II and its conflicts for Quebec. Although different episodes stressed individual members of the family, the centre of the story was Ovide and his pursuit of Rita Toulouse.

The cast included many of Quebec's most distinguished actors. Emile Genest, who played Napoleon in the original series, returned twenty years later to portray Theophile, Papa Plouffe, and Juliette Huot played Josephine, the matriarch of the family. Denise Filiatrault was Cecile, and Gabriel Arcand, Pierre Curzi, and Serge Dupire played the three sons, Ovide, Napoleon, and Guillaume. Paul Berval played Onesime Menard, Cecile's former love, who had married another woman. Anne Letourneau played Rita Toulouse, and Donald Pilon was Stan Labrie, Ovide's rival.

The producer of the film and television series was Justine Heroux, and the executive producers Denis Heroux and John Kemeny.

Roger Lemelin followed the 1950s version of *La Famille Plouffe/The Plouffe Family* with a series titled *En haut de la pente douce/The Town Above* (q.v.), which ran for two years on the French language service and one year in English. After the success of the 1980s version of *Les Plouffe*, he wrote a sequel to the novel, titled *Le Crime d'Ovide Plouffe*, which formed the basis of another feature film and series, produced by Kemeny and Heroux. The novel's title was translated literally, as *The Crime of Ovide Plouffe*, but the feature film was never released in an English version and the six hour television series, which ran over three evenings in 1986, was called *Death In The Family*.

Photo courtesy of CBC.

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**P.M. Party**

Mon/Wed/Fri 4:00-4:30 p.m., 29 Sep 1958-26 Jun 1959

Mon/Wed/Fri 3:00-3:30 p.m., 11 Oct 1959-24 Jun 1960

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

Mon/Wed/Fri 3:00-3:30 p.m., 4 Apr-24 Jun 1960
This half-hour variety and interview show, which Syd Wayne produced in Toronto, featured the participation of the studio audience in singalongs, games, and sketches. Music was provided by the Rudy Toth orchestra, with vocals by Donna Miller and Allan Blye (1959-60). The affable hosts were Gordie Tapp (1958-59) and Alan Millar (1959-60), the announcer was Rex Loring, and the show’s mascot was a spaniel named Daniel.

Points East, Points West
Thu 9:30-10:00 p.m., 27 May-14 Oct 1976

The centrist implications of its title notwithstanding, this series featured musical variety productions from CBC centres outside Toronto, two each from Vancouver, Montreal, Halifax, Edmonton, and St. John’s. The programs were pilots for future CBC productions. The Vancouver programs, produced by Mike Watt, featured the brother and sister musical act, Judy Ginn and Jim Walchuk. They had had a series a few years before, and this show was picked up in 1977 (see Judy And Jim). The Montreal shows, produced by Pat Cook and titled Mission Moreau Possible, starred impressionist and comic actor Jean-Guy Moreau and a program of music and sketches. That Maritime Feelin’ (q.v.) featured local performers; it originated in Halifax and was produced by Ralph Waugh. One of the Edmonton shows, produced by Don McRae, starred Nancy Nash, and the other, which Bernard Picard produced, featured Gabrielle Bujeaud. The St. John’s shows, produced by Kevin O’Connell, starred Beth Harrington and David Michael.

Port Watch
Mon 9:30-10:00 p.m., 18 Jul-1 Aug 1955

Captain Thomas Gilchrist took viewers on visits to the Vancouver waterfront in this half-hour program, which had a brief run in the east. On one program, he talked with diver George Unwin about deep sea salvage operations. Next, he examined fire protection in the harbour, and showed a Vancouver fireboat. The series ended with a program about hiring procedures for longshoremen and the problems of loading and unloading freighters.

Portrait
Thu 8:30-9:00 p.m., 8 Jul-9 Sep 1965

This series originated from a feature of the CBLT program, A La Carte, for which producer Dave Thomas prepared segments to profile a number of musical performers. Portrait highlighted such musicians as Joey Hollingsworth and Joel Denis; Al Harris, Ed Bickert, Marice Bolyer, and Jim Pirie, in a program on guitarists; Shawne and Jay Jackson in a performance of spirituals and inspirational music; composer, arranger, and conductor Lucio Agostini; and nightclub singer Betty Robertson. The series also included a satirical revue called The Conformist, with Paul Soles, Corinne Conley, Michael Magee, Paul Wayne, Jodie Pape, and Michael Bowtree. The programs were produced by Dave Thomas, Terry Kyne, Bill Davis, Paddy Sampson, and Don Brown.

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Prairie Profile

Sun 1:00-1:30 p.m., 3 Jan-11 Apr 1965

This fifteen week series presented films on the history and people of Manitoba and Saskatchewan, with voiceover commentary by Marilyn Phillips, Bill Guest, or Mike Winlaw.

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Prairie Spotlight

Wed 6:30-7:00 p.m., 1 Jul-14 Oct 1964

Joe Mauro was the host of this Winnipeg public affairs production, which started in the summer and continued through the regular season as part of Across Canada (q.v.). Each show featured several items of interest from the Prairie regions, from tourism to housing and industry. Norman Bortnick was the writer, and the producer was Hugh Edmonds.

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Presenting Barry Morse

Sun 9:50-10:00 p.m., 3 Jul-25 Sep 1960

Actor Barry Morse filled ten minutes after the Sunday summer drama with a brief reading or disquisition on a subject of theatre history or technique. He discussed
such topics as theatre's arrival in Canada, Gilbert's and Sullivan's partnership, acting in the Elizabethan era, Victorian melodrama, Charles Dickens as a "would-be actor" and the story of the man who shot Abraham Lincoln, presumably the story of another would-be actor, John Wilkes Booth.

Most often, Morse read alone, but sometimes he was joined by other Toronto actors. John Drainie played Tom in an interpretation of Uncle Tom's Cabin for Morse's presentation on theatre in the 1850s, Corinne Conley played opposite him in the reading from East Lynne that illustrated the show on melodrama, and Toby Robins and Morse read a scene from Much Ado About Nothing in the program in which Morse discussed how women first acted onstage.

The producer of the program was Peter Francis.

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**Press Conference**

On this half-hour public affairs broadcast, three or four journalists questioned a politician, newsmaker, or other authority on current issues at a municipal, provincial, federal, or international level. The series started on the CBC's Dominion network in 1951. It was carried simultaneously on television and radio starting in 1954, and in 1956 the radio broadcast was dropped from the schedule. The discussion took place in an office setting, meant to reflect the position and personality of the interview subject. During the 1955-56 season, the show originated in various cities, including Ottawa, Toronto, Winnipeg, Vancouver, New York, and London.

Dozens of Canadian reporters--most from the Parliamentary Press Gallery--sat on the panel over the show's history; regulars included Arthur Blakely, the Ottawa correspondent for The Gazette of Montreal, and Blair Fraser, Ottawa editor for Maclean's magazine, with Robert McKeown, Ottawa correspondent for Weekend magazine as moderator. The program was organized by Lewis Miller and produced by Peter MacFarlane and Norman Campbell.

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**Prime Time**

Tue 10:00-11:00 p.m., (once a month), 12 Nov 1974-4 Mar 1975
A monthly public affairs program in a magazine format, Prime Time featured several interviews or film features on each broadcast. They were introduced by CBC correspondent Don McNeill, and the producers of the show were Ralph Thomas, Martyn Burke, and Larry Zolf. The programs included interviews with international figures, such as Moshe Dayan, a feature on Uganda under General Idi Amin, as well as lighter items on Canadian illusionist Doug Henning, or Burke’s satirical profile of the U.K., and items that mixed the amusing with the serious, such as Peter Rowe’s expose of Canada's image in Hollywood cinema, Backlot Canada. The studio director of Prime Time was J. Edward Shaw, and the executive producer was Sam Levene.

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**Pro And Con**

Fri 9:00-9:30 p.m., 12 Sep-26 Sep 1952

Michael Hind-Smith was the moderator for this half-hour discussion program, which featured questions from the studio audience on the subject of world affairs. Peter MacFarlane produced the broadcast in Toronto.

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**Producers' Workshop**

Fri 10:30-11:00 p.m., 8 Jul-2 Sep 1955

A half-hour summer series, the plays in this series included Flesh Of My Flesh, written by Mac Shoub and produced by Guy Parent; The Strike, by George Salverson; Big Boys Shouldn't Cry, by Ted Allan; and Pirandello’s The Vise. In addition, the series featured a documentary on bees, produced by Gene Lawrence at CBC Vancouver; a program on the 1837 rebellion, written by Ronald Hambleton and produced by Leo Orenstein; and a television version of the radio program, Of All Things, with Austin Willis.

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**Professor Moffett's Science Workshop**

Mon 5:00-5:30 p.m., 11 Sep 1972-19 Mar 1973

Mon 5:00-5:30 p.m., 10 Sep 1973-4 Mar 1974
Professor Maxwell G. Moffett, a British designer and engineer, demonstrated principles of science in a half-hour program aimed at children aged nine to fourteen. Representing the target audience onscreen were a sister and brother, Claire Anne and Stuart Bundy, ages twelve and nine. The series opened with an exploration of the nature and properties of sound, which Moffett demonstrated with ordinary objects, such as empty bottles, tin cans, bells, and such. Subsequent programs covered such subjects as space and the solar system, flight, the alphabet, minerals, heat and cold, plastics, time, the human body, architectural shapes, optics, robots, computers, and light and colour. The series was produced for the CBC by Mediavision, Inc. and Durelle Productions.

Profile

Thu 10:30-11:00 p.m., 16 Jun-22 Sep 1955
Sun 10:00-10:30 p.m., 27 May-23 Sep 1956
Tue 10:00-10:30 p.m., 9 Jul-29 Oct 1957

Although it sometimes featured film biographies of notable figures in culture, Profile relied on interviews for its material. It featured a wide variety of important persons, including evangelist Billy Graham, photographer Edward Steichen, poet Robert Frost, Paul-Emile Cardinal Leger, historian Arnold Toynbee, arctic explorer Vilhjamur Stefansson, theologian Paul Tillich, playwright Sean O'Casey, painters Arthur Lismer and A.Y. Jackson, and educator Moses Coady. The initial host of the program was Percy Saltzman, but over the course of the series many different people conducted the interviews. Cliff Solway and Vincent Tovell produced the show.

Profiles

Various Times and Dates, 27 Dec 1979-16 Apr 1980

This irregularly scheduled series of five programs concentrated on people from Ontario who have contributed in different ways to life in the province. June Callwood introduced architect and writer Eric Arthur, who led the viewer to some of his favourite places in Toronto. Joe Cote was the host for profiles of medical pioneer Douglas Crozier and archaeologist Walter Kenyon, and Sharon Dunn
presented labour organizer Madelaine Parent. The producer of the series was Geoff Hussey, and the executive producer Cam Cathcart.

**Program X**

Thu 9:00-9:30 p.m., 17 Dec 1970-27 May 1971

Thu 10:00-10:30 p.m., 3 Jun-24 Jun 1971

Thu 9:30-10:00 p.m., 23 Dec 1971-29 Jun 1972

Fri 10:00-10:30 p.m., 22 Dec 1972-15 Jun 1973

Writer and broadcaster Charles Oberdorf was the host of Program X, an anthology of drama and performance that ranged from the conventional to the experimental. The series, overseen by executive producer Paddy Sampson and associate producer George Jonas, had an extremely low budget of about seven thousand dollars per episode, but often achieved valuable results for the cost. It showcased new, domestic writing talent; the first program in the series was Blackship, written by Jack Winter, about a clipper that sank off Japan in 1863, taking with it 460 Chinese people who had been on their way to work as laborers in the U.S.A. Subsequent programs included The Picnic and The Musical Chairs, both by Warren Collins; Joy Fielding's Open House; The Couch, written by Grace Richardson; The System, by Eric Koch and Frank McEnaney; Sniper, by Rudi Dorn; and Boss, by Michael Spivak. The first season also featured a reading by Vancouver poet David Watmough, and Wind, an audio-visual presentation with film and music by Norman Symonds.

Other writers who contributed scripts to Program X included Paul Withrow, Angus Braid, James W. Nichol, Ron Taylor, Sheldon Rosen, Tony Flanders, and Mavor Moore. Herb Roland, George Jonas, Rudi Dorn, and Mario Prizek were among the regular directors for the series, with other shows directed by Gil Taylor, Brian Demude, Lorne Michaels, and David Cronenberg (the 1972 film, Secret Weapons).

The series was also a showcase for performances that featured one person, such as Bits And Pieces: Gordon Pinsent, and That Hamilton Woman, with Barbara Hamilton, and a television adaptation of Mia Anderson's solo tour de force, Ten Women, Two Men, And A Moose.
**Projection**

Tue 6:00-6:30 p.m., 8 Oct-31 Dec 1963

This public affairs series aimed to look at the state of things in the present from the perspective of the future. Discussion embraced issues of social concern, politics, economics, and technology. Specific subjects included portable pensions, the growth of crime, innovation in food industries, the future of international unions, apartheid in South Africa, and the future of Place des Arts. The series was produced by Gary Plaxton in Montreal.

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**Projections**

Tue 2:00-3:00 p.m., 26 May-8 Sep 1981

Tue 1:30-2:30 p.m., 13 Jul-31 Aug 1982

Tue 4:30-5:00 p.m., 7 Sep-5 Oct 1982

The CBC filled some summer afternoon time slots with recent productions by the National Film Board. The films concentrated on people and subjects within Canada, and included Welcome To Smiths Falls; Celtic Spirits; James Bay Fiddlers; Bookmakers Progress; My Floating World; Patricia's Moving Picture; Hot Wheels; Doctor Woman; No Day Of Rest; The Agony Of Jimmy Quinlan; and Priory, The Only Home I've Got. Film selection was coordinated for the CBC by Athan Katsos.

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**Promenade Concert**

Thu 9:00-10:00 p.m., 28 May-4 Jun 1953

Thu 9:30-10:30 p.m., 11 Jun-24 Sep 1953

Sun 11:00-12:00 a.m., 6/13 Jun 1954

Thu 8:30-9:30 p.m., 1 Jul-23 Sep 1954
Sun 3:30-4:30 p.m., 12 Jun-26 Jun 1955

Thu 8:30-9:30 p.m., 7 Jul-15 Sep 1955

Thu 8:30-9:30 p.m., 7 Jun-13 Sep 1956

For several years, the CBC broadcast on both radio and television the annual, popular Promenade Concerts held at Toronto's Varsity Arena. The television producer was David Marcus-Roland, and the radio producer and coordinator of broadcast activities was Kenneth Dalziel.

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**The Promised Land**

Sun 10:30-11:00 p.m., 16 Sep-7 Oct 1962

Produced by Victor Jobin, Lonard Forest, and Guy Glover, and directed by Bernard Devlin for the National Film Board, The Promised Land dramatized the settlement of the Abitibi region in northern Quebec during the 1930s. The series, presented in four, half-hour segments, was based on Herve' Biron's novel, Nuages sur les brls, and featured singer Flix Leclerc.

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**Provincial Affairs**

Mon 7:30-7:45 p.m., 4 Nov 1957-31 Mar 1958

Mon 7:30-7:45 p.m., 6 Oct 1958-8 Jun 1959

Thu 7:30-7:45 p.m., 8 Oct 1959-2 Jun 1960

Wed 7:30-7:45 p.m., 12 Oct 1960-5 Jul 1961

Wed 7:30-7:45 p.m., 27 Sep 1961-27 Jun 1962

Wed 7:30-7:45 p.m., 24 Oct 1962-26 Jun 1963

Wed 7:30-7:45 p.m., 23 Oct 1963-3 Jun 1964

Wed 7:30-7:45 p.m., 21 Oct 1964-2 Jun 1965
The Public Eye

Tue 10:30-11:00 p.m., 5 Oct 1965-21 Jun 1966
Tue 10:30-11:00 p.m., 1 Nov 1966-2 May 1967
Sun 10:00-10:30 p.m., 14 May-25 Jun 1967
Tue 10:30-11:00 p.m., 12 Sep 1967-18 Apr 1968
Tue 10:30-11:00 p.m., 23 Apr-18 Jun 1968
Wed 9:00-9:30 p.m., 2 Oct 1968-18 Jun 1969

A number of the producers who worked on This Hour Has Seven Days also contributed to The Public Eye, a half-hour public affairs broadcast, developed by Richard Nielsen. The series opened with a discussion between host Philip Deane and NBC broadcaster David Brinkley on the responsibility of television public affairs broadcasts, to set the agenda for the show. The program tried to treat its subjects with greater detail and analysis than weekly news digest programs, such as the Seven Days successor, The Way It Is.

Deane was succeeded as host by Warner Troyer who, with Robert Patchell, Sam Levene, and Larry Zolf, also acted as one of the show’s producers. Other producers who contributed to the show included Jesse Nishihata, Alex Brown, James Edward Shaw, and Don Cumming. When Troyer left the show at the end of the 1967-68 season, he was replaced by a battery of five hosts: CBC national affairs correspondent Norman DePoe; producer Larry Zolf; writer and broadcaster Barry Callaghan; Peter Jennings, who returned to Canada after four years as a correspondent for ABC; and broadcaster Jeanne Sauv.

Understandably, The Public Eye covered a vast array of subjects, national and international, over its run. Features included a retrospective examination of the Cuban missile crisis and of the bombing of Dresden in World War II, problems of mental retardation in Canada, battered children, deserted wives, and methods and products developed for riot control. During the final season, The Public Eye altered its format and included a studio audience, to capitalize on the success the previous season with televised “town meetings,” a change that Nielsen said would give people greater access to television.
For several 1966 programs, titled This Week, The Public Eye combined production forces with Newsmagazine.

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**Puppets Are Fun**

Tue 5:15-5:30 p.m., 5 Jul-20 Sep 1955

This weekly, fifteen minute summer show demonstrated to youngsters how to make, paint, dress, and operate puppets.

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**Purple Playhouse**

Sun 9:00-10:00 p.m., 25 Feb-22 Apr 1973

Sun 8:00-9:00 p.m., 6 May 1973

Fletcher Markle conceived the title, which suggested the overblown prose connnotated by Victorian melodrama. Perhaps it also seemed a suitable title for a successor to The Whiteoaks Of Jalna, whose time slot it took over. Paddy Sampson was the executive producer and George Jonas the producer of this series of eight melodramas from Europe and the U.S.A. They were adapted for television by such writers as Mavor Moore, John Bethune, Rod Coneybeare, Herb Roland, Alan King, and William Lytle. The stories included Dracula, Sweeney Todd the murderous barber, the Corsican Brothers, Box and Cox, The Bells, The Lyon’s Mail, and Used Up, based on the comedy by Dion Boucicault. Among the cast members were Barry Morse, Tony Van Bridge, Gillie Fenwick, Chris Wiggins, Eric House, Norman Welsh, Blair Brown, Paul Harding, Betty Leighton, Joseph Shaw, and Kay Hawtrey. Louis Applebaum composed the musical score for the series.
Quarterly Report

Various Days and Times, 25 Sep/30 Oct 1977

Various Days and Times, 8 Jan/19 Mar/11 Jun/10 Sep/17 Dec 1978

Various Days and Times, 25 Mar/24 Jun/16 Sep/23 Dec 1979

Various Days and Times, 25 Apr/10 Jun/14 Sep/15 Dec 1980

Various Days and Times, 20 Mar/27 Dec 1981

Various Days and Times, 14 Apr/6 Jun/12 Sep 1982

From 1977 to 1982, when the series was cancelled because of budgetary constraints, the CBC presented Quarterly Report, a "white paper," usually ninety minutes in length, on issues of national interest. Subjects varied from an assessment of current federal-provincial relations to unemployment to issues of the environment and industry. Some programs were particularly topical, such as the broadcasts on the Quebec referendum of 1980 and on the Canadian constitution, in the wake of Pierre Trudeau's drive for patriation. Then host of CBC radio's As It Happens, and in the early months of her tenure as host of CBC television's The Journal, Barbara Frum worked as onscreen host and narrator for this irregularly scheduled public affairs series. Although these documentaries were useful, detailed accounts, they rarely achieved a distinctive quality of television programming.

The series started with Canada's New Quebec (25 September 1977), on changes over the previous year, since the election of the Parti Quebecois. A Summer Chronicle (30 October 1977), on the opinions of Canadians about Quebec, had been shown on Radio-Canada in a parallel series, Tel Quel. An Uneasy Union (8 January 1978) concerned regional concerns and the current state of federalism. To Work For A Change (19 March 1978) was the title of the program on unemployment, and Hostage Of History (11 June 1978) concerned Canadian Francophones outside Quebec, with particular attention shown to the Acadians.
The People Of This Land (10 September 1978) led off the new season with an examination of native people, which was criticized for perpetuating old, white stereotypes. The winter report was, fittingly, Energy: The Invisible Crisis (17 December 1978). Referendums: The Power Play (25 March 1979) looked forward to the vote in Quebec, while a year later, Quebec Referendum (25 April 1980) examined the subject more specifically. Labour Rights At Work was broadcast on 24 June 1979, to end the season. The first show of the fall season, The Family: Portraits Of Change (16 September 1979) was cited as a more engaging documentary than the conventional Quarterly Report. The West: Next Year - Now was broadcast on 23 December 1979. Inflation: The Cruel Tax (14 September 1980) examined the current double crisis of inflation and recession, and was followed by High Technology: Do We Have What It Takes? (15 December 1980). Most of the Quarterly Reports examined domestic issues, but Canada - U.S.: Different Drumbeats offered an assessment of international relations. After The Flood (27 December 1981) appraised the current state of water resources and the myth of its eternal availability. The 1982 programs were The Road To Patriation (14 April), The Electronic Web (6 June), and Up The Down Escalator (12 September).

Producers for the series included George Robertson, Louise Lore, Richard Bocking, and Pierre Castonguay, and the executive producer was Ray Hazzan.

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**Quartiers De Paris**

Tue 10:30-11:00 p.m., 22 Dec 1953

Tue 11:00-11:30 p.m., 29 Dec 1953-19 Apr 1954

A half-hour variety program, with "diseuse," Marjane, Quartiers De Paris appeared on the Toronto station, and continued on the Ottawa station after it dropped from the CBLT schedule.

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**Quebec In English**

Sun 2:00-2:30 p.m., 13 Jun 1965

Sun 2:00-2:30 p.m., 20 Jun 1965

Sun 2:00-2:30 p.m., 27 Jun 1965
This series of three, half-hour programs went to a "happening," staged by Montreal artists and poets, provided a history of sport in Quebec, and, in the final show, included an interview with a woman who built her own bomb shelter and a profile of a religious sect devoted to theocracy.

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**Quelque Show**

Sun 3:30-4:00 p.m., 5 Jan-23 Mar 1975

On the street interviews and observations were the main features of this program about Montreal, which was produced and hosted by Les Nirenberg and Nick Auf der Maur. They sampled opinion on a wide range of subjects, from religion to pornography, and provided a voice for a number of well-known Montreal street people.

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**Quentin Durgens, M.P.**

Tue 9:00-10:00 p.m., 6 Dec 1966-14 Feb 1967

Tue 9:00-10:00 p.m., 24 Sep 1968-4 Feb 1969

Sun 9:00-10:00 p.m., 13 Jun-18 Jul 1971

Quentin Durgens went to Ottawa in Mr. Member Of Parliament, a six-part series in the 1965 season of The Serial (q.v.). A year later, the honourable member for Hampton County, played by Gordon Pinsent, returned for a second session. An idealistic and earnest freshman member, Durgens continually tested and learned the limits of his power as a government backbencher, with respect to his constituents, to the Opposition, and to his own caucus. Although Durgens's party was never named, the show's creation and run happened within the period of Lester Pearson's Liberal government. Durgens's own youth and charisma anticipated the rise to power of Pierre Trudeau, and the CBC even pushed forward the air date of a two-part Durgens special on a leadership race, The Road To Chaldaea, to coincide with the Liberal convention that brought Trudeau to power.

The series was originally conceived as a comedy, and Durgens's character retained some of the quality of a naive, folksy hick surrounded by connivers from
the city all grabbing for power. A lawyer from Moose Falls, Durgens was thrust into his position when his father, the current M.P., died suddenly, and the son won the seat in a by-election. (He was later confirmed in a general election.) The action in the Serial shows and in the Quentin Durgens series alternated between the nation's capital and Durgens's home riding, and his problems generally involved run-ins with accepted House procedures or political maneuvering that he just did not understand in Ottawa, or constituents' demands and problems, in stories that were often comic in tone, in Hampton County. The Ottawa dramas embroiled Durgens in questions of conflict of interest and party solidarity, as in the case of an episode in which the green M.P. criticizes the actions of his own party during question period. Other Ottawa stories had a more sympathetic and human dimension. In the opening episode of the second season, A Well-Marked Page, Durgens tried to intercede on behalf of the page boys in the House of Commons when he realized that one, a sixteen year old, was being retired and had lost several years of education as a result of holding the job. In the typical story, Quent spoke or acted on behalf of a colleague or issue, believing that he was right (and often, as far as morals or common sense were concerned, he was), only to find that his words or deeds ran against the party line or the accepted Ottawa practice. In Moose Falls, the stories involved, for example, a plebiscite about liquor regulations and the conflict between "wets" and "drys." In a more serious episode, Durgens returned to his role as a barrister to defend a young native man charged with killing his own brother, and discovered deep levels of racial prejudice in the town.

Durgens's Moose Falls family consisted of his mother Hannah, played by Roxana Bond, and his son Eddie, played by Leslie Barringer. (In Mr. Member Of Parliament Durgens was married, but by the time he had his own series, she died for the sake of dramatic expediency.) He also relied on the help of the secretary in his law office, played by Nancy Kerr, and on the counsel of newspaper editor Jack Sewell, who was portrayed by Budd Knapp. Although the name Moose Falls connoted northern Ontario, the Hampton County exteriors were shot in the Stratford, St. Mary's, and New Hamburg area, and the Stratford Beacon-Herald building stood in for the offices of the Moose Falls Times-Examiner.

In Ottawa, the newcomer Durgens had fewer shoulders on which to lean. His secretary, 'Toinette, played by Suzanne Levesque, was a Quebcoise who, like Quent, had only recently arrived in Ottawa and was just learning the ropes. His surrogate father was the House Leader Letourneau, played by Ovila Lgar. From week to week, the benches and the backrooms of the Government and the Opposition were filled with familiar character actors: Chris Wiggins, Franz Russell, Henry Ramer, Jean-Louis Roux, William Needles, Cec Linder, Arch
McDonnell, Bill Kemp, Hugh Webster, Sandy Webster, and many more. (In one episode, former Toronto Argonaut quarterback and later gravel-voiced sportscaster Annis Stukus played the Member for Lake Winnipeg West.)

The producers and production designers Murray Laufer and Les Lawrence prided themselves on authenticity. They were permitted to shoot exteriors in Ottawa (this got especially tricky to manage during the 1967 season, when the CBC crews had to contend with Centennial celebrations around Parliament Hill), and some interiors within the walls of the Parliament Buildings. In addition, a replica of the chamber of the House was built at Toronto’s Lakeshore Studios to accommodate debate scenes.

Quentin Durgens was the creation of George Robertson, who wrote the scripts for all of the episodes, each one hour. The program was shot on videotape, and Harry Makin worked as director of photography. In the first season, David Gardner directed five episodes, Peter Boretski directed three, and John Trent two; the next season, the directors were Gardner, Trent, Kirk Jones, Daryl Duke, Francis Chapman, and David Main. David Gardner was the series producer, and Ronald Weyman the executive producer.

Photo courtesy of CBC.

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**Quest**

Sun 10:30-11:00 p.m., 3 Jan-27 Jun 1961

Sun 10:30-11:00 p.m., 8 Oct 1961-27 May 1962

Sun 10:30-11:00 p.m., 14 Oct 1962-26 May 1963

Tue 10:30-11:00 p.m., 1 Oct 1963-10 Mar 1964

Tue 10:30-11:00 p.m., 21 Apr-26 May 1964

The CBC English network’s Director of Programming, Doug Nixon, wanted a program that offered a window on experimental and innovative performance and production on the broadcast schedule. For its first six months, it was known as Q For Quest, and was a free-form anthology of dramatic, documentary, and musical productions that Ross McLean and Andrew Allan had developed for the CBC. Allan, a distinguished writer and producer devoted to the power and elegance of the word, had made major contributions to CBC radio, especially with the Stage
series. He was not able to bring the same innovative fire to television, although he gave Q For Quest the distinction of his presence as onscreen host. Executive producer McLean oversaw film and studio productions on a wide variety of subjects relating to the arts.

The series opened with Burlap Bags, a play by Len Peterson, produced by Harvey Hart. Subsequent broadcasts included A Canvas For Conversation, with painters Harold Town, William Ronald, and Jack Nichols; An Evening Without James Reaney, written by James Reaney, produced by Hart; Josef Drenters, a film directed by Allan King; Festival In Puerto Rico, a National Film Board documentary with Maureen Forrester, directed by Roman Kroitor; Chekhov's For The Information Of Husbands, adapted by Mac Shoub and produced by Leo Orenstein; Paul Almond's production of Dylan Thomas's autobiographical sketch, Return Journey; a program of blues, called The Blues, produced by Daryl Duke and featuring Eve Smith, Don Francks, the Don Thompson Quintet, and guitarist Ed Bickert; Bikel Calling, a solo performance by Theodore Bikel, produced by Stan Harris; Mind Of Mingus, with jazz composer and player Charles Mingus; performances of The Great Scholar Wu, by Bertolt Brecht, and The World Of S.J. Perelman; The Wrecker, with Charmion King and Tom Harvey; and a recital by the bop vocal combo Lambert, Hendricks, and Ross.

After Ross McLean left the CBC and Andrew Allan gave up his host's duties, Daryl Duke took over the position of executive producer, and shortened the show's title to simply Quest. The host was Robert Whitehead, who was also a producer, as were Harvey Hart, George McCowan, and Mario Prizek. The second season opened with Hart's production of Asylums, a study of a woman facing life in a mental institution, with Catherine Proctor, Elise Charette, and Victoria Mitchell. A number of programs in the 1961-62 season reflected Duke's interest in jazz and the blues: performances by Jackie Cain and Roy Kral, by the Double Six of Paris and by the Wray Downes Trio, a program of blues, called House Of The Rising Sun, and Edward Bland's confrontational documentary film about jazz and racial tension in the U.S., The Cry Of Jazz. Other productions included adaptations of works by Henry Miller, The Alcoholic Veteran With The Washboard Cranium, by Arrabal, Picnic On The Battlefield, and by James Thurber, The Last Clock.

Barry Morse, Ivor Barry, and Henry Comor starred in The Trial Of Lady Chatterly, the program of dramatized extracts from the recent trial in which the publishers of D.H. Lawrence's novel were prosecuted for obscenity, started the third season. Subsequent programs included District Storyville, a jazz ballet set in a New Orleans bordello in the early part of the century.
At the end of his third season in charge of the program, Duke decided to leave Quest--his last show for the series, on 10 March 1964, featured Bob Dylan--as well as the CBC and Canada, and he went on to produce The Steve Allen Show in the U.S.A.

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**Question Mark**

Sun 10:30-11:00 p.m., 20 Oct 1963-26 Jul 1964

The interviews and discussions in this half-hour program concerned problems of belief and morality; although it was not exclusively about religion, it returned to issues of devotion. The series opened with Charles Templeton's interview with Malcolm Boyd, a movie and television producer who gave up his career to join an Episcopal Seminary. A later Templeton show examined Moral Rearmament. Other programs included more secular features, such as Michael Magee's interview with Claude Ryan and Jean-Charles Felardeau on "the French Canadian way of life, and an examination of the prospects for a feature film industry in Canada, centring on the Montreal Film Festival. The show also devoted two programs to the National Hockey League and three consecutive broadcasts to the subject of suicide. One program, on the subject of "man and his world" deviated from the conventional interview format and featured readings by Madeleine Kronby and the host of Question Mark, J. Frank Willis.

The producer of the series was Del MacKenzie. Question Mark ran on every other week, alternating with Horizon.

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**Question Mark**

Wed 5:00-5:30 p.m., 25 Sep-23 Oct 1974

This half-hour quiz show for children originated in Edmonton. It featured Michele Diamond and Dale Harvey, and was produced by Keith Newman.

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**Quintet**

Fri 3:00-3:30 p.m., 5 Jan-29 Jun 1962
Quintet, a half-hour musical variety show from Vancouver, starred Eleanor Collins, Bud Spencer, and the Chris Gage Trio, with Chris Gage on piano, Stan Johnson on bass, and Jimmy Whiteman on drums. The repertoire included Broadway show tunes, folk ballads, ethnic songs, and blues, and each week the program featured the works of a composer of pop music. Neil Sutherland produced the series.

**Quiz Kids**

Sat 11:30-12:00 noon, 1 Apr-30 Sep 1978

Sat 11:00-11:30 a.m., 3 Jul-2 Oct 1982

Produced in Corner Brook, this half-hour game show for elementary school children circulated to other CBC stations on regional exchange. The host was Jim Walsh, and the producer John Cook.
Ottawa's Crawley Films turned out thirty-nine, half-hour episodes in this contemporary adventure series about the national police force. Both CBC and BBC television cooperated with Crawley-McConnell to fund the film productions, which were shot on a new soundstage at Old Chelsea, near Crawley's base in Ottawa and on location. Aylmer, Quebec and Outlook, Saskatchewan stood in for the fictional western town of Shamattawa, the centre of the action.

In a period when cops and private eyes purveyed their respective brands of law and order on U.S. television, the tales of an R.C.M.P. detachment in rural northern Saskatchewan were considerably more low-key. The situation and stories that the program concerned did not hinge exclusively on crimes and their solution. They used the characters' rural isolation, the relations of the populace to the police and to each other, cultural differences between whites and natives, and the changing moods of nature to shape their stories. As continuing focal points for frontier narratives, the R.C.M.P. resembled the lawmen of the old west who also rode herd over the U.S. airwaves.

The officers in the detachment were Corporal Jacques Gagnier, played by Gilles Pelletier, Constable Frank Scott, played by John Perkins, and Constable Bill Mitchell, who was portrayed by Don Francks. A wide selection of character actors played supporting roles from week to week: Hugh Webster, Jane Mallett, Murray Westgate, Ed McGibbon, Robert Christie, James Doohan, John Drainie, Katherine Blake, Michael Kane, and Alfie Scopp. Angus Baptiste, an Algonquin, and Frances Hyland both appeared on a semi-regular basis.
In some stories, the R.C.M.P. officers served their conventional function as law officers and investigators of crime. In a segment called The Smiling People, Gagnier attended a trial of a native woman in the arctic accused of killing her husband, and in another Mitchell disguised himself as a beatnik (a part obviously tailored for then-hipster/sometimes jazz singer Don Francks) to investigate narcotic dealing to teenagers. In others they were implicated in the story itself. For example, in a segment titled The Accused, written by George Salverson, Scott faced evidence that he had assaulted a leading citizen of the town. In another, Gagnier travels to Ottawa for a refresher training course.

Besides the prolific George Salverson, the writers for the series included Munroe Scott, Raymond Bowers, and Vincent Tilsey, who had been brought from the BBC to act as script editor for the series. The music was composed by Bill McCauley, the musical director for Crawley Films. Episodes were produced and directed by Bernard Girard, Harry Horner, and George Gorman. The executive producer was F.R. "Budge" Crawley.

The CBC originally aired the series at a cost of $8,000 per episode, and the BBC paid $10,000. The program also appeared on U.S. television on a syndicated basis, and in the February 1962 issue of Canadian Business, it was touted to have returned more than a million dollars in foreign sales, to rank as the country’s highest earning television show in the export market.

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**Racquetball**

Sat 4:30-5:00 p.m., Sep 20-

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**Racquetball**

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Sat 2:00-2:30 p.m., 29 Nov 1980-11 Jul 1981

**Radisson**

Sat 7:00-7:30 p.m., 9 Feb-4 May 1957

Sat 7:00-7:30 p.m., 2 Nov 1957-25 Jan 1958
The first major dramatic series produced on film in Canada, Radisson attracted inevitable comparisons with Walt Disney's Davy Crockett films, phenomenally popular in the U.S.A. and Canada when they were first broadcast in 1955. In fact, the serialized adventures of explorer Pierre Esprit Radisson were generally thought a response to the Disney series, with all the attendant merchandising and publicity.

The idea for the series belonged to Monica Clare, the CBC's national organizer of children's programming. It had arisen in 1954, but waited until the completion of the national television network two years later. The adventures of Radisson had also arisen as a prospect in the French language division of the CBC, and plans went ahead to produce a series with one cast in both French and English, as the network was doing with the live, studio production, The Plouffe Family.

The British born John Lucarotti, who had written CBC radio series on Robin Hood and Marco Polo, was contracted to write the series at a price of three hundred dollars per half-hour script for the right to run the shows once on each station in the CBC network. (Rene Normand wrote the French translation.) Early on, Jacques Godin, a twenty-six year old actor with the Theatre du Nouveau Monde, was cast as Radisson. Subsequently Rene' Caron signed to play Groseilliers, Radisson's sidekick, the Buddy Ebsen to Godin's Fess Parker. Pierre Gauvreau, producer of the Montreal children's program Pinot et Capucine, agreed to direct the series, which was shot in Montreal studios and at Ile Perrot, on the St. Lawrence River southwest of Montreal. The series producer was Yves Bigras, and the director of photography was Denis Mason, for Omega Productions, a Montreal company responsible for the technical production of the show.

Shooting started on 20 August 1956, with a scheduled television premiere two months later. The budget was originally set at $7,000 per episode, but shortly had to be raised to $15,000, and the targeted premiere had to be pushed back to December. The production was plagued with problems: swarms of mosquitoes, St. Lawrence river traffic that upset the already unsteady birchbark canoes, airplanes from Dorval airport and trains that regularly disrupted the authenticity of the seventeenth century period piece, and especially weather, which stalled production for twenty-three days out of the first month and a half. As time wore on and winter approached, the costs escalated to an estimated $25,000 per episode.

When the series finally appeared on television sets in French on 3 February 1957 and in English the following Friday, the 8th, the CBC hoped that the adventures of Radisson would capture Canadians' attention and imagination, and advertisers, merchandisers, and John Lucarotti, who licensed the television character, hoped that those viewers would snap up Radisson gear the way they had swallowed the
Davy Crockett image. Wally Koster, star of Cross Canada Hit Parade, had recorded the ballad of Radisson on the Spiral label:

Radisson, Radisson,

Canada's courageous pioneer!

Radisson, Radisson,

Lord of the Wilderness,

The man who knew no fear.

With lyrics by the scriptwriter Lucarotti and melody by Johnny Cowell, the song never caught fire. Toy manufacturers issued a Radisson doll, a Radisson rifle, a Radisson belt, a Radisson music box, a Radisson buckskin suit, a Radisson t-shirt, a Radisson board game, and Radisson fur hats, which were actually leftover Davy Crockett coonskin caps, with the tail pulled off and a white feather added.

Although the series ran for the full thirty-nine episodes, over two seasons, it was generally considered incompetent and a flop. Nevertheless the show was sold to Australian and English television, and to stations in the U.S.A., where it was retitled Tomahawk.

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**The Raes**

Fri 9:00-10:00 p.m., 30 Jun-25 Aug 1978

Tue 8:30-9:00 p.m., 11 Sep 1979-1 Apr 1980

The Raes were Cherill and Robbie, a husband and wife vocal duo who starred in this half-hour of musical variety from the disco period of the 1970s. First a summer replacement, it returned a year later for a run in the regular season. The show was taped in front of a studio audience, although it stressed technical glitz as much as live performance. Jackson Davies and Lally Cadeau regularly appeared in comedy spots, as the show's studio director and wardrobe person. The orchestra was led by Tommy Banks, and Jeff Hyslop was the choreographer for the show, which also featured the James Hibbard Dancers. Ken Gibson directed the program in Vancouver.
The Rare Breed

Wed 7:30-8:00 p.m., 12 Jul-30 Aug 1978
Tue 8:30-9:00 p.m., 29 May-3 Jun 1979
Tue 10:30-11:00 p.m., 3 Jun-24 Jun 1980

The Rare Breed, a half-hour show broadcast over three summers, concerned the modern farmer and other people involved in today’s food production. These profiles stressed the elements of business and economics and up-to-date scientific practices as well as traditional activities involved in agriculture and the food industries.

Three of the first five shows concerned cattle and beef. Michael Barnes produced a segment on Ontario beef producer Ross Procter, and another on British born Tom Ellison and Roger Saunders and their cattle operation in Manitoba, and Ray Burley contributed a profile of Jim Burns, owner of the Anchor X ranch in Cochrane, Alberta. Les Harris produced a film on the threat to a domestic tomato operation, Don Walker’s Canada Choice Tomatoes, and Michael Barnes produced a third film for the series, a profile of Donald Ziraldo, the young president of Ontario’s Inniskillin Wines.

The second season started with a program on grain production and the failure of the transportation system to keep up with increased production, and concentrated on the case of Alberta farmer Ken Beswick. Later programs profiled the mixed farming of Lyle Vanclief of Belleville, Ontario; the management skills of Tom Gilchrist, an Alberta rancher; Don James and Ewan Ferguson, two veterinarians from Campbellford, Ontario; and the Boisjoli Ltee livestock operation of Drummondville, Quebec.

The Rare Breed was produced by the same unit responsible for Country Canada, headed by executive producer Neil Andrews. Sandy Cushon hosted both series.

Razzle Dazzle

Mon-Fri 5:00-5:30 p.m., 2 Oct 1961-29 Jun 1962
Mon-Fri 5:00-5:30 p.m., 15 Oct 1962-28 Jun 1963
Mon-Fri 5:00-5:30 p.m., 14 Oct 1963-26 Jun 1964
Mon-Fri 4:30-5:00 p.m., 26 Oct 1964-11 Jun 1965
Mon-Fri 4:30-5:00 p.m., 18 Oct 1965-1 Jul 1966

Razzle Dazzle: Howard Presents The Olympics
Mon-Fri 4:30-5:00 p.m., 12-23 Oct 1964

Razzle Dazzle Presents Movie Matinee
Mon-Fri 5:00-5:30 p.m., 1-12 Oct 1962

Razzle Dazzle Presents The Magic Boomerang
Mon-Fri 4:30-5:00 p.m., 28 Sep-9 Oct 1964
Mon-Fri 4:30-5:00 p.m., 14 Jun-25 Jun 1965
Mon-Fri 4:30-5:00 p.m., 27 Sep-15 Oct 1965

Razzle Dazzle With The Forest Rangers
Mon-Fri 5:00-5:30 p.m., 30 Sep-6 Dec 1963

A high-powered, fast-moving half-hour, Razzle Dazzle is still fondly remembered as required after school viewing for children of the baby boom. Its title sequence was a rapid montage of images cut to a raucous version of "Tiger Rag," and the action took place in Razzle Dazzle Alley, which was populated each day by a gallery of children bused in daily from Toronto area elementary schools.

The most esteemed inhabitant of the alley was Howard the Turtle, who sat (if that's what turtles do) on a pedestal. Sometimes wide-eyed and childlike, sometimes clownish, sometimes irreverent, often Buddha-like in his serenity, Howard the Turtle was an icon of Canadian television in the first half of the 1960s.
It wasn't that he moved slowly; his shell and his feet, in fact, did not move at all. However, his neck, his head, his mouth, and his mind were all very animated. He had a penchant for the worst jokes and puns, called "groaners" on the show. A performer of remarkable versatility, he changed characters as easily as changing what he wore on his head or around his neck (which is basically how he did change character). He was Howard Mellotone, with the Pick of the Pops from radio station COW, he was Jimmy Fiddle Faddle with the latest gossip from Hollywood, he reported news of real importance for the Razzle Dazzle Daily, he was poet Howard I. Threadneedle, he hosted Howard Handsome's Dance Party with the Razzle Dazzle Dancers, and he was the impresario of Turtleshell Theatre.

Howard's human companions, the hosts for the first few years of the show's run, were Al Hamel and Michele Finney. Al, the kiddies' pal, had a healthy wardrobe of sweaters and slacks, closely cropped hair, and a lot of teeth. A CBC staff announcer, Hamel was a charter cast member of the leering, late night comedy show Nightcap, where he was billed as "our smiling Razzle Dazzle reject." He appeared on both shows in 1963 and 1964, when he finally vacated Razzle Dazzle Alley. Michele, eleven years old when the show started, just about dared you to call her perky. Dark haired, always earnest, bright, cheerful, and (yes) sexy, her resourcefulness seemed to suggest her ambition and independence. After all, she already had a career on television, and appeared to live among friends, not in constant reference to her parents. (She even interviewed the Beatles for the Toronto Daily Star [8 September 1964], p. 18.) She seemed not to defer to the authority of adults. Although Al was her elder and, perhaps just because he was male appeared to control the show's agenda, Michele remained very much his equal. Although still very young and a model with whom to identify, she was herself a figure of authority in relation to the children on the set, as well as the kids in the viewing audience. Al was the older brother whose personality had set, and whose wide Razzle Dazzle smile seemed to conceal his Nightcap libido. Michele, however, was growing to become a modern woman. Where Al resembled Eddie Haskell, the adolescent toady of Leave It to Beaver, then Michele would have grown up to be Mary Richards, the career woman played by Mary Tyler Moore in the 1970s.

The same relationship held for their successors. In 1964, Ray Bellew, a younger, oilier man with wavy, dark hair replaced Al, and Trudy Young, a blonde suburban high school student, as bright and charming as Michele, took over as co-host. (Trudy later shared the small and big screens with other anthropomorphized animals, including Arbuckle the Alligator in Alphabet Soup (q.v.), Art Hindle
inFace Off, and Burton Cummings in Melanie.) Sandy Pollock also worked periodically as a host.

There was also a supporting cast of characters--friendly and not so friendly--who showed up frequently in the Alley. The most notorious was Percy Q. Kidpester, played by Ed McNamara. A black-cloaked misanthrope who stepped out of a Victorian melodrama, his appearances guaranteed boos and hisses from the kids in the gallery. Only slightly less welcome was Mr. Sharpes, a con man played by Paul Kligman. In an eternal quest for the riches of "a knuckleful of nickles," his foolproof scams backfired every time. Joe Murphy played Mr. Igotit, the local shopkeeper, Don "Ace" Baker appeared regularly to demonstrate exercises and physical activities for kids (who presumably were watching Razzle Dazzle instead of playing outside), and dancer Joey Hollingsworth appeared frequently. The most prolific supporting player, though, was Michael Roth, who appeared as eight characters in the show, among them the oriental mystic Mandarin Tee Hee, Bimbo the clown, the English gentleman Lord Faversham, and the magician Sheik Ali Ben Roth. Other supporting characters included Mendel Meek, Boomer Foghorn, Hiram Comtassal, the "uncountrified farmer" from Cucumber Corners, the German inventor Herr Doktor Professor Vee Gates, and Sherlock House, "the defective detective," and the mailman Johann Sebastian Bagstrap.

Another important contributor to the show was the cartoonist George Feyer. His drawings comprised the comic strip adventures of Percy Kidpester, Terwilleger Topsoil, Daniel the Spaniel, and J. Tipton Teabag.

Viewers participated by mail and telephone in a number of the features on Razzle Dazzle. They contributed a daily news item or capsule commentary to be reported on the air. In 1963, the show instituted the Razzle Dazzle Genius Department, for which kids were encouraged to contribute original plays to be performed on the show. Fridays meant the Telequiz, a long distance telephone contest. Most important, however, was the Razzle Dazzle Club, which paid off with a button and a decoder with which initiates were able to read secret messages.

A regular feature of the show was the serial, a filmed story told in segments about five minutes long. One was The Terrific Adventures of the Terrible Ten, an Australian production about a group of children who started and ran their own self-sufficient community in a log fort. The Magic Boomerang, another Australian serial, traced the adventures of Tom, a boy who lived on a sheep ranch in the outback and who discovered an old boomerang with mystical properties. Razzle Dazzle also ran the stories of The Forest Rangers (q.v.), about boys and girls in northern Ontario, in serialized form, prior to the show's run in half-hour episodes.
as a series. One year, when the 1962 World Series threatened to pre-empt the opening shows of the season, Howard, Al, and Michele introduced a number of silent comedies by Mack Sennett, with such stars as Ben Turpin and Harry Langdon in a series called Razzle Dazzle Presents Movie Matinee. Similarly, at the start of the 1964 season, in a series called Howard Presents The Olympics, Howard and Ray introduced videotaped highlights from the 1964 Summer Olympics in Tokyo, with reports from CBC commentators Bob McDevitt, Steve Douglas, Ted Reynolds, Dave Cruikshank, and Lloyd Robertson, and sports coverage produced by Don MacPherson.

Sometimes the CBC is guilty of patronizing and condescending to its child viewers. Among popular CBC programs for children, such shows as The Friendly Giant and Mr. Dressup, which are amiable and reassuring, have a nurturing quality. Razzle Dazzle, made for an older, school-age audience, stressed imagination, inventiveness, and above all fun. It had a level of irony and self-awareness that made the show watchable by adults. Howard the Turtle—like his contemporary, Jim Henson's Muppet Kermit the Frog—knew what was what.

The executive producer of Razzle Dazzle was William Davidson. The show's producers were Neil Andrews (1961-64), Madrienne McKeown (1961-63), Sandy Stewart (1963-64), Brian O'Leary (1963-64), Ed Mercel (1963-66), and Bill Glenn (1965-66), and the writers included Ron Krantz, Cliff Braggins, and Don Baker. The puppets were operated by Linda and John Keogh, who played Howard.

Photo (courtesy of CBC) shows Al Hamel, Michele Finney.

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**Re: Fraynes**

Sat 10:45-11:00 p.m., 16 Oct 1954-30 Apr 1955

This program, with the unlikely pun for a title, featured writers Trent Frayne and June (Callwood) Frayne, who interviewed sports figures in a set designed to represent the couple's recreation room. The show followed the Saturday night hockey broadcast. Starting 26 February 1955 until the end of the season, the show was known simply as The Fraynes.

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**Reach For The Top**

Mon 6:00-6:30 p.m., 4 Oct 1965-
Reach For The Top, a half-hour quiz for high school students, was a mainstay of Canadian television for nearly twenty years. Each week, two teams of four students squared off in a tournament of knock-down, drag-’em-out battle of team questions, assigned questions, and the dreaded free-for-all "Snappers" that ended the round.

The quizmaster reeled off factual questions, drawn from encyclopaedias, on many areas of study, from the classics to popular culture, from history to mathematics. Players signalled to the quizmaster that they wished to answer a question by pressing a button that caused a rude buzzer to sound. Reach For The Top tested quick reflexes (the trick was to keep your button pressed halfway down), quick recall (when all else failed, the answer was "Geoffrey Chaucer"), and grace under pressure (measured by whether or not you vomited when the red light went on).

In the tradition of CBC game shows, material rewards to the participant remained pretty slim. Although the home school might receive a set of encyclopaedias or a $1000 scholarship if the team won a regional championship, the most the student could hope for was a bronze, silver, or gold lapel pin that depicted a flame borne by two upturned hands, the likeness of the Reach For The Top trophy designed by Dora de Pedery Hunt. The program’s host each week instructed viewers to watch for these pins, as they were "the mark of an outstanding student."

Reach For The Top started as a local broadcast in Vancouver in 1961, and the format was picked up in 1965 for a local show in Toronto. A year later, it expanded into a national competition, carried on all CBC regional centres. Regional tournaments unfolded over the school year, and the program culminated in national tournaments held each summer in a different city.

The executive producer of Reach For The Top was Sandy Stewart. Toronto quizmasters included Warren Davis (1965-66), Alex Trebek (1966-73), Jan Tennant (1973-83), Bob Karstens (1983-84), and Sharon Dunn (1984). The announcer and host for many years was Bill Paul, and the adjudicator was Dr. Charles Booth, former Deputy Minister of Education for Ontario. Other quizmasters included Terry Garner of Vancouver and Bill Guest of Winnipeg, who typically presided over the national championships.

The program gained considerable popularity, and expanded in form and ambition. The series included an annual "Battle of the Beaver," which pitted Anglophone champions against the Francophone winners of the Radio-Canada equivalent, Genie en herbes. (The quizmaster, Andre Hebert, alternated French and English questions.) In 1968, Reach For The Top and the BBC’s Top Of The Form
collaborated to present an international competition called Trans-World Top Team (q.v.), which pitted students from Canada and the U.K. against each other.

As the children of the baby boom grew older, so the pool of participants and their parents, who formed the main part of the show's audience, waned. By the early 1980s, CBC research determined that the total audience had declined over a three year period and, furthermore, that the show was not reaching the audience for which it was intended, with only twelve per cent of the audience in the eighteen-and-under age bracket and fully fifty-seven per cent fifty-five years and older.

Ostensibly, the reason for the show's existence was to elevate academics through competition to a level usually reserved on the secondary school level for athletics. In other words, it gave the brains and the nerds something to shoot for and a modicum of respect commanded by the jocks. However, as a Maclean's reviewer noted in February 1973, the show turned students into "brain jocks." Furthermore it opened up and exacerbated distinctions and "rivalries between 'smart' schools and 'dumb' schools which are based on class distinctions." In the late 1960s, the Montreal Canadiens of Reach For The Top were the teams from Toronto's Neil McNeil and, to my mind, Ricky Courneyea, an intensely serious looking, though roly-poly and moon-faced, fellow with a brush cut, was their Rocket Richard. Despite his blazing recall from the left wing of the two-tiered set, Courneyea and his teammates, Peter Cassidy, Morris Power, and Mike Macina yielded the 1968 Toronto championship to Northern Secondary, probably irreparably shaken by the sight of identical twins Des and Pat Glynn, as well as their fellows, John Boyce and Wayne Daniels.

I was on Reach For The Top, and somewhere among my memorabilia hides my bronze lapel pin, my "mark of an outstanding student." My high school, a public school secreted in the wilds of Etobicoke, barely within the boundaries of Metropolitan Toronto, was rarely invited to participate, even though Trudy Young, host of Razzle Dazzle (q.v.) had been an alumna. Disoriented in the legendary studios of the CBC on an afternoon in early November, we were even more dizzied to find that we were taping a Christmas broadcast, and that the set was decked out with plastic holly. We knew that the CBC ignored us, but we knew that they hated us when we saw that our adversaries were a team from Associated Hebrew Schools, a private school. We all knew that private schools invested their students with more pure knowledge, with better knowledge than we ever got from our teachers. We redoubled our resolve, however. We quickly learned the trick about the buttons. We cheated (or tried to; we got caught). We fought like crazy. We were delirious throughout the Snappers, aware only that the score was close and we were still in the game, despite the disparities and our own lack of real
confident, both of which we knew to be absolute, unaware that the contest would end and we would--be tied. No. Anything but a tiebreaker. I'm having a heart attack. Let Dr. Charles Booth discover the score is wrong, that they won. Peering over the fake holly, quizmaster Alex Trebek winds up to pitch the final question. My finger holds the button a fraction of a micrometer from the point where electrical contact will cause my name in front of me to light up and my buzzer to fart. They do. My name. My buzzer. I croak an answer. I am a hero.

We lost the next match. Actually, what happened is that we disputed an answer and caused such a fuss--nowadays we might say that we raised such a creditable argument--that, when the game ended with us losing by only five points, the producer agreed to stage another match. Then we really lost.

The tiebreaking question, by the way, was, "Who wrote The Canterbury Tales?"

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**The Real Magees**

Mon-Fri 1:30-2:00 p.m., 22 May-14 Sep 1973

Actor, comic, and horseracing commentator Michael Magee and his wife Duddie were the hosts of this weekday, half-hour talk show. Over the summer run of the series, they chatted informally with non-celebrities, such as a cab driver, an ambulance driver, and a nightclub bouncer. Bob Weinstein produced the series in Montreal for Screen Gems and the CBC.

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**Rear View Mirror**

Sun 2:00-4:30 p.m., 31 Jul-8 Aug 1982

To celebrate the thirtieth anniversary of Canadian television, the CBC inaugurated a semi-regular series of rebroadcasts from the archives. Host Alex Barris, whose history as a freelance writer and performer at the CBC stretched back almost to its beginnings, presided over a curious studio set furnished with automobile seats. He welcomed and interviewed guests such as actors Frances Hyland, Tony Van Bridge, Murray Westgate, and Araby Lockhart, producers such as Mario Prizek and Patrick Watson, and others to comment on their work at the CBC. They introduced programs, which were shown in their entirety.
On special occasions, producer Athan Katsos combined shows on a single theme—an Easter broadcast, for example, included Paul Almond's drama The Hill and the documentary Holy Week in the Pacific. Even thematically coherent shows reflected the breath of the shows: a Christmas Rear View Mirror included a Cross Canada Hit Parade, the documentary Christmas on Ile-Aux-Greves from Telescope, the First Person drama A Matter Of Some Importance, an adaptation of Dylan Thomas's A Child's Christmas In Wales, and a full broadcast of This Hour Has Seven Days, which included a feature on war toys.

Broadcasts included some of the CBC's most renowned and successful dramas—Flight Into Danger, Galileo, Ivanov—beloved variety, quiz, and children's programs, such as Don Messer's Jubilee, Front Page Challenge and Fighting Words, and Razzle Dazzle and Junior Magazine, as well as public affairs shows and documentaries, such as One More River, Mills Of The Gods, and Mr. Pearson, Richard Ballentine's profile of the Prime Minister, which was suppressed from broadcast for several years.

A sustaining broadcast, usually two to three hours in length, after its initial celebratory run, Rear View Mirror appeared on an irregular basis depending on the claims of CBC Sports on the Sunday afternoon time slot.
Recital to Ryan

Recital
Tue 10:30-11:00 p.m., 19 Feb-11 Jun 1962 Tue 10:30-11:00 p.m., 3 Jul-25 Sep 1962

Recital
Sun 11:00-11:30 a.m., 3 Jul-25 Sep 1966 Sun 11:30-12:00 noon, 2 Jul-17 Sep 1967 Sun 12:00-12:30 p.m., 17 Sep-24 Sep 1967

Recital
Sun 1:00-1:30 p.m., 26 Sep-5 Dec 1976

Franz Kraemer produced the 1962 series of half-hour recitals, which stressed music over introductions and commentary. Performers included harpist Lise Nadeau, pianists Ronald Turini and Marek Jablonski, tenor Leopold Simoneau, soprano Pierrette Alarie, cellist Zara Nelsova, flutist Jean-Pierre Rampal, the Montreal Baroque Trio, and contralto Maureen Forrester, accompanied by John Newmark. Many of the broadcasts originated in Montreal, although at least one was produced by George Robertson in Vancouver.

A series of Sunday morning performances also ran under the title of Recital in the summers of 1966 and 1967. Produced by Francois Provencier in Quebec City, the broadcasts included vocal works by Micheline Robitaille and Leonard Bilodeau, piano duets performed by Renee Morisset and Victor Bouchard, and Renaissance vocal works by the choir of Laval University.

Armand Baril produced a series of nine half-hour shows, which originated in Edmonton, also for Sunday broadcast. Dennis Woodrow hosted the show, and talked with the performers about the musical selections, which stressed light classics, and works by Debussy and Mozart, and modern serious music, such as Scott Joplin's compositions for brass ensembles.
Red River Jamboree

Originally a local Winnipeg broadcast, Red River Jamboree replaced Country Hoedown in the summer of 1960 and went on to enjoy a healthy, five year run on the network. More than a studio-bound program of country and western music, the program framed music with stories of Canada's Old West, and, produced by Perry Rosemond, included film sequences shot at a ranch established at the turn of the century to lend the show authenticity.

The original host was Stu Davis, formerly host of Swing Your Partner and the CBC's country music and story show for children, Rope Around The Sun. He was joined by singer Peggy Neville, by Andy Anderson, Brian Flye, Olie Alto, and Bert Scinocca, a quartet called the Altones, by square dance caller Joe Johansson, and by a troupe of eight dancers, the Valley Beaux and Belles, under the direction of Sam McConnell. The musical group that provided accompaniment was called the Selkirk Settlers, led by Ted Komar on the accordion. Along with Komar, the band comprised Clelio Retaghatti and Wally Deduck on fiddles, Jim Pirie, Irvine Wahl, and Monte Levine on guitars, Reg Kelln on drums, Paul Olynk on bass. The music and tales on each show revolved around a single theme, such as homesteading, Saturday nights in the west, the disappearance of the buffalo, or fur trading.

Stu Phillips, Canada's "Travelling Balladeer," replaced Davis for the regular season of Red River Jamboree and hosted the show throughout most of its history. He was replaced by Reg Gibson in 1965 when it was announced that Phillips would host a show (called Country A Go Go) to be syndicated to stations in the U.S.A.

Reflections

Sat 6:00-6:30 p.m., 2 Apr-24 Sep 1960 Mon 3:00-3:30 p.m., 17 Oct 1960-26 Jun 1961 Sun 5:30-6:00 p.m., 7 Jan-30 Sep 1962
A fifteen minute program of music for strings produced in Halifax, and broadcast on stations in Atlantic Canada, Souvenirs expanded to a half-hour, changed its name to Reflections, and graduated to the national network a year after it began. The hosts were Syd Davidson in 1960 and Pat Napier, starting in 1961, and the centre of the show was the orchestra, with arrangements and conducted by Gordon MacPherson of the Maritime Conservatory of Music. Dave Woods, Lucio Agostini, and Eddie Graf also contributed arrangements.

The program stressed light classics and standards—in fact producer Robert Alban announced that the move to the Sunday afternoon time slot in 1962 provoked the change to an even lighter, more relaxed format. Regularly featured performers included Francis Chaplin on violin, Phyllis Ensher on harp, Carol Hughes on piano, and soprano Jean Marshall, and folk singer Ed McCurdy was a frequent guest. For the 1962 series, baritone Clarence Flieger joined the cast, and Peter Donkin became producer.

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**Regional File**

Thu 10:30-11:00 p.m., 5 Jun-10 Jul 1975

This series comprised six, half-hour documentaries produced in and about different areas of the country. The films included Northwest Quarter, Mike Halleran’s production on industrialization in northwest British Columbia; What’s All The Fuss About?, an Ottawa documentary on drug abuse; Sex And Sixteen, a discussion on teenagers and sex, produced by Ian Parker in Toronto; The Other Side Of The River, produced in St. John’s by Ian Wiseman, on the divisions of the Labrador community of North West River; Truth And Consequences, a segment of the CBLT program The Rogers Report, with Bruce Rogers, on the use of lie detectors; and Suicide, a Winnipeg production by Norm Bortnick.

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**Regional Programming**

Mon-Fri 1:30-2:00 p.m., 19 Oct 1981-21 May 1982

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**Rehearsal In A**

Tue 9:30-10:00 p.m., 7 Aug-18 Sep 1956
Percussionist Chuck Skelding was the host of this half-hour program, and led a band that consisted of Paul Grosney on trumpet, Bob Nix on trombone, Jim Weber on clarinet, Bob Gross on drums, Ray Moga on upright bass, Lloyd MacDonald on vibraphone, Al Mann on saxophone, and Wally Towns on piano. They played jazz, blues, ragtime, and popular music in this informal show, produced in Winnipeg.

Reluctant Nation

Thu 10:30-11:00 p.m., 15 Sep-20 Oct 1966

To celebrate--or at least commemorate--the upcoming Centennial year, the CBC presented this six part series of historical programs, which pointed to the similarity of current issues and problems with those that faced the founders of the nation: Canada-U.S. relations, Canada-Europe relations, the status of Francophones under Confederation, federal-provincial relations, and the establishment of an independent economy.

Written by executive producer Eric Koch and producer Melwyn Breen, in consultation with John Saywell of York University, the series employed actors to represent the Fathers of Confederation and other historical figures in a "you are there"-interview format. Actors Tom Harvey and Arch McDonnell played CBC television reporters who covered events from the past with modern technology and the techniques of public affairs television. Other performers included Robert Christie in his well-known recreation of Sir John A. Macdonald, Jack Creley as Sir Wilfrid Laurier, Antony Parr as Premier Andrew G. Blair of New Brunswick, Caulde Bede as Premier William S. Fielding of Nova Scotia, Paul Kligman as Premier Oliver Mowat of Ontario, E.M. Margolese as Premier John Norquay of Manitoba, Robert Goodier as Premier Honore' Mercier of Quebec, William Osler as W.C. Van Horne, president of the Canadian Pacific Railway, and Norman Welsh as Professor Goldwin Smith, the Oxford don and cynical pro-American who acted as an observer and commentator on developments throughout the series.

Remote Assignment

CBC television spread its wings in this series of remote broadcasts produced by Franz Kraemer, who took a mobile unit into the streets of Toronto for sidewalk
interviews on events of current interest. The series also included a series of broadcasts from the Canadian National Exhibition. See Actuality.

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**The Rene Simard Show**

Only sixteen years old when he began his network television show, Rene' Simard had been a singing and dancing star throughout his adolescence. The show, produced in Vancouver by Alan Thicke, had high production values and featured Canadian and international guests, including Salome Bey, Jose Feliciano, Liona Boyd, Andy Williams, and Peter Ustinov in songs and sketches. In addition, the show featured sports champions, such as high jumper Greg Joy and skier Wayne Wong, not to mention what one can only imagine as a regrettable musical combination--Rogatien Vachon, Marcel Dionne, and Boom Boom Geoffrion, the Hockey Rockers. Often, Rene's youth was complemented by other teenage performers, such as frequent guest, twelve year old trumpet player Robert London.

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**Replay**

Sat 4:00-5:00 p.m., 10 Apr-5 Jun 1971 Sat 6:30-7:00 p.m., 18 Sep 1971-24 Jun 1972 Sat 6:30-7:00 p.m., 23 Sep 1972-30 Jun 1973 Sat 7:30-8:00 p.m., 22 Sep 1973-27 Apr 1974

The CBC tested Replay, a sports talk show taped before an audience, in a series of three, one hour broadcasts, broadcast on occasional Saturday afternoons over two months. The shows featured CBC Sports announcer Tom McKee and former Ottawa Rough Riders quarterback Russ Jackson as hosts and interviewers, and included film features as well as conversation. Their guests included writer and perennial amateur sportsman George Plimpton, boxer George Chuvalo, golfer Doug Sanders, and NHL goaltender Jacques Plante. The results were promising enough that the program reappeared in the autumn, with Bob Moir replacing McKee as Jackson's partner. Producers were John Spalding (1971), Claude Baikie (1971-73), and Bob Smith (1973-74), who taped programs in various locations across the country.

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**Report From The U.N.**
See United Nations.

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**The Restless Wave**

Sun 4:00-5:00 p.m., 2/9/16 Aug 1970

This series of three, one hour programs documented the history of the Royal Canadian Navy in interviews and with footage collected from European and Canadian film archives. The first segment included an interview with Rear Admiral Victor G. Brodeur, who was in the first class of cadets in 1910, and outlined the navy's development to the Second World War. The second hour concentrated on the war to 1943, and the third part described the concluding years of the war and brought the story up to date with the unification of the armed forces.

The series was produced in Montreal by Frank Williams, and the host was Liston McIlhagga, with interviews by Bill Herbert and Sheridan Nelson.

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**Revival Night**

Thu 8:00-8:30 p.m., 9 Sep-7 Oct 1954

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**Rhapsody**

Tue 10:00-10:30 p.m., 22 Jul-28 Oct 1958 Sun 7:30-8:00 p.m., 28 Jun-13 Sep 1959 Sun 10:00-10:30 p.m., 20 Sep-27 Sep 1959

Conductor Ivan Romanoff had been associated with the CBC since 1939, and these summer series of half-hour programs of traditional music spotlighted him and his orchestra. Hosts Joseph Furst (1958) and Jan Rubes (1959) introduced folk music and dances, choreographed by Boris Volkoff, from regions of Canada and from around the world. Each program featured three or four segments, each with music, costumes, and settings to evoke a different area and culture. The producer's job rotated among Eric Till, Franz Kraemer, Norman Campbell, Harvey Hart, and Mario Prizek.
Rhythm Pals

Mon 7:40-8:00 p.m., 16 Apr-20 Aug 1956

This twenty minute musical program, with the Rhythm Pals--later regulars on The Tommy Hunter Show--originated in Vancouver. In central Canada, it followed The Nation's Business, and ran every second week to fill a half-hour time slot.

Riding High

Fri 9:00-9:30 p.m., 18 Nov-30 Dec 1955

Produced by Mario Prizek in Vancouver, this musical show had a different setting each week. One week, for example, it took place in a western saloon, and the next it was set in a music hall at the end of the nineteenth century. The half-hour broadcast starred Eleanor Collins, Don Francks, Pat Kirkpatrick, Ron Beckett, and the Four Bits.

Right On

Wed 5:00-5:30 p.m., 13 Dec 1972-28 Mar 1973

This afternoon half-hour show for teenagers was produced and directed by Barry Cranston as a live telecast, and featured young Canadian performers. Among the regulars was Martin Short, then featured in the Toronto production of Godspell. The band, led by pianist Gary Gross, included Stan Perry on drums, Bob Edwards on guitar, Dave Young on bass, Paul Zaza on percussion, and Gene Amaro on saxophones.

Ritter's Cove

Fri 8:00-8:30 p.m., 19 Sep 1980-20 Mar 1981 Wed 4:00-4:30 p.m., 14 Oct 1981-31 Mar 1982 (R)

A co-production of the CBC, Taurus Films of Munich, and Global Television of London, Ritter’s Cove was a family adventure series shot in British Columbia. Perceived as a successor to the network's long-running, west coast series, The
Beachcombers, it was written by Lyal and Barbara Brown, who had contributed scripts to the earlier series. Hans Conninberg as Karl Ritter, an elderly pilot whose procrastination over a medical examination lost him his licence to fly. He was forced to hire Kate Ashcroft, played by Susan Hogan, as his replacement to keep his single airplane aloft and his transport business afloat. The stories generally revolved around the antagonism and mutual respect of the older man, set in his ways and his sexual stereotypes, and the younger, strong-willed woman.

Ritter's Cove was produced by David Pears, and the executive producer was Peter Kelly.

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**The Road Show**

Fri 9:00-10:00 p.m., 3 Jun-24 Jun 1977

The Road Show, a series of four, one hour programs produced by CBC Winnipeg, replaced The Tommy Hunter Show in June 1977. Hosts Colleen Peterson and Rick Neufeld, Neufeld's Prairie Dog Band, and humorist and doggerel writer Peter Paul Van Camp taped shows in the three Prairie provinces. Ian Tyson was their guest for the program shot at the Royal Winter Fair in Brandon, Manitoba. Dick Damron and Len Udow joined them at the School of Fine Arts at Banff. They returned to Manitoba for a show taped at the Shilo Armed Forces base, with Buck Evans, and concluded the series with a program from the maximum security prison at Prince Albert, Saskatchewan, with special guest seventy-one year old New Orleans blues singer Roosevelt Sykes.

Executive producer Marv Terhoch devised the series after the taping of a concert at Manitoba's Stoney Mountain Penitentiary for the Winnipeg program, Points West.

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**The Road To Adjustment**

Wed 10:30-11:00 p.m., 2 Mar-30 Mar 1960

The Road To Adjustment, produced by Murray Creed for the CBC's Farms Department, interrupted the run of Explorations for a four part series on the farming and fishing industries. The first of the half-hour shows, The Old Road, examined the contemporary situation of the small farmer with a film about
Quebec farmer Earle Hooker and a panel discussion. The Detour: The Farmer Has Moved Out looked at the cases of farmers who earn significant portions of their income off the farm. The Throughway included a discussion of how modern farmers need to adjust. The final program, The Seventh Wave, examined the problems of the Atlantic fishing industry through interviews with fishermen at Port Bickerton, Nova Scotia. The series was researched and organized by Keith Russell.

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**Rocket Robin Hood**

Mon 5:00-5:30 p.m., 9 Oct 1967-10 Jun 1968 Tue 5:00-5:30 p.m., 7 Jan 1969-10 Mar 1970 Mon 5:00-5:30 p.m., 28 Sep 1970-30 Aug 1971 Thu 5:00-5:30 p.m., 6 Jul-7 Sep 1972 Tue 5:00-5:30 p.m., 18 Jul-1 Aug 1972

Rocket Robin Hood was a cartoon series, about the adventures of a futuristic, comic superhero and his band of aides, who lived on Sherwood Asteroid. The series was commissioned by Steve Krantz in New York, and all the scripts were written in the U.S.A., but the animation was produced by Al Guest's Trillium Productions in Toronto, and sound tracks were recorded in Toronto, and featured such recognizable voices as Len Birman, Paul Kligman, Gillie Fenwick, John Scott, Carl Banas, Ed McNamara, Chris Wiggins, and Bernard Cowan. The series was very successful: it was syndicated in the U.S.A., and scheduled in the U.K., Australia, and South Africa, and foreign language versions were prepared for Radio-Canada and international sales.

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**The Romance Of Science**

Sun 5:30-6:00 p.m., 5 Jun-28 Aug 1960

A series of thirteen educational films that dramatized the lives of great scientists, The Romance Of Science was produced by Niagara Film Productions of Montreal. Subjects included James Watt and the steam engine; Michael Faraday and induction, with William Needles; John Dalton and the atomic theory; Christian Gauss and his contributions to mathematics; Helmholtz and electricity, starring Norman Ettlinger; Antoine Lavoisier, played by Lloyd Bochner, and chemistry; Charles Darwin, portrayed by Michael Kane; Leibniz and the invention of calculus, starring Ivor Barry and Mavor Moore; Johannes Kepler; Linnaeus and the classification of plants; Lord Kelvin; Count Rumford; and Sigmund Freud.
The Ronnie Prophet Show

Fri 9:00-10:00 p.m., 21 Jun-6 Sep 1974

Ronnie Prophet, who had starred the previous season in Country Roads (q.v.), replaced Tommy Hunter in the summer of 1974 with an eleven week series of country music, variety, and comedy. His compatriot in the series was actor Heath Lamberts. Regular guests included a trio of vocalizing sisters called the Peaches, and instrumental backing was provided by the Dave Woods Brass. The show's musical director was Bob Farrar. The writers were Gerry O'Flanagan and the producer of the series, Bill Lynn.

Rope Around The Sun

Wed 5:15-5:30 p.m., 2 Jul 1958- Wed 5:00-5:15 p.m., 29 Sep 1958-25 Mar 1959
Thu 3:45-4:00 p.m., 5 Oct- Thu 4:45-5:00 p.m., 4 Jan-28 Jun 1962

Cowboy singer Stu Davis starred in Rope Around The Sun, a fifteen minute broadcast of country songs and stories of ranches and the west. The stories were written by Kerry Wood, and Davis, a writer and collector of songs, selected numbers to fit the theme and concerns of the tale. Originally scheduled as a summer series, the show was popular enough that it carried over into the regular season of afternoon programs for children. Les Weinstein produced Rope Around The Sun in Winnipeg.

Ross The Builder

Thu 5:00-5:15 p.m., 7 Jul-23 Sep 1958

Ross Snetsinger and his puppet Foster, both seen regularly on a number of children's programs on the CBC, demonstrated how a variety of things can be built in this fifteen minute summer series. The producer of the show was John Kennedy.

Roundabout
Thu 4:00-4:30 p.m., 27 Nov 1958-5 Feb 1959 Thu 4:00-4:30 p.m., 18 Jun-25 Jun 1959

This half-hour program included a variety of films of interest to young viewers.

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**The Rovers Comedy House**

Thu 10:30-11:00 p.m., 8 Jan-19 Feb 1981 Sat 6:30-7:00 p.m., 9 May-13 Jun 1981 (R) Mon 7:30-8:00 p.m., 24 May-31 May 1982 (R)

Formerly the Irish Rovers and the stars of their own eponymous, half-hour musical variety show, Will Millar, George Millar, Jimmy Ferguson, and Wilcil McDowell returned to the network in another variety show produced by Ken Gibson in Vancouver, partly on the momentum of a popular special aired in October 1980. Singer Jimmy Kennedy also joined the troupe each week. Their guests included other Irish performers and folk singers, such as Tommy Makem and Liam Clancy, Bob Gibson, and Oscar Brand, as well as Bruno Gerussi, Jim Stafford, Andy Stewart, and Dennis Day. The series of seven programs was repeated only three months after the initial run because of the NABET strike in spring 1981.

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**The Ron Petty Show**

Wed 7:45-8:00 p.m., 8 May-27 Jun 1965 Sat 6:30-6:45 p.m., 3 Nov-29 Dec 1965

Singer Roy Petty starred in this fifteen minute Winnipeg broadcast of standards and blues and jazz tunes. He was backed by the Bobby Jackson Quartet, which featured Bobby Jackson on bass, Lenny Breau on guitar, Del Wagner on drums, and Bob Erlendson on piano.

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**Royal Suite**

Wed 10:30-11:00 p.m., 6 Oct-29 Dec 1976

Obviously derived in part from Neil Simon's play Plaza Suite, Royal Suite concerned the various tenants and workers in a luxury hotel. The eight, half-hour comedy-dramas featured as regulars three members of the hotel staff: Eleanor,
the manager, played by Maggie Griffin; Riva, the switchboard operator, played by Wendy Thatcher; and Gino, the bellhop, portrayed by John Evans. In the premiere episode, written by Tom Hendry, Murray Matheson played a supposed Hollywood producer, using the suite for auditions. Other guests included Diana LeBlanc, Charmion King, Sandy Webster, Saul Rubinek, Sean McCann, Andrea Martin, Nancy Dolman, Gordon Pinsent, Jack Creley, Elizabeth Shepherd, Patricia Collins, Jane Mallett, Eli Rill, and Louis del Grande. Among the directors of individual episodes were Sheldon Larry, Mario Prizek, Chris Braden, Herb Roland, and Stephen Katz, and the writers included Rod Coneybeare, Charles Israel, and George Salverson. The series producer was Jack Nixon-Browne, and the executive producer was Ron Kelly.

Ruzicka

Wed 8:30-9:00 p.m., 12 Jan-27 Apr 1972

Bob Ruzicka was a singer, songwriter, and children's dentist from northern Alberta, who was familiar in the early 1970s not only for his records but for his appearances on Peter Gzowski's CBC radio show, This Country In The Morning. He had most recently appeared on a summer television series, Homemade Jam, before he graduated to his own show, produced in Edmonton. His musical variety show aimed for the same sort of informality he was able to achieve on radio. The guest list featured almost all the principal figures in the sub-Lightfoot/Cockburn/McLauchlan stratum of Canadian singer-songwriters: Valdy, Dan Hill, Sylvia Tyson, John Allan Cameron, Ann Mortifee, the Good Brothers, Len Udow, Leon Bibb, Stan Rogers, Colleen Peterson, Buck Evans and Diamond Joe White, and Brent Titcombe.

Ryan's Fancy

Fri 7:30-8:00 p.m., 7 Jan-1 Apr 1972 Tue 7:30-8:00 p.m., 13 Jun-5 Sep 1978 (R) Sat 6:30-7:00 p.m., 20 Jun-5 Sep 1981 (R)

Denis Ryan, Dermot O'Reilly, and Fergus O'Byrne comprised the Irish string band, Ryan's Fancy. Their syndicated series, which also starred Tommy Makem, had run for three years, and was produced through the independent Hamilton station, CHCH-TV. Each show in their CBC series, as might be expected, included a segment of performances in front of an audience, taped in St. John's.
What made the show different, however, was that the band and the crew travelled to different locations in the Atlantic provinces to set the themes of the individual programs of songs of the sea, of Atlantic Canada, and from the Celtic tradition. Producer Jack Kellum, for example, set shows on a Newfoundland schooner, in the Dorchester penitentiary in New Brunswick, and on Prince Edward Island— a place seen all too seldom on the CBC. The film segments were shot by Douglas Pike, with sound by Bill Murphy and lighting by Les Button, and they were edited by Joe Murphy. The production enlisted the services of folklorist Wilf Wareham for research, and the shows were written by Al Pittman.

Network programs from the Atlantic centres are all too rare, and Ryan's Fancy was a creditable example of how productions might advance from the tried and true models of Don Messer's Jubilee and Singalong Jubilee.
One of the most brilliantly self-aware comedy series on television since the innovations of Ernie Kovacs, SCTV evolved from the stage work of the Toronto company of Second City, and followed the lead of NBC's Saturday Night Live, which had attracted talent, such as Dan Aykroyd and Gilda Radner, from the Canadian Second City troupe. The program had been produced by Andrew Alexander and Old Firehall Productions (named after the Toronto theatre that is Second City's home) since 1977 under contract to Global Television, and was originally taped in the splendid, though ultimately stifling, isolation of Edmonton. As the show syndicated widely in Canada and the U.S.A., and earned money, it could afford to return to Toronto and its more expensive production facilities.

Television was undoubtedly the principal source for both Saturday Night Live and SCTV. Where the former was both liberated and bound by its live-to-air format and its status as hip vaudeville, SCTV was shaped as a studio production and, for the most part, as the signal of an actual television network in a town called Melonville. The owner of the station was a cheap, unscrupulous, sneering bastard, Guy Caballero, played by Joe Flaherty. He typically wore white suits and hats and, although he was perfectly ambulatory, masqueraded as a paraplegic in a wheelchair in order to gain respect he did not otherwise deserve. In other words, he accurately mimicked the men in the higher echelons of private television in Canada. The station manager was Mrs. Edith Prickley, a hyperactive libidinous being whose typical dress would have given Bob Dylan pause for creating the image of a "leopard skin pillbox hat." In fact, her entire outfit was a leopard-skin print, except for her spectacles, which were studded with sequins and fins to make a '56 Cadillac weep. Both the money-grubbing Caballero and terminally aggressive Prickley had the morals of a wolverine when it came to competing against the major networks. When the series moved from Global to the national network, the transposition was written into the script as Caballero had to seek the help of the CBC in creating new program ideas.
The regular features of the SCTV Network are now legend among television viewers. The Sammy Maudlin Show was an especially painful parody of talk shows with obsequious hosts in general, and of Sammy Davis, Jr.'s syndicated variety show, Sammy And Company, in particular. Flaherty played the unctuous Sammy Maudlin, who regularly welcomed as his guest the incredibly sleazy standup comic Bobby Bittman, played by Eugene Levy. Maudlin and Bittman, both with process hairstyles, bedecked with gold chains and dressed in too much polyester, looked like mirror images, and found each other funnier and more moving than anyone in the audience. Another regular guest on The Sammy Maudlin Show was airheaded singer and dancer Lola Hetherton, played with frightening brilliance by Catherine O'Hara.

SCTV newscasts were anchored by a pair of announcers, Floyd Robertson and Earl Camembert, played by Flaherty and Levy, respectively. While Robertson seemed conservative and sedate, Camembert, dressed in bow tie and loud, checked jacket, frequently lamented the bush league status of the station and his job, and aspired to bigger and better things than reading the Melonville headlines. Flaherty also played Count Floyd; although heavily made-up as a vampire, the Count was clearly only Floyd Robertson doing double duty as host of Monster Chiller Horror Theatre, SCTV's late show. From time to time, he introduced a production such as Dr. Tongue's 3-D House of Horrors, with John Candy as the infamous mad scientist Dr. Tongue, who lifted scissors, knives, and other objects directly to the camera and retracted them to produced the full 3-D effect. The movies were generally anything but frightening. Yet the Count howled at the moon and gave a generation a catchphrase that could serve as a response to almost any untoward situation when voiced in a fake Transylvanian accent: "Oooh. . . Pretty scary, eh kids?" (In perhaps the ultimate Monster Chiller Horror Theatre, Dr. Tongue's House of Pancakes, the mad doctor menacingly asked, "Would you like some. . . syrup?" and proffered the dreaded pitcher of maple syrup. Now that was "really scary, eh kids?")

The regular soap opera was Days Of The Week, although on at least on occasion, it was Heys Of Our Lives, a show in which every line of dialogue started with "Hey." The show also included musical guests and, to accommodate them, the SCTV network also included in its broadcast schedule The Fishin' Musician, in which John Candy took visiting bands on trips to the fishing lodge--probably the most memorable of these sequences was the visit of the Plasmatics to the Scuttlebutt Lodge, which ended in wholesale destruction of television sets and just about everything else. Candy also played Johnny LaRue, a lounge lizard who was sometimes a director (on a Christmas broadcast, he practically died in quest of a crane shot, which Caballero was too cheap to provide), and sometimes the
host of the station's exercise show, though the overweight LaRue looked like a lost cause whose only exercise involved lighting another Export "A" or pouring another Scotch.

By far the most popular segment and probably the most sublime achievement of SCTV resulted directly from its origins as a Canadian television show, subject to Canadian broadcasting regulations. Faced with having to fill an extra minute of time and a request for something distinctly Canadian, Dave Thomas and Rick Moranis dressed themselves in hunting jackets, toques, and Kodiak boots, surrounded themselves with cases of beer, sat themselves in front of a map of Canada, and, with a theme song, voiced by Thomas, that sounded like the call of a demented bird ("Kooo-roo-koo-koo-koo-koo-koo-koo"), and Moranis's introduction, "Hi, I'm Bob McKenzie, 'n' this is my brother Doug," welcomed viewers to The Great White North. If Canadians are actually a self-effacing, modest people, this was the most modest production they could have devised for foreign consumption. Bob and Doug generally spent their allotted minute or two in search of a "topic," like junior high school students faced with a public speaking assignment. They bickered and put each other down like brothers who obviously shared the same bedroom. And they provided U.S. viewers with a vocabulary we Canadians recognized, probably more readily than we really wanted, as our own. Clear statements of derision ("Hoser") and dismissal ("Take off, eh?") shaped our powers of self-expression. When the McKenzies told us that a brewery would give you a free case to keep you quiet if you found a mouse in a bottle of beer, and then showed us how you could put a baby mouse in a bottle and grow it there to get yourself a free case, they told us what we knew and showed us ourselves. The Great White North caught on among U.S. viewers, but for a short while in Canada it became a passion that climaxed with the release of an LP and a promotional parade up Toronto's Yonge Street, with hundreds of people dressed in lumber jackets and toques. With the success of the McKenzies, Thomas and Moranis left the television show in 1982 to make the feature film Strange Brew.

In addition to the characters they created for the show, the cast (which in the 1980-81 season also included Tony Rosato and Robin Duke, and in 1982 Martin Short joined the troupe; all later moved to Saturday Night Live) had a wide repertoire of impersonations that were often phenomenally accurate in capturing the quality of a public figure: Rick Moranis as Woody Allen, Andrea Martin as Indira Gandhi (in a parody of Evita). Particularly adept were Dave Thomas, as Walter Cronkite and, especially, Bob Hope, and the chameleonic Catherine O'Hara.
Written principally by the cast members, SCTV Network's executive producer was Andrew Alexander, and the producers were Joe Flaherty and Dave Thomas (1980-81) and Patrick Whitley (1981-82), and the director John Blanchard. During the time it aired on CBC, SCTV also appeared on NBC late on Friday nights. It was generally thought to be in direct competition for the 11:30 Saturday night slot occupied by the flagging Saturday Night Live, but lost out when NBC decided to renew and try to revive its own production. Afterwards, Martin, Flaherty, Levy, and Short moved the show to the pay-cable network Cinemax.

Although very successful among U.S. audiences, and presumably very funny to them, SCTV offered Canadian audiences the privilege of jokes at our own expense and, because it was modelled so much on Canadian television, jokes that we knew we could get better than them. Although Floyd Robertson and Earl Camembert resembled no specific person, we knew that their names derived from CBC announcers Lloyd Robertson and Earl Cameron. The high school television quiz with the overeager participants that SCTV parodied resembled G.E. College Bowl and many similar secondary school-level productions throughout the States, but the set and Eugene Levy's visual impression of Alex Trebek rooted the sketch as a parody of Reach For The Top. We can be thankful to claim that overdetermined humour as ours.

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**St. Lawrence North**

Sat 5:00-5:30 p.m., 2 Jul-24 Sep 1960

Wed 10:00-10:30 p.m., 14 Jun-28 Jun 1961

Mon 10:30-11:00 p.m., 28 Aug 1961

Sun 4:30-5:00 p.m., 16 Sep-16 Dec 1962

Sun 12:30-1:00 p.m., 5 Apr-28 Jun 1964

Mon-Fri 11:25-11:55 a.m., 27 Jan-14 Feb 1967

Crawley Films produced this series of documentaries on the geography and people of the area north of the St. Lawrence River from an idea by filmmaker and writer Pierre Perrault. The programs themselves were directed and edited by Rene Bonniere. Underlying the series were the effects of industry and mining on the lives of the people from Tadoussac to the Strait of Belle Isle. The initial
broadcast, Land of Cartier, described fishing and sealing along the route taken by explorer Jacques Cartier. Subsequent programs explored the lives of the Montagnais in northern Quebec, the ceremonies of the native caribou hunt, the whale hunters of L'Anse aux Basques, and winter sealing in Labrador.

Already extremely successful in selling its dramatic series, R.C.M.P. to foreign broadcast markets, by 1962 Crawley also sold St. Lawrence North to Italian, Australian, and West German television.

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**Saturday Date With Billy O’Connor**

Sat 7:30-8:00 p.m., 4 Oct 1958-27 Jun 1959

Billy O’Connor had established himself as a television star in 1954, and had launched the television career of Juliette, who succeeded him in the post-hockey time slot and reigned over late Saturday night for many years. O’Connor returned with a pre-hockey musical variety show, which also featured another blonde, big-voiced vocalist, Vanda King, as well as Allan Blye and m.c. Don Parrish. O’Connor was supported by a quartet that consisted of Jackie Richardson on bass, Vic Centro on accordion, Kenny Gill on guitar, and Doug McLeod on drums, and his repertoire consisted mainly of standards and older tunes. His guests on the show included younger Canadian performers, such as Joey Hollingsworth, Janet Stewart, Annie Brook, Patti Lewis, and Lorraine Foreman, and a frequent guest was Cliff McKay, of Holiday Ranch.

The series was written by Pat Patterson and produced by Drew Crossan, who had produced O’Connor’s first radio show, Sunshine Society, and his earlier television series.

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**Saturday Morning**

Sat 11:00-11:30 a.m., 2 Apr-24 Sep 1977

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**Saturday Morning Adventure**

Sat 11:00-11:30 a.m., 1 Apr-30 Sep 1978
**Saturday Night Movies**

Sat 8:30-10:30 p.m., 28 May-1 Oct 1977

This summer series of feature films included, amid current and classic British and Hollywood pictures, several recent Canadian productions: Goldenrod, produced by Lionel Chetwynd and directed by Harvey Hart; The Man Inside, written by Tony Sheer and directed by Gerald Mayer; Wings In The Wilderness, produced by Ralph C. Ellis and directed by Robert Ryan; Lies My Father Told Me, directed by Jan Kadar from Ted Allan's script; Mordecai Richler's The Apprenticeship of Duddy Kravitz, directed by Ted Kotcheff; and Fighting Men, also written by Tony Sheer, directed by Don Shebib and produced by John Trent.

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**Saturday Night Wrestling**

Sat 11:10-11:30 p.m.,

Wrestling--a sport with high entertainment value, colourful participants, and a restricted playing area--was a favourite for television from the start. Early in its schedule, the CBC featured wrestling from a variety of Toronto locations, including the network's own Studio One or Four, the Palace Pier on the shore of Lake Ontario, the Masonic Auditorium at Yonge and Davenport, or, on Saturday nights during the summer, Maple Leaf Gardens. The broadcasts usually included three matches--the final one the main event--with interviews, challenges, and assorted yelling and threats in between. In the early 1950s, it was produced by Wilf Hayden and George Retzlaff, with commentary by sportscasters Dave Price, Fred Sgambati, and Patrick Flanagan.

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**Saturday Sports Special**

Sat Times Vary, 25 Mar-31 Mar 1979

CBC Sports covered a wide variety of events and competitions for its Saturday afternoon overviews. Often, the broadcast was divided into two major segments, such as highlights of water polo from the Edmonton Commonwealth Games and the Canadian Winter National Diving Championships, from New Westminster, on the broadcast of 22 April 1978.
After a year's run under this title, the program adopted a different format and title, 
**Sportsweekend.**

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**Scan**

The CBC examined itself in this early broadcast, sometimes a quarter-hour, 
sometimes a half-hour. Hosts Bruce Marsh (1957-58), Rex Loring (1958), and 
Frank Stalley (1958-59) introduced interviews with figures behind the scenes in 
programming and production at the corporation, such as Eugene Hallman, 
director of radio programming, Frederick Rainsberry, supervising producer of 
children's television programming, and Peter Meggs, of the CBC's information 
service. The series also showed the viewers how remote telecasts were 
produced, how a television studio operated, the work of the film department, and 
were introduced to the CBC International Service. The producer of the series was 
Norm Catton.

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**Scarlett Hill**

Mon-Fri 4:00-4:30 p.m., 17 Oct 1962-

Mon-Fri 2:30-3:00 p.m., 16 Oct 1963-26 Jun 1964

With scripts originally written for U.S. radio, and characters created by Robert 
Lindsay and Kathleen Lindsay, the CBC made an attempt at a domestically 
produced daytime drama, a form that has never fared well on English language 
television in Canada. The series was produced by George McCowan for Taylor 
Television at Robert Lawrence Studios in Toronto, and starred John Drainie and 
Ronald Cahoon.

The characters' stories intermingled, but, deviating somewhat from the 
conventions of the soap opera, the continuing story of Scarlett Hill was structured 
in blocks of five episodes. Stories that started on a Monday strove toward 
culmination on the Friday to make way for a new family in town and a new 
narrative block the next week. Nevertheless, as Antony Ferry indicated in a 
Maclean's review (9 February 1963) the banality of the writing forced the actors to 
rise to the occasion: "Faced with a heap of scripts of incurable dramatic 
slackness, the actors have become virtuosos of the pregnant pause, the 
portentous faraway look, and such grandiloquent bits of business as weaving
around a stuffed sofa to pat down a rumpled antimacassar. By dextrous use of stopwatch, i've been able to devise a word-output time equation upon which the Scarlett Hill technique is based: 15 minutes of script plus new style pregnant pauses = one 30-minute episode."

The first year’s production schedule was slated to result in 195 half-hour episodes, which ran over thirty-nine weeks, at a cost of $780,000. The series was sold to ATV in the U.K., where it was planned to be shown in one hour blocks on a weekly basis.

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**Science All Around Us**

Tue 4:45-5:00 p.m., 6 Jan-31 Mar 1959

Mon 4:45-5:00 p.m., 19 Oct 1959-28 Mar 1960

On Science All Around Us, a quarter-hour afternoon broadcast for school age viewers, Lorne McLaughlin, of Ottawa Teachers’ College, discussed subjects in natural science, such as turtles and reptiles or the sun as a source of energy, and mechanical science, such as motors, how they function and how one can be built with nails, paper clips, and wood. Some of the programs fit the occasion: the Hallowe’en broadcast about owls or the Christmas show on different types of Christmas trees. The program was produced by Marion Dunn.

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**Science And Conscience**

Thu 10:30-11:00 p.m., 23 May-11 Jul 1968

Patrick Watson hosted Science And Conscience, an eight week series of half-hour programs on scientific and technological changes and the moral and ethical issues they raise. Executive producer Lister Sinclair and producer James Murray assembled panels drawn from a wide range of authorities and commentators, including writers Malcolm Muggeridge and Pierre Berton, Dr. Jacob Bronowski, James Eayrs of the department of political science at the University of Toronto, anthropologist Edmund Carpenter, research engineer Norman Alcock, sociologist Walter Goldschmidt, geneticist Margaret Thompson, physicist Ralph Lapp, chemist John Polanyi, philosopher A.J. Ayer, and Dr. Donald Ivey, already known
to CBC television viewers for his appearances on The Nature Of Things and other science programs. The director of the series was Jack Sampson.

In the opening program, Turn A Blind Eye, Bronowski, Eayrs, and Muggeridge discussed the interrelations of the scientist and society, and the responsibilities of the scientist with respect to government and industry. Subsequent broadcasts included Building Better Babies, on eugenics; Color Me Different, about cultural, inherited, national, social, and racial differences among people; Kill And Overkill, on nuclear energy; Man On The Moon, on the space program; Learn, Baby, Learn, which concerned education; and Should They Or Shouldn't They?, a program on euthanasia and resuscitation. The panelists who opened the series returned for a final broadcast, Bend, Staple, And Mutilate, on the State's use of technology to monitor private existence and behaviour.

**Science Magazine**

Mon 10:00-10:30 p.m., 13 Jan-10 Mar 1975

Sun 5:00-5:30 p.m., 1 Feb-9 May 1976

Wed 8:00-8:30 p.m., 4 May-25 May 1977

Tue 5:00-5:30 p.m., 20 Sep-31 Jan 1978 (R)

Wed 8:00-8:30 p.m., 15 Mar-13 Jun 1978

Sun 7:30-8:00 p.m., 14 Jan-15 Apr 1979

Tue 4:30-5:00 p.m., 3 Apr-12 Jun 1979

Mon-Fri 1:30-2:00 p.m., 21 Jul-5 Sep 1980 (R)

Geneticist David Suzuki, who had gained popularity for his afternoon broadcast aimed at a young audience, Suzuki On Science, moved to prime time as host of Science Magazine, which was designed more for an adult viewer. The program presented features on current research by Canadian and international scientists. As the program title indicates, each show included several features, and regular spots, such as How Things Work, on the mechanics of common objects, and Science Update, Suzuki's report and commentary on recent breakthroughs and developments. The commentary for film features was spoken by CBC staff announcers Jan Tennant and Cy Strange.
Producers for the show included John Bassett, Milan Chvostek, Heather Cook, and Diederik d'Ailly, and the executive producer was James Murray.

After the cancellation of Science Magazine, Suzuki assumed the job of host for the network's flagship science show, The Nature Of Things.

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**Scope**

Sun 10:00-10:30 p.m., 19 Dec 1954-1 May 1955

The half-hour, Sunday night program Scope modelled itself somewhat on the CBC radio series Wednesday Night, and presented a range of drama, music, reportage, and essay-style material. It opened with Mavor Moore's musical adaptation of Stephen Leacock, Sunshine Town, followed the next week by a seasonal favourite, a segment of the Nutcracker Suite performed by the National Ballet. The first show of the new year looked back at 1954 in a broadcast written by Eric Nicol, and subsequent programs included Lister Sinclair's documentary, Sea Of Troubles; a feature on communications, with a performance from Menotti's opera, The Telephone; and a show on marriage, with dramatic pieces by Garcia Lorca and Chekhov.

Producers for this Toronto broadcast were Norman Campbell and Harvey Hart, and the supervising producer was Franz Kraemer.

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**Sea Songs And Indian Legends**

Little information is available about the afternoon program in which a character called "Old Tom," a retired sailor, tells maritime stories and teaches sailing skills.

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**Sea Songs and Stories**

Wed 4:45-5:00 p.m., 5 Apr-28 Jun 1961

Included as a part of Junior Roundup (q.v.), this series of fifteen minute broadcasts originated in Halifax, and was produced by Sandy Lumsden. Jim Bennett wrote the show, which included stories told by Dave Murray, and music by Len Mayoh and the Shantymen.
**Seafarers**

Mon 5:30-6:00 p.m., 14/21 Aug 1967

A series of half-hour programs produced by John McKay in Halifax, and written and hosted by Paddy Gregg and Jim Bennet, Seafarers used interviews, narrative, and other devices to explore the maritime tradition of Atlantic Canada. Individual programs were to examine such subjects as shipwrecks off the Nova Scotia shores, ghost ships, fishing, clipper ships, inshore fishing, convoys during the two world wars, and shipbuilding in Parrsboro, Nova Scotia. According to records, only two programs aired on the network.

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**Search For Stars**

Fri 9:00-10:00 p.m., 13/27 Apr 1979

Fri 9:00-10:00 p.m., 4 May 1979

Fri 9:00-10:00 p.m., 18/23 Apr 1980

Fri 9:00-10:00 p.m., 2/30 May 1980

Wed 10:00-11:00 p.m., 1/15/29 Apr 1981

Wed 9:00-10:00 p.m., 20 May 1981

Various Days and Times, 11/18/25 Mar 1982

Various Days and Times, 28 Apr 1982

Sponsored by du Maurier cigarettes and produced at Toronto's Queen Elizabeth Theatre, Search For Stars was an annual, national talent competition, broadcast in series of four, hourlong programs. Several hundred auditions produced eighteen semifinalists, who appeared on the first three shows, and six finalists, who competed on the fourth and final show, which was broadcast live. Each semifinalist received $2000, and each of the finalists was awarded $5000 more from the du Maurier Council for the Performing Arts. Musical styles ranged from classical to country and western, and performers included instrumentalists, singers, actors, and dancers. The host was Fred Davis, and the programs were
Maxine Samuels followed the success of her juvenile adventure series, The Forest Rangers, with another filmed drama, to that date the most costly television series produced in Canada. Budgeted at three million dollars for the first season of hourlong shows, or about $100,000 per episode, Seaway was bought by the CBC for $850,000 and by ATV in the U.K. for $1.5 million, with the balance of investments raised by Samuels.

Although distinctively Canadian in approach and setting, Seaway was aimed for an audience beyond the nation's boundaries, and corresponded to trends in U.S. television programming. Susan Dexter remarked that it resembled a "waterbound Route 66" ("How Maxine Samuels Built Her Own Seaway," Maclean's [2 October 1965]), and Mary Lowrey Ross noted that its protagonists--an older, wiser authority figure and a younger, more headstrong and impulsive fellow--followed the pattern of Dr. Kildare, Ben Casey, and Mr. Novak. The series was eventually syndicated to U.S. stations.

Austin Willis played Admiral Henry Victor Leslie Fox, trained in the Canadian services and a World War II veteran, now an official of the Department of Transport and in charge of the operations of the St. Lawrence Seaway. Stephen Young played the U.S. born Nick King, formerly a U.S. Air Force pilot, convinced by Fox to resign his commission and work as a troubleshooter for the Associated Owners and Shippers. Together they worked to safeguard the interests of the shippers, to forestall irregularities and investigate crime, and to keep craft and cargo moving up and down the seaway.

The narrative situation for the series was devised by Abraham Polonsky, writer and director of the 1948 feature Force Of Evil. Polonsky also wrote and directed some episodes, notably one titled Medal For Mirko, while he was still blacklisted and unable to sign Hollywood films. Other writers for the series included Charles Israel, Alvin Goldman, Norman Klenman, Ian McLellan Hunter, and Lindsay
Galloway. The script supervisor was Ed Moser, previously with the CBC's drama department. Programs were shot on location from Toronto to Halifax, and in studios in Montreal, and the directors also included George McCowan and Daniel Petrie. The producer of the series was Michael Sadlier, who had also recently worked with the CBC, as English language program director.

A two part story, called Don't Forget To Wipe The Blood Off, written by Galloway and directed by McCowan, was later released to television as a feature film and continues to show up in afternoon movie slots and on late shows.

Photo (courtesy of CBC) shows Stephen Young.

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**A Second Look**

Sun 10:00-10:30 p.m., 26 Jan-9 Aug 1964

A Second Look, half-hour public affairs roundup, replaced Let's Face It, and ran every other week, alternating with Horizon. The host for the show was Gary Lautens, a columnist for the *Toronto Daily Star*, best known for his light humour. However, the show attempted to provide insight into serious, newsworthy and controversial subjects, usually in two or three stories per broadcast. The discrepancy of the host and the subject matter indicated the problems with the production.

The opening show featured an interview with British M.P. Anthony Wedgewood-Benn of the Labour Party, who discussed his attempts to discard his title of Lord Stansgate, as well as the elevation to the peerage of Canadian media magnate Roy Thomson; an examination of anti-semitism in Canada; and an interview with U.S. writer Richard Rovere, who talked about Lyndon Johnson. Writers Robert Fulford and Rita Greer Allen contributed interviews to subsequent broadcasts.

According to Nathan Cohen, Lautens had very little input into the program--very little was solicited from him--and was severely tested as an onscreen personality by the experience of the series ("In View," *Saturday Night* [October 1964]). Cohen laid the blame on producer Barry Harris.

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**A Second Look**

Sun 2:00-2:30 p.m., 5 Jan-16 Mar 1969
Modelled on The Frost Report, David Frost's British program of blackout sketches and comic commentary, A Second Look concentrated each week of its regrettably short, six week run on a specific subject. The first show, for example, had the theme, "Man and the Machine," and subsequent programs lampooned doctors, communications, transportation, and modern women.

Situated behind a desk, the hosts of the half-hour show from Vancouver were Terry David Mulligan and Bill Reiter, both well-known to west coast radio listeners as disk jockeys. Lantern-jawed, good-looking, and hip, Mulligan was the straight man, while the bespectacled and rotund Reiter tended to go straight to the funnybone. They were reunited on Hey, Taxi, and Reiter later helped found Dr. Bundolo's Pandemonium Medicine Show on CBC radio and television.

An extremely able repertory company of west coast actors played the sketches: Mickie Maunsell, Graham Teear, Allan Anderson, Diane Grant, Roxanne Erwin, Graeme Campbell, and Len Doncheff. The writers included Eric Nicol, Bill Hartley, Tony Hudz, and David Kendall, and the show's producer and director was Al Vitols. The executive producer was Neil Sutherland.

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**See For Yourself**

Thu 4:30-5:00 p.m., 15 Oct 1959-31 Mar 1960

Ross Snetsinger and his puppet Foster, who appeared regularly on CBC shows for children in the 1950s, starred in this show on arts and crafts, which included play, art, and songs. Ross and Foster worked with children in the studio to show them how to make things like Christmas decorations, and talked about other subjects of interest, such as fish and aquariums, railroads, and even television itself and how the camera works.

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**Seeing Things**

Tue 8:00-9:00 p.m., 15 Sep-6 Oct 1981

Tue 8:00-9:00 p.m.,

Bald, nearsighted, fortyish Louie Ciccone was the hero of this comedy/mystery series. A loud and pushy motormouth, he was like a guy from Union City, New Jersey who took a wrong exit on the turnpike and found himself among the quiet,
sweet Canadians. U.S.-born actor Louis Del Grande used the cultural difference to good advantage to create the character of Louie. Del Grande and David Barlow, who had worked together previously on King Of Kensington, created and produced the show and wrote the first few episodes, which ran as a pilot series of three, hourlong stories before the CBC ordered more for subsequent seasons.

The premise of the show was deliberately preposterous. Louie, a reporter for the Gazette, a Toronto tabloid, habitually stumbles on murders and solves them thanks to clairvoyant visions of the killings. The crimes, however, were just the motor that kept the story idling. When the series started, Louie had been thrown out of the house by his wife, Marge, played by Martha Gibson, and he continually tried to get back in her good graces and get back into the house. No wonder; during their separation Louie moved in with his parents--Al Bernardo and Lynne Gordon played Al and Anna Ciccone--and had to sleep on a cot in the storeroom of the family bakery. He prevailed on Marge to drive him around town (Louie, like Del Grande, was hyperactive enough that he dared not drive a car), and usually got her involved in his investigations. After a couple of seasons, Marge took him back into the house, where they lived with their son Jason, played by Ivan Beaulieu, but their marriage never lost the friction of their estrangement. Del Grande's and Gibson's own marriage provided extra tension, humour, and warmth to their characters' on-again, off-again romance.

Marge's imagined nemesis was Heather Redfern, the assistant Crown Attorney Louie regularly inveigled into helping him. Redfern, played by Janet-Laine Green, was often hauled out of a courtroom, away from a social engagement, or out of bed late at night by Louie (who she always called "Mr. Ciccone"), and usually found herself deeper and deeper in the plot. Louie's reliance on her in her professional capacity and the fact that they were sometimes found in misunderstandable situations fed Marge's jealousy of Redfern. After her initial dislike for the the younger, wealthier lawyer, Marge later grew friendlier with her, especially after Louie drew them into a couple of dangerous spots together.

The supporting cast also included the taciturn Detective Sergeant Brown, who was invariably assigned to the homicides that Louie (or "Chi-cone, as Brown pronounced it) discovered, and Murray Westgate as Max Perkins, Louie's editor at the Gazette. Louis Negin appeared frequently as Marlon Bede, the paper's food reporter, Cec Linder as Robert Spenser, Redfern's superior, and Ratch Wallace as Kenny Volker, a slab of beef of a hockey player who was Redfern's love interest for a while. Many of the country's well-known actors played guest roles: Gordon Pinsent, Kenneth Welsh, Barbara Hamilton, Rita Tushingham, Barry Morse, Bruno Gerussi, Kate Reid, Saul Rubinek, Don Francks, Ross Petty, ballerina Karen Kain, Maury Chaykin (who repeated his role as U.S. Federal
Marshal Randall Jackson in stories with an international angle), and Booth Savage (husband of Janet-Laine Green; he played a kidnapper with whom Redfern suffered a case of the Stockholm syndrome).

Writers for the show, aside from Del Grande and Barlow, included Sheldon Chad, Bill Gough and Anna Sandor, Larry Gaynor, and David Cole. The breezy scripts and freewheeling performances, directed by George McCowan, made the show refreshingly different from the studied, conservatively high-quality drama characteristic of CBC television in the 1980s or from the committee-made drama or comedy of the U.S.A. The dramatic premise, Louie's clairvoyance, was practically a parody of television gimmicks as he flashed back to the moment of the killing, seen through brilliant but softly filtered light, then returned to consciousness. The scripts deftly combined the requisite mystery story and the continuing story of Louie's marriage and family, the realm of situation comedy. After three or four seasons, however, the scripts lost some steam. The first things to go were those valuable character and story nuances, which gave way to more broad humour and jokes. Although the characters continued to be winning, they seemed to strain more for the big laughs.

After its initial success at home Seeing Things sold to both individual stations and through PBS in the U.S.A. Although critically it was very well received, it did not make enough of a splash in the States. The series also sold well in many other markets, including Australia, West Germany, Italy, Ireland, South Africa, Singapore, and, perhaps most successfully, Spain. It has also run on Radio-Canada, under the title Un journaliste un peu trop clairvoyant, though not before the show sold to France's FR3. Unfortunately, the CBC has typically been able to produce only eight new programs per year, which meant that it could sell a full, half-year season only after more than three full years of production.

The executive producer of Seeing Things was Robert Allen.

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**A Sense Of Place**

Tue 10:30-11:00 p.m., 4 Oct-25 Oct 1966

Vincent Tovell produced this series of four half-hour broadcasts on new architecture, which examined three main examples in Canada, all different and all serving people in very different settings: Arthur Erickson's design for Vancouver's Simon Fraser University on Burnaby Mountain; John Andrews's plans for Scarborough College in Toronto; and Moshe Safdie's Habitat, on the Expo 67
site. James Acland of the University of Toronto wrote and narrated the series, which started with an introduction to contemporary problems and issues in architecture.

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**Serenade For Strings**

Thu 10:30-11:00 p.m., 3 May-27 Sep 1956

Thu 10:30-11:00 p.m., 25 Apr-18 Jul 1957

A radio show for seventeen years, Serenade For Strings moved its mixture of show tunes and ballads to television in 1956. Jean Deslauriers conducted the orchestra and directed the sixteen voice women's choral group. He also wrote musical arrangements, with Maurice Dela and Johnny Burt. The regular soloists were soprano Claire Gagnier and bass Denis Harbour. The program also featured regular guest performers. Guy Parent produced the live broadcast in Montreal.

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**The Serial**

Thu 8:30-9:00 p.m., 26 Sep 1963-18 Jun 1964

Thu 8:30-9:00 p.m., 1 Oct 1964-24 Jun 1965

Thu 10:30-11:00 p.m., 7 Oct 1965-18 Jun 1966

Guided by executive producer Ronald Weyman, the CBC pioneered the format of the mini-series and the limited dramatic series under the very generic, omnibus title, The Serial. Moreover, Weyman's productions for the series ushered in the network's commitment to filmed dramatic production, which permitted them greater mobility and more extensive use of locations. (Previously, the CBC had conceded the National Film Board's exclusivity in film production, except for newsfilm.)

The Serial also revived Canadian stories in a consistent half-hour television slot in its presentation of serialized dramas and episodic series. It permitted sustained stories, frequently adapted from novels, to unfold over an extended period of real and screen time, and it provided a regular, national venue for domestic dramatic production, even though the story might change from month to month.
The Serial opened with a ten week version of The Son Of A Hundred Kings, by popular historical novelist Thomas B. Costain, adapted by Leslie McFarlane and produced by Weyman, Melwyn Breen, and Basil Coleman. The first television adaptation of a Costain novel, it starred Martin Norton as a poor immigrant related to royalty. It was followed with The Wings Of Night, by Thomas Raddall, another well-established writer of historical fiction. Hugh Webster wrote the TV adaptation, which was produced by David Gardner and starred James Doohan. These two series, which lasted until the end of January, gained appreciative audiences. Strangers In Ste Angele featured a cast of Anglophone and Francophone actors, including Sharon Acker, Bruno Gerussi, Graydon Gould, Antoinette Giroux, and Juliette Bessette, in a script by Phyllis Lee Peterson.

In March 1964, The Serial showed the first of several runs of Cariboo Country (q.v.), which had previously aired locally in Vancouver. Two films from the series, How To Break A Quarter Horse and The Education Of Phyllistine, had also been broadcast on Festival (q.v.). Produced by Philip Keatley and written by Paul St. Pierre, the shows starred David Hughes as Smith, the rancher, Lillian Carlson as Norah, his wife, and Chief Dan George as Ol' Antoine. The Cariboo Country series ran to the end of the first season, with a six week interruption, as John Vernon starred as Kip Caley, the bank robber trying to reform in Morley Callaghan's Depression story, More Joy In Heaven, produced by Melwyn Breen.

The second season started with Weyman's production of Convoy, Joseph Schull's World War II story about the assault on a Canadian corvette by a Nazi submarine. Melwyn Breen produced Chord Of Steel, adapted by Lyon Todd from Thomas Costain's narrative of Alexander Graham Bell, starring Paul Harding. A Train Of Murder, written by Halifax writer Kay Hill, was a comic mystery, starring Don Francks, Beth Morris, Gillie Fenwick, and Cosette Lee, and produced in Toronto by David Gardner. Gardner also produced Larry Zahab's and Ronald Chudley's espionage story, The Reluctant Agent, with John Horton and Diane Stapley. For several weeks, The Serial deviated from its plan to run films from the BBC, then resumed with Cariboo Country. The season ended with Edward McCourt's prairie story of a professor who is fired by his university for having published a pornographic novel; The Fasting Friar was produced by George Bloomfield.

The third and final season of The Serial opened with Gordon Pinsent's debut performance as Quentin Durgens, in David Gardner's production of Mr. Member Of Parliament, written by George Robertson. The series, about a young and idealistic lawyer who wins the seat vacated at the death of his father, was so well received that the CBC continued it the next year as a series on its own, Quentin Durgens, M.P. (q.v.).
The Road was a Weyman production from a script by George Salverson about the underground railroad that brought slaves from the U.S. to Canada, and featured Robert Christie and Ed Hall. McGonigle Skates Again, by Leslie McFarlane, and produced by Melwyn Breen, starred Tom Harvey as a former NHL star, now a hockey scout. The series ended with a final run of Cariboo Country productions from Vancouver.

The Serial marked a significant moment of maturity for CBC drama. Production moved out of the studios and into the streets. It also moved out of the main production centres and into more distant locations for the purpose of authenticity. After the series ended, Weyman went on to produce Wojeck (q.v.).

Sesame Street

Mon-Fri 11:00-12:00 noon, 28 Sep 1970-To Date

In addition to producing its own programming for young viewers, Canadian television has also imported shows, including the formats of the Howdy Doody show and Romper Room. Sesame Street, the Children's Television Workshop production from New York that revolutionized kids' TV, was carried on the CBC virtually since its beginnings in 1969. Starting in January 1973, however, the CBC started to replace some segments of the U.S. program, particularly those that dealt with Hispanic culture and the Spanish language appropriate to U.S. viewers, with Canadian-produced segments that dealt with Canadian culture and the French language. In the first year, the segments featured several children from different regions: Peter John Halcrow, a Cree from Manitoba, Daniel Ruest of St. Hilaire, Quebec, Raymond Doucet from Richibucto, New Brunswick, and Bobbi Edge from the mountain region of Alberta. In subsequent years the amount of Canadian produced material was increased from the initial limits of about eight minutes per sixty minute show.

Many of the sequences used animation, and employed the talents of animators and film creators including Don Arioli, Richard Condie, Brad Caslor, Ken Perkins, Leon Johnson, Connie Bortnick, Pattie Lavoie, Bruce Head, Dave Strang, Allan Frank, Norman Drew, Ray McMillan, Ken Mimura, and Gloria White, with much of the production originating in Winnipeg. The original executive producer of the segments was Perry Rosemond.
Seven to Sprockets

**Seven From Christmas**
Fri 7:00-7:30 p.m., 2 Jul-27 Aug 1976

**Seven Lively Arts**
Sun 9:00-10:00 p.m., 4/11 Oct 1953

**701**
Mon-Fri 7:01-7:30 p.m.,
Mon/Tue/Thu/Fri 7:01-7:30 p.m., 1 Oct 1962-27 Sep 1963

Because a drug manufacturer had registered the name "Tabloid," for the 1960 season, the CBC changed the title of its popular interview and current events show to 701, the time that the show started each weekday evening. Hosts Joyce Davidson and Max Ferguson, weatherman Percy Saltzman, and newscaster John O'Leary all returned to the show. However, they remained only for the first year, after which Davidson and Ferguson were replaced by Betty-Jean Talbot and Alan Millar. In the 1962 season, the cast changed once again, and only Saltzman remained as a regular, with more emphasis on guests than on the continuity of hosts. Journalist Robert Fulford, sportswriter Trent Frayne, and historian John Saywell all made frequent appearances.

**Shoestring Theatre**
Wed 4:00-4:30 p.m., 4 Oct 1961-27 Jun 1962
Shoestring Theatre, a weekly half-hour of drama from Montreal, began as a local, late night broadcast from CBMT, and later expanded to the network as an afternoon show. Actor Michael Kane took the job as drama consultant to the English section of CBC Montreal, and was responsible for the initial season of the series, both as adaptor and director. As the title implies the series got along on minimal budgets. The first two seasons concentrated on theatrical experimentation, but later the series changed its format to include more conventional productions of classic and modern plays. For the 1961-62 season, the supervising producer was Ken Davey, and the individual broadcasts were produced by Guy Beaulne, Jacques Gauthier, Roger Racine, and Mervyn Rosenzveig. Plays included Blow The Man Down, by Gil Braun; No Chopin On Sunday, by James Richardson; A Shake Of The Kaleidoscope; How Beautiful With Shoes; Elegy For A Moth; Thirty Minutes With Dorothy Parker, an adaptation by Shirley Codins; Easy Money; Aria Da Capo, by Edna St. Vincent Millay; Peter Symcox's adaptation of The Proposal In Literature; A Duel By Candlelight; Mac Shoub's script, Ballad Of The Grass; Martin Bailliett, by Martin Spoerly; Herb Hosie's The Nativity Of The Monster Of Santa Stefano; Smile From Ambush, by Maurice Gagnon; Cliff, by Joseph Cochran; Take Two Before Retiring, by Martin Galloway; and A Chorus Of Echoes, by Tony Williamson.

\[\text{A Show From Two Cities}\]

Sun 9:00-10:00 p.m., 17 Nov 1963

Wed 8:30-9:30 p.m., 25 Dec 1963

Sun 8:00-9:00 p.m., 22 Mar 1964

Wed 8:30-9:30 p.m., 20 May 1964

A series of four, hourlong variety shows produced over the 1963-64 season in Toronto and Montreal, A Show From Two Cities was also broadcast simultaneously on both English and French networks of the CBC. The first program, Deux villes se rencontrent, observed each of Toronto and Montreal through the eyes of performers from the other city. Produced by Don Hudson and Roger Fournier, it starred Shirley Harmer, Bill Cole, Lise LaSalle, and Pierre Thriault, with music by Lucio Agostini and choreography by Alan Lund. The show featured both classical and popular musical selections and sketches by such performers as soprano Claire Gagnier and tenor Richard Verreault; Monique
Leyrac and Barbara Hamilton; Doug Romaine; dancer Don Gillies; singer Rene Claude; actor Jean Cavall; and the Gino Silvi Octet.

The second show was produced by Don Brown, Bob Jarvis, and Jacques Blouin, and featured comics Olivier Guimond, Roger Garceau, Jimmy Tapp, Paul Dupuis, Elaine Bdard, and Juliette Ptrie; singers Richard Verreau, Joyce Sullivan, Monique Gaube, and Yolande Guerarde, Jean-Pierre Ferland; as well as Paul Kligman, Corinne Conley, Earl Cameron, Miville Couture, Steve Douglas, Rene' Lecavalier, Henri Bergeron, and Fred Davis.

Jarvis and Fournier produced the third and fourth shows in the series. The third featured Jacques Normand, Shirley Harmer, Jean Christopher, Larry Mann, Paul Berval, Olivier Guimond, Deborah Wittman, Robert Demontigny, Denis Drouin, and dancers Nina Deschamps and Glenn Gibson, with music by Lucio Agostini, Rick Wilkins, and Ray Smith. The fourth, on the theme of spring, starred Elaine Bdard, Sylvia Murphy, Monique Leyrac, Wayne and Shuster, Dominique Michel, Michel Louvin, Marilyn Rollo, Jack Robertson, Paul Berval, Denis Drouin, Olivier Guimond, Nora Johnstone, and Felix Fitzgerald, with music directed by Paul de Margerie.

Writers for the series included Eloi de Grandmont, Jean Rafa, Bernard Rothman and Gerald Tasse

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**Show Of The Week**

Mon 8:00-9:00 p.m., 28 Sep 1964-21 Jun 1965

Mon 9:00-10:00 p.m., 13 Sep 1965-20 Jun 1966

Mon 9:00-10:00 p.m., 12 Sep 1966-19 Jun 1967

Mon 8:00-9:00 p.m., 11 Sep 1967-10 Jun 1968

Mon 8:00-9:00 p.m., 9 Sep 1968-9 Jun 1969

Show Of The Week was an umbrella title given a series of one hour dramatic and variety broadcasts that included both Canadian and foreign productions. In the first year, Peter Russell supervised variety productions, while Ed Moser served as executive producer of drama for the series. Variety productions scheduled in the first season included an hour of country music hosted by Hank Snow, produced
by Stan Jacobson, and Scrooge, a musical based on Dickens's A Christmas Carol, starring Cyril Ritchard and Tessie O'Shea. They also included the annual four programs with Johnny Wayne and Frank Shuster, as well as Wayne And Shuster Take An Affectionate Look At..., in which the comedy team hosted documentary tributes to famous comics, including W.C. Fields, Jack Benny, the Marx Brothers, and Bob Hope.

Dramas included Paul Almond's production of Neighbours, by Arkady Leokum; Jacqueline Rosenfeld's Who Needs An Enemy?, produced by George McCowan; Paul Wayne's play, Moose Fever; Malcolm Mamorstan's I Ran Into This Zombie; Between The Silences Of Love, by Len Peterson, produced by George Bloomfield; a second script by Rosenfeld, Face To Face; and Prelude, written by Phillip Hersch and produced by Leo Orenstein.

Show Of The Week also featured four segments of Instant TV, a variety show produced by Bavaria Atelier Gmbh in Munich.

Subsequent seasons included a range of drama and variety, with plays by Hugh Kemp (Whatever Happened To Jeremiah Goodwin?, 1965), Phillip Hersch (Masters In Our Own House, 1965), Len Peterson (The Desperate Search, 1966), George Robertson (A Germ Of Doubt, 1966), and Jean Cavall (It's Murder Cherie, 1966), under the supervision of executive producer Ronald Weyman, who succeeded Moser. However, the program gradually stressed variety, and included U.S. broadcasts from NBC-TV, such as Perry Como specials (1964-66), The Danny Thomas Hour (1967-68) and the Kraft Music Hall (1968-69). However, it also provided a slot for domestic talent. Wayne and Shuster's yearly output of four specials were broadcast in the Show Of The Week slot. The original not-ready-for-prime-time-players, the cast of the CBC's naughty late night show Nightcap, appeared on a toned-down evening special, The Best And Worst Of Nightcap. And, in 1968 it included a one hour special devoted Gordon Lightfoot, in a rare television appearance. As the show stressed music and variety, the executive producer in its latter years was a specialist, Paddy Sampson.

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**Show on Shows**

Sun 5:00-5:30 p.m., 1 Nov-27 Dec 1964

Sun 5:00-5:30 p.m., 4 Apr-27 Jun 1965

The series was produced by John Kennedy, and the regular announcers were Chantal Beauregard and John O’Leary.

The Show That Jack Built

Tue 10:30-11:00 p.m., 28 Oct 1958-2 Jun 1959
Tue 10:00-10:30 p.m., 23 Jun-15 Sep 1959

A musical variety show, this half-hour broadcast featured Jack Shapira and his orchestra and musical guests, including Norman Brooks, Shirley Shaw, the Altones, Donna Andert, Lou Pollack, Denny Vaughan, the Ad Libs, Sylvia Murphy, Georges LaFleche, and Allan Byye.

Showcase

Thu 9:30-10:00 p.m., 26 May 1977-

Sidestreet

Sun 9:00-10:00 p.m., 14 Sep-9 Nov 1975
Sat 10:00-11:00 p.m., 10 Apr-5 Jun 1976 (R)
Sun 9:00-10:00 p.m., 3 Oct-21 Nov 1976
Sun 9:00-10:00 p.m., 9 Oct-18 Dec 1977
Sidestreet succeeded The Collaborators as the CBC's main series drama. The Collaborators had moved away from its original premise based on the combined work of police and forensic scientists to become a more conventional cop show. Program developers John Saxton and Geoffrey Gilbert aimed to move Sidestreet away from the violence of the typical police show with protagonists who were community service officers instead of ordinary detectives. They aimed to concentrate on issues such as blockbusting, strikebreaking, rape, poverty, and the problems of the elderly in the city, instead of major crimes. In the first season, the protagonists were Inspector Alec Woodward, played by Sean McCann, and Sergeant Johnny Dias, played by Stephen Markle. They were replaced by the older, experienced Nick Raitt, played by Donnelly Rhodes, and the younger Glenn Olsen, played by Jonathan Welsh. Writers included Tony Sheer, Grahame Woods, and Ty Haller, with David Helwig as story editor, and the directors included Richard Gilbert, Don Haldane, Gerald Mayer, John Wright, and Denis Hroux. The producer of the first two programs was G. Chalmers Adams, who was followed by Brian Walker, and the executive producers were John T. Ross and, subsequently, Stanley Colbert.

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**Sight And Cast**

Sun 4:00-4:25 p.m., 26 Sep 1965-2 Jan 1966

Don Carroll produced this half-hour program on hunting and fishing with outdoors writer Tiny Bennett.

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**Sightline**

Wed 10:00-11:00 p.m., 4 Jul-

Wed 10:00-10:30 p.m., 8 Aug-19 Sep 1962

Wed 10:30-11:00 p.m., 26 Sep 1962

A summer season, magazine format program, Sightline combined planned and rehearsed segments with live, remote coverage of events like the 1962 World's
Fair in Seattle, the International Air Show at Toronto's Canadian National Exhibition, the Calgary Stampede, or the International Square Dance Festival in Victoria. Producers Don MacPherson and Richard Knowles and writer Norman Klenman attempted to impose planning and pacing on actuality reports, which typically operated on the event's schedule rather than the broadcaster's. The regular host for the program was Fred Davis, with occasional appearances by guest host Bruce Marsh.

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**Sing Ring Around**

Mon/Wed/Fri 2:30-2:45 p.m., 6 Apr-29 Jun 1961

Mon/Fri 3:45-4:00 p.m., 2 Oct 1961-

Mon/Fri 4:45-5:00 p.m., 5 Jan-29 Jun 1962

Mon/Fri 4:45-5:00 p.m., 31 Dec 1962-28 Jun 1963

Attached to Junior Roundup, this quarter-hour segment presented music, stories, poetry, and dancing for pre-school age children, with Donna Miller and her doll friend, a monkey named Cheeky. In her music room Donna played and sang along with records that had to do with a particular subject, like animals or trains, or devoted a show to a story, like Goldilocks (with Cheeky, in a wig, as Goldilocks). In 1963, two new characters joined the cast: Wally Martin as Mr. Starhopper, who performed dance and mime, and a clown named Francis, another doll operated by Donna Miller. The producer of the program was Dan McCarthy, and the writer Joan Soloviov.

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**Singalong Jubilee**

Singalong Jubilee replaced Don Messer's Jubilee for eight summer seasons, and they were for many years the principal network shows produced in the Atlantic region. Bill Langstroth, the producer and director of Don Messer's show, was the co-host of Singalong Jubilee with another veteran broadcaster and performer, Jim Bennet. In a cluttered set with a lot of different nooks that permitted the large cast of singers and musicians to perform separately and as a chorus, the broadcast was an informal program of folk, country, spiritual, and popular songs. When it joined the winter schedule, it also moved more frequently outside the studio for
numbers filmed on location. Langstroth played a long-necked banjo and sang with considerable gusto, while Bennet, with a better-trained voice, specialized in ballads. Langstroth left the show in 1970, and was replaced by singer and songwriter Tom Kelly.

Over the show's long history, singers joined and left the Jubilee Chorus on a year by year basis, although a number of performers appeared frequently and over several seasons. If the show was notable for any special contributions to Canadian popular music, it was for introducing two Nova Scotia singers: Catherine McKinnon and Anne Murray. McKinnon joined the show as a featured soloist in 1962; billed as having the "voice of an angel," she gained considerable popularity in Canada. For Anne Murray, however, Singalong Jubilee was an early step to international stardom in country and popular music. She appeared on the show from 1966 to 1970, where she introduced a number of her hits, including "Snowbird," written by Gene MacLellan, the gaunt singer-songwriter who appeared rather ominous and dour among all the good cheer on the show because of the eyepatch he wore over a disfigured eye. Murray was managed by, and later married, Bill Langstroth.

Another regular throughout the show's run was Fred McKenna, who was sightless but an extremely talented instrumentalist and singer, and veteran of the Don Messer show. Self-taught, he played country and bluegrass guitar and mandolin laid across his lap, and fiddle in an equally inverted fashion.

The opening seasons featured the Jubilee Four (Bud Kimbel, Graham Day, Gordon McMurtry, and Lorne White) until 1963, and the Townsmen Trio (Michael Stanbury, Scott McCulloch, and Don Burke), who appeared until 1964. Stanbury returned to the show as a solo the next year and stayed until 1970. In the 1964 and 1965 runs, Burke led the Don Burke Four, which included Marilyn Davies, Kay Porter, and Brian Ahern. Ahern, who was the musical director for the series, produced a number of Anne Murray's records and parlayed the experience into a career as a producer of contemporary country music. In 1966, Ken Tobias joined the chorus, and Lorne White returned as one of the Dropouts, a vocal group that also featured Karen Oxley and Vern Moulton. Vocalist Patrician Ann, sister of Catherine McKinnon joined the cast in 1969, and Beverly Welles in 1971.

Producer of the series was Manny Pittson.

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*Sit Back With Jack*
Sun 1:00-1:30 p.m., 17 Apr-26 Jun 1960

A half-hour musical variety show, Sit Back With Jack replaced Stage Door and succeeded The Show That Jack Built as the regular spot for Jack Shapira and his orchestra. The show featured unknown performers, such as Wally Keep, a singing cab driver; Father Clayton Barclay, a harpsichordist; the singing blacksmith Vince Lovallo; and ventriloquist Bobby Swartz and his dummy Elmer. As if more were necessary, the show also featured more professional performers, including Bud and Travis, Ray Eberle, Emmanuel Ax, and Frank D'Rone. Each program featured a Shapira Sound Track, a film about events around Winnipeg with music written by Frank Lewis. Subjects included shopping on a Friday night and activity in the CPR freight yards. Shapira and Marsh Phimister were hosts, and Frank Rosler produced the broadcast in Winnipeg.

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Six For Summer

Wed 9:00-9:30 p.m., 13 Jul-21 Sep 1955

This half-hour public affairs show ran on every other week in the summer of 1955. It included a program on contemporary France, with an interview with writers Jacques Servan-Schreiber and Raymond Aron, and a program on labour relations, which included segments of a National Film Board production.

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The Sixties

Sun 5:00-5:30 p.m., 3 Nov 1963-26 Apr 1964

Mon 10:00-10:30 p.m., 9 Nov 1964-26 Apr 1965

Mon 10:00-10:30 p.m., 15 Nov 1965-11 Apr 1966

Produced with the cooperation of the Canadian Association for Adult Education, The Sixties replaced Citizens’ Forum as a weekly discussion of current issues. Occasionally the show featured a profile of a person in the news, but generally limited itself to a panel discussion. Frank McGee chaired the panel from 1963 to 1965. Charles Lynch, the chief of Southam News Services who had frequently contributed commentary and interviews since the show’s inception, took over McGee’s chair in the 1965-66 season. Subjects ranged from the impact of the press on public opinion to Canadian-oriented issues, such as Francophone-
Anglophone relations or the status of Canadian foreign aid, to international subjects, including Czechoslovakia, life in East and West Berlin, and French film star Jeanne Moreau.

Christina McDougall was the program organizer, and Cameron Graham produced the half-hour show in Ottawa.

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**Ski School**

Sat 6:30-6:45 p.m., 29 Dec 1962-19 Jan 1963
Sat 6:30-6:45 p.m., 4 Jan-25 Jan 1964

The Fabulous World Of Skiing

Sat 1:30-2:00 p.m., 22 Nov 1969-14 Feb 1970

Instructors Ral Charette and Lucille Wheeler were the instructors in this series of four fifteen-minute lessons on the fundamentals of skiing, filmed at Banff. Produced by Douglas Sinclair Film Productions, this series won the American Library Association's award as the best educational sports film of 1960. The commentary for the series was ready by Doug Smith.

Sinclair reincarnated the series as The Fabulous World Of Skiing, a half-hour show that presented skiing in ten countries, including Canada, the U.S.A., Chile, Norway, and Austria. Narrated by Alex Trebek, its instructors were Charette, Jim McConkey and Nancy Podorieszach.

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**Skipper & Co.**

Wed 5:00-5:30 p.m., 3 Apr-18 Sep 1974
Sat 10:00-10:30 a.m., 7 Apr-7 Jul 1979
Sat 10:00-10:30 a.m., 5 Jul-27 Dec 1980
Sat 10:00-10:30 a.m., 26 Sep 1981-27 Mar 1982
This half-hour children’s show was set in the living room of a retired sea captain, who was played by Ray Bellew. His regular visitors included the postman; a magical friend named Vincent Vagabond; the cook, Charlie Lee; and an old friend, Corky. The skipper also gathered other guests, including singers, dancers, musicians, and hobbyists. Guests ranged from a model boat builder to a kung fu instructor to former Newfoundland Premier Joey Smallwood. The series was produced in St. John’s for its 1974 network run by Jack Kellum and later by Wayne Guzzwell.

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**The Sky**

Sun 4:30-5:00 p.m., 22 Jun-28 Sep 1958

Weatherman Bob Fortune was the narrator for this half-hour show about the sky. The fifteen broadcasts were produced in Vancouver by Nancy Frager, and written by don Erickson.

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**Small Fry Frolics**

Small Types Club

Sun 6:30-7:00 p.m., 21 Dec 1952

This was a quiz and party program for children. It included a game in which children asked questions of experts from different professions, and other play activities. The host of the show was Frank Heron, and occasionally in the 1954-55 season, Dorothy Heron. Written by Bill Bankier, the program was produced in Montreal by Roger Racine.

Originally scheduled in its time slot was Small Types Club, with Byng Whittleker as compere.

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**Championship Snooker**

Sat 1:00-2:00 p.m., 7 May-

Sat 1:00-2:00 p.m., 8 Oct-26 Nov 1966
CBC Sports Presents Championship Snooker was a twenty-six week television tournament from Toronto's House of Champions. Each week, host Bill Walker introduced two competitors who played games edited down to one hour. George Chenier analyzed the games in the first season and Gordon Jones in the second. The producers were Claude Baikie (1966) and Rick Rice (1967).

**Snow Motion**

Fri 9:30-10:00 a.m., 3 Nov-8 Dec 1978

This half-hour show on the rudiments of skiing was shot in Jasper, Alberta, and was hosted by CBC sportscaster Ernie Afaganis.

**So Grows The Child**

Thu 4:00-4:15 p.m., 5 Oct 1961-28 Jun 1962

So Grows The Child, a series of quarter-hour broadcasts from Halifax, was directed at pregnant women and new mothers; and concerned pre-natal and post-natal care and child development. Host Libbie Christensen discussed child care with doctors from the Nova Scotia Medical Society, and subjects included birth, the first weeks of the baby's life, nutrition, and the work of the Victorian Order of Nurses.

**So This Is French**

Fri 8:30-9:00 p.m., 10/17 Jun 1955

Fri 8:30-9:00 p.m., 8 Jul-23 Sep 1955

Fri 10:30-11:00 p.m., 30 Sep 1955

This half-hour program ran over the summer of 1955.
**Soccer**

North American Soccer League

Sat 8:00-10:00 p.m., 8 May-14 Aug 1971

National Soccer League Games

Sun 1:30-3:30 p.m., 2 Jul-10 Sep 1961

Soccer Game Of The Week

World Cup Soccer

Daily 12:00 noon, 13 Jun-11 Jul 1982

The CBC broadcast soccer from Broadview Stadium on Wednesday nights over the summers of 1953 and 1954. Later, on Tuesday nights it broadcast kinescopes of International Soccer League and National Soccer League games played the previous weekend. Actually, it showed only the final forty-five minutes of play, reserving a quarter-hour for commentary and interviews. In 1959, sportscaster Steve Douglas did the play-by-play, with commentary by Ed Waring. The 1959 broadcasts were produced by George Retzlaff at Toronto's Varsity Stadium, and the 1960 and 1961 games came from Stanley Park Stadium.

John Spalding produced live broadcasts of regular season games of the North American Soccer League in the 1971 season, featuring the new franchises, the Toronto Metros and the Montreal Olympic. Tom McKee called the play, with commentary by writer Bob Pennington and footballer Tony Hodge. Spalding also produced the World Cup broadcasts, covered for the first time on CBC in 1982, and sponsored by Labatt's. Steve Armitage and Graham Leggat called the games, broadcast from Spain.

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**Ladies Softball**

Sat 9:00-10:00 p.m., 10 Jul-28 Aug 1954

Wed 9:00-9:30 p.m., 8 Sep 1954
In the 1953 and 1954 seasons, the CBC carried women's softball games from Toronto's Coxwell Stadium.

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**Some Honourable Members**

Tue 10:30-11:00 p.m., 23 Oct 1973-7 May 1974

Thu 10:30-11:00 p.m., 26 Sep 1974-3 Apr 1975

Thu 11:40-12:10 A.m., 10 Apr 1974

Cameron Graham produced this half-hour interview and discussion show in Ottawa, which assembled a panel of Parliamentary backbenchers to talk about current issues in sessions moderated by Patrick Watson. Generally, fairness dictated that the show invite members from each of the major parties, although the program occasionally opted for single interviews. In order to sustain spontaneity, the participants were not briefed on the subject of discussion, and the program was either broadcast live or taped shortly before the air date.

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**Some Of My Best Friends Are Men**

Thu 10:30-11:00 p.m., 11 Sep-13 Nov 1975

A magazine format program, produced by Margo Lane, Some Of My Best Friends Are Men was the CBC's reflection of the Women's Movement, and an attempt to broach feminist issues with humour. The program aimed to be entertaining and informative, as well as provocative. Subjects included the legalization of prostitution and men who care for children after separation. The show's host was television producer Maxine Samuels, and regular features included a commentary by Florynce Kennedy and a sketch by Dave Broadfoot, who, as the show's token male chauvinist, received a pie in the face each week. For sexism in the news, the program presented a "Shiny Golden Porker" award on every program.

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**Some Of Those Days**
This nostalgia series combined song, music, and archival photographs and newsreel footage to evoke periods between the turn of the century and 1945. Each program in the 1961 series marked out a chronological block of two or three years from the end of World War I through the years of the Depression to the end of World War II. The host from 1961 to 1965 was Bill Bellman. The program also featured Barney Potts, who took Bellman's place as host and narrator for the final season. Other featured performers included Pat Morgan, Donald Brown, Lorraine McAllister, Roma Hearn, and vocal trio of Thora Anders, Betty Hilker, and Pat Walker, Karl Norman, and orchestras conducted by Lance Harrison and Harry Price. Humorist Dave Brock, who wrote the show, also appeared. In the 1965 season, the cast featured new performers: Dorothy Harpell, Gloria Weston, and dancers Susan and Reid Anderson. For the final season, the cast also included Jodi Hall, Ed Whiting, Thelma Gibson, Jon Morris, a vocal quartet called the Accents (Lynne McNeil, Bob Hamper, Brian Griffiths, Brian Gibson), and the Jack Card Dancers. The series was produced by Neil Sutherland (1961-65) and Elie Savoie (1965-66) in Vancouver.

**Something Ventured**

Fri 8:00-9:00 p.m., 4 Nov 1977

Fri 8:00-9:00 p.m., 3 Feb 1978

Sun 9:00-10:00 p.m., 2 Apr-

This series of special broadcasts offered profiles of successful Canadians. Although it presumed that success could be measured through personal happiness, it also gauged worth by wealth. The first program featured Joseph-Armand Bombardier, the inventor of the snowmobile that bears his name, painter Ken Danby, student Charleen Kopansky of the Outward Bound school for mountain climbers in B.C. (who presumably provided a suitable visual metaphor for the series), and the Toronto Sun, the tabloid that rose from the ashes of the Toronto Telegram. Subsequent programs outlined such subjects as Tom Patterson, founder of the Stratford Festival, singer Sylvia Tyson, and photographer Jenny Gilbertson. The narrator of the series was Canadian-born actor Arthur Hill.

**A Song For You**
This fifteen minute musical variety show from Winnipeg starred pianist/vocalist Jose Poneira, who led a combo made up of Lenny Breau on guitar, Robert Gross on drums, and James Cordepal on bass. Each program revolved around a single idea or musical style, illustrated by the musical selections. Vocalist Maxine Ware appeared every other week, and the show welcomed local guest artists or musicians who were appearing in Winnipeg, where the show was produced.

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**The Song Shop**

Tue 5:15-5:30 p.m., 1 Jul-14 Oct 1958

A fifteen minute musical series for children, The Song Shop starred singer Thomas Kines and was produced in Ottawa. The set was a curiosity shop cluttered with objects that inspired the musical selections.

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**Songs From Everywhere**

Mon 9:30-10:00 p.m., 12 Oct-21 Dec 1953

A fixture of CBC television's first years, Ed McCurdy starred in this half-hour musical program, on which he and his guests sang folk songs.

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**Songs With Evelyn Pasen**

Tue 10:15-10:30 p.m., 2 Mar-18 May 1954

Evelyn Pasen was accompanied by Gordon Kushner in this fifteen-minute program of music.
Soundings
See Fortunes.

Sounds Good

Various Days and Times, 4 Aug 1976

Various Days and Times, 10/18/28 Sep 1976

When a dispute with ACTRA forced the CBC to cancel the production of a show on Nellie McClung that it had planned, the network found itself with three days of studio time to fill. So, producer, writer, and host Jim McKenna had the time and a budget of $10,000 per show to produce this series of four, one hour programs of contemporary music. Each show featured a different style and a different selection of musicians, most of whom were Canadian. The folk music show starred David Wiffen, Ellen McIlwaine, Myles and Lenny, and Don McLean; the country show starred Carroll Baker, with Tim Daniels, Mary Lou Del Gatto, and Prairie Oyster; a disco production spotlighted Crack of Dawn, Sweet Blindness, Rick Wamil, and Soul Express; and the jazz spot starred the Moe Koffman Sextet, Aura, Peter Appleyard, and Clark Terry.

Sounds '67/'68/'69 Sat 6:30-6:45 p.m., 22 Oct 1966-9 Sep 1967

Sat 6:30-6:45 p.m., 16 Sep 1967-29 Sep 1968

Sat 6:30-6:45 p.m., 7 Jun-23 Aug 1969

Sat 6:15-6:30 p.m., 13 Sep-27 Sep 1969

This series of fifteen minute broadcasts originated in different centres, from Vancouver to Winnipeg to Montreal to Halifax to St. John's, and starred a wide selection of performers. Many were already well known to the CBC audience, such as Marg Osburne, Eleanor Collins, Ed Evanko, and Georges LaFleche. A 1968 series was devoted to four shows starring Anne Murray. In general, this was a brief Saturday evening showcase for talent in popular music.
**Space Command**

Fri 7:30-8:00 p.m., 13 Mar-17 Jul 1953

Sat 6:30-7:00 p.m., 17 Oct-1 n 1954

Fri 6:00-6:30 p.m., 8 Jan-23 Apr 1954

Sat 6:00-6:30 p.m., 1 May-29 May 1954

Space Command replaced Tales Of Adventure with an original series of science fiction stories for children written by Alfred Harris. The series followed one character, Frank Anderson, through the different divisions of the space command: the transport division, the satellite division, the investigative division, the exploration division, and so forth. The stories emphasized dramatic action, but were purported to have an educational basis, as the fiction grew from conditions that were known about outer space and speculations about what life would be like beyond the earth.

The series starred Bob Barclay, Aileen Taylor, James Doohan, Andrew Anthony, Austin Willis, and Joe Austin, and was produced by Murray Chercover.

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**Speaking French**

Jean-Paul Vinay of the University of Montreal was the teacher for this language instruction series. Vinay tried to teach in an entertaining fashion—the CBC Times reported that "he may don a space helmet, dress up as a baby, or clown at the grand piano to make his pupils laugh their way to a better understanding of French." (24-30 March 1962) In the early years of the broadcast, he also used puppets. The other regular on the series was a young female student, Phyllis Clapperton from 1956 to 1961, and Rena Berzin from 1962 to 1964. The series started in 1955, on the Montreal and Toronto stations, and expanded its coverage as the network expanded. Producers included Larry Shapiro, Marguerite Holloway, and Denyse Adam.

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**Speaking Of Pets** Sun 3:00-3:30 p.m., 19 Apr-18 Oct 1959
Audrey Laurie and Jeff Hogwood hosted this half-hour show, produced in Montreal, on the care and training of household pets.

**Speaking Out**

Sun 4:00-4:30 p.m., 5 Jan-22 Jun 1975

Tue 5:00-5:30 p.m., 1 Apr-1 Jul 1975

Sun 5:30-6:00 p.m., 18 Jan 1976

Sun 3:30-4:00 p.m., 25 Jan-11 Jul 1976

Speaking Out, a half-hour show, developed from Youth Confrontation. Bruce Rogers moderated discussions with adolescents and adults on current issues. Producers Rena Edgley (1975) and Shirley Greenfield (1976) determined the subjects through researchers' reports from different centres throughout the country, and collected panels of a dozen teenagers or more to tape programs in different locations, which included Edmonton, Winnipeg, Ottawa, Montreal, Toronto, Halifax, and St. John's.

**Special Assignment**

Mon-Fri 11:22-11:28 p.m., 5 Jan-25 Jun 1976

The CBC replaced the capsule commentary of Viewpoint with brief analyses and commentaries on the news by its correspondents. Special Assignment, which originated in various CBC production centres, was concerned with both international and national affairs. It occupied a five minute time slot after the national news on weekdays, and was produced by Trina McQueen.

**Spectrum**

Thu 10:00-10:30 p.m., 5 Jun-31 Jul 1958

A series of half-hour dramas from Vancouver, Spectrum appeared during the summer of 1958. It premiered with an early story by Paul St. Pierre, The Window
Of Namko. Other plays included The Choice, by Ernest Langford; A Small Revolution, by Paul Power; His Place In Life, by David Gray; Oh, Dream Of Fair Islands, also by Langford; two stories by Len Peterson, Joe Faceless and Some Days, You Have To Hit Somebody; and Paradise Court, written by Peter Starner. The programs were produced by Philip Keatley and Frank Goodship.

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**Spectrum**

Wed 10:00-11:00 p.m., 3 Oct 1979-27 Feb 1980

Wed 10:00-11:00 p.m., 8 Oct 1980-1 Apr 1981

Wed 9:00-10:00 p.m., 6 Jan-24 Mar 1982

The network gave the umbrella title Spectrum to a series of one hour or ninety minute specials on the arts. The programs included the opening Gala, with Maureen Forrester, Jean-Pierre Rampal, and Yehudi Menuhin. The series also presented the National Ballet's production of Mad Shadows, directed for television by Eric Till; Rhombus Media's film production on R. Murray Schafer's Music For Wilderness Lake; and profiles of David Milne, Edith Piaf (Edith Piaf: Je Vous Aime, directed by Norman Campbell), Harry and Frances Adaskin (To Play Like An Angel, produced and directed by Nancy Ryley), A.M. Klein, Healey Willen, Leonard Cohen (Harry Rasky's The Song Of Leonard Cohen), Louis Quilico, Arthur Miller (again by Rasky), and George Grant (The Owl And The Dynamo: The Vision Of George Grant, produced and directed by Vincent Tovell).

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**Spotlight**

Thu 10:30-11:00 p.m., 17 Jul-4 Sep 1975

In Spotlight, a summer series, Doug Collins interviewed a number of prominent Canadians about current issues. Subjects included Rene' Lvesque, on the subject of Quebec separatism; former Auditor-General Maxwell Henderson on government spending; Ontario M.P.P. and Zionist Philip Givens on Canadian Jewry; conservationist Roderick Haig-Brown; and Robert Andras, the Minister of Manpower and Immigration. The series was produced by Mike Poole.
Spotlight On Film

Sun 1:00-1:15 p.m., 5 Oct-28 Dec 1969

Norwegian-born filmmaker Henning Jacobsen hosted this fifteen minute feature on current cinema. The thirteen week series spotlighted a number of directors with international reputations, such as Michelangelo Antonioni, Alain Resnais, Roman Polanski, John Schlesinger, Mai Zetterling, and Shirley Clarke. One program featured the films that Peter Weiss, then famous as the writer of Marat/Sade, had made in Sweden in the 1950s, and another concentrated on the Czech animator Jiri Trnka. Rosalind Farber was the series coordinator, and Ron Meraska the studio producer.

Spread Your Wings

Sun 5:30-6:00 p.m., 1 Apr-22 Jul 1979

Wed 4:00-4:30 p.m., 15 Oct 1980-28 Jan 1981

Wed 4:00-4:30 p.m., 1 Apr-20 May 1981

Tue 4:00-4:30 p.m., 13 Oct-5 Jan 1981

An acclaimed half-hour documentary show for young audiences, Spread Your Wings had an international scope. It presented features on children from around the world and their creative skills. Much of the series concerned young people, ages twelve to seventeen, who were trained by adult family members to carry on a traditional practice. Their activities ranged from crafts, such as weaving and instrument making, to the work of a twelve year old stuntman in Hollywood. The commentary, read by professional actors, was prepared from the words of the subjects themselves. The series was produced by Paul Saltzman and Deepa Saltzman for their company, Sunrise Films, in association with the CBC.

Sprockets

Thu 10:00-10:30 p.m., 16 Jan-13 Mar 1975

Fri 10:30-11:00 p.m., 18 Apr-27 Jun 1975
Thu 10:30-11:00 p.m., 11 Mar-1 Apr 1976

Tue 10:30-11:00 p.m., 22 Jun-29 Jun 1976

Sprockets was the unfortunate title for a series that provided a television window on independent filmmaking in Canada in the mid-1970s. It was produced by filmmaker Julius Kohanyi, and hosting duties rotated among Frederick Manter, Michael Hirsh, Mark Stone, Whitney Smith, and Jana Veverka. The program showcased experimental and animated short films, but most were short dramas or documentaries. Among the films to go on the air were At 99: A Portrait Of Louise Tandy Murch, by Deepa Saltzman; O Canada, by Henning Jacobsen; Dull Day Demolition, produced by Insight Productions; The Brotherhood, by Vancouver animator Al Sens; and The Journals Of Susanna Moodie, by Marie Waisberg.
Stage Door
to
Switzer

Stage Door

Sun 1:00-1:30 p.m., 17 Jan-10 Apr 1960

A musical variety show from Winnipeg, Stage Door starred singers Georges LaFleche and Norma Vadeboncoeur, and the quartet of Heather Sigurdson, Evelyn Snider, Olie Alto, and Doug MacIntosh, known as the Stage Four. Bob McMullin was the musical director, with Lloyd Robertson the host and Neil Harris the producer.

Star Chart

Sat 7:00-7:30 p.m., 3 May-6 Sep 1980

Vancouver d.j. Terry David Mulligan hosted this half-hour musical show, which spotlighted top charting recordings, as determined by the Canadian Recording Industry Association. The program was directed by Michael Watt and produced by Ken Gibson for Doug Hutton Video and the CBC.

Startime

Tue 9:30-11:00 p.m., 6 Oct 1959-28 Jun 1960

Sponsored by Ford of Canada, Ford Startime was one of the CBC’s titles for its prestige, ninety minute drama and variety series, replacing Folio. The broadcast coincided with the NBC series of the same title, and the CBC carried a number of the U.S. programs, which included television drama debuts by Ingrid Bergman and Alec Guinness. The first Canadian production in the series was, ironically, a U.S. play, Arthur Miller’s The Crucible, adapted by Mavor Moore, produced by
Harvey Hart, and starring Leslie Nielsen. Most of the dramas produced by the CBC for the series were drawn from international sources, not Canadian writers. They included Robert Allen's production of Clearing In The Woods; Summertime, written by Ugo Betti and produced by Eric Till; Henrik Ibsen's An Enemy Of The People, adapted by Arthur Miller and produced by Mario Prizek (a second adaptation of Ibsen, included later in the season, was Lister Sinclair's reworking for television of Hedda Gabler); Jean Anouilh's Point Of Departure, produced by Paul Almond; an adaptation by Joseph Schull of Joseph Conrad's novel, The Secret Agent, produced by Hart; Eric Till's production of The Giaconda Smile, adapted by Rita Greer Allen from Aldous Huxley's original; Terence Rattigan's The Browning Version, produced by Robert Allen; Franz Kraemer's production of Tiger At The Gates, by Jean Giraudoux; and John Bethune's adaptation of Wilde's The Importance of Being Earnest. Norman Campbell organized the production of Sir Arthur Sullivan's Pineapple Ball, danced by the National Ballet, and an adaptation of James Thurber's The Thirteen Clocks, starring Robert Goulet, Kate Reid, Eric House, and Jack Creley. Goulet also starred, with Frances Hyland and Mary Savidge, in Michael Dyne's A Tongue Of Silver, and Ronald Weyman adapted and produced a television version of Dorothy L. Sayers's The Zeal Of Thy House.

Robert Allen supervised productions at the CBC for Ford Startime.

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**The Stationary Ark**

Tue 5:00-5:30 p.m., 16 Sep-9 Dec 1975 Mon 4:00-4:30 p.m., 9 Jan-3 Apr 1978 (R) Mon 4:30-5:00 p.m., 2 Apr-25 Jun 1979 (R)

A series of thirteen half-hour shows, The Stationary Ark was shot at Gerald Durrell's zoo, the Jersey Wildlife Preservation Trust. Durrell narrated the documentaries, about the zoo and animals. The series was produced by Nielsen-Ferns, Ltd., of Toronto, in association with the Ontario Educational Communications Authority, and first aired virtually simultaneously on the CBC and OECA.

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**Stay Tuned**

Sat 10:30-ll:00 p.m. (approx.), 9 Oct 1976-l Jan 1977
The CBC's quest for a program variable enough to fill the shifting slot between the end of Hockey Night In Canada and the start of the national news led to Stay Tuned!, developed under the working title, Fourth Period. Broadcast live, the program featured a repertory-style comedy troupe, composed of Ben Gordon, Eugene Levy, Jayne Eastwood, and Mary Ann McDonald, and guests, such as John Kastner, the Homemade Theatre company, and Nancy White. The series faced inauspicious beginnings when the game ran long enough that the premiere broadcast lasted only nine and a half minutes. The series was written by Bob Sandler and produced and directed by Nigel Napier-Andrews.

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**Stevie-O**

Tue 5:00-5:15 p.m., 8 Jul-21 Sep 1958

Stevie-o was Steve Woodman, who hosted this fifteen minute program of cartoons, puppets, and chat, produced by Larry Shapiro in Montreal.

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**Stock Car Races**

Fri 8:30-9:30 p.m., 8 May-14 Aug 1953 Fri 8:30-9:30 p.m., 28 May-6 Aug 1954

As summer programming, the CBC featured remote broadcasts of stock car racing from the Canadian National Exhibition in Toronto. Don Sims and Dave Price provided commentary and interviews, and George Retzlaff was the producer.

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**Stompin’ Tom’s Canada**

Thu 9:00-9:30 p.m., 26 Sep 1974-13 Mar 1975

Stompin’ Tom Connors had become a true star of Canadian country music with his working class anthems, like "Bud the Spud" and "Sudbury Saturday Night." An ardent nationalist, Stompin’ Tom composed songs and sang with heartfelt love about the different regions of Canada and the people he met and who returned his attention and affection with their own. This twenty-six week series of half-hour shows grew out of Connors's cross-country tour, and location sequences were intercut with studio performances. It was produced in Edmonton by Don McRae,
written by Colin McLean, and featured, along with Stompin' Tom, Bill Lewis and Gary Empey.

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**Stopwatch And Listen**

Fri 8:30-9:00 p.m., 12 Sep 1952 Fri 8:00-8:30 p.m., 19 Sep-26 Sep 1952

It may have seemed presumptuous of the CBC to put satire onto its schedule so early in its television history, but Stopwatch And Listen was actually an adaptation of an adventurous comedy and variety program transmitted on the Trans-Canada radio network the year before. Producer Ross McLean selected themes for the show, such as "the telephone" or "the motion picture," and farmed out the writing duties. Production staff and performers rehearsed the programs extensively over a two week period before telecast dates for these half-hour mock documentaries. The program featured commentator Sam Aaron and actors Barbara Hamilton and Alfie Scopp. Although it was critically praised (see, for example, Allan Sangster's comments in The Canadian Forum [September 1952], or the Globe and Mail review [16 September 1952]), the show was pulled from the air after only six editions.

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**Story Book**

Thu 4:30-4:45 p.m., 6 Oct 1955-29 Mar 1956

A fifteen minute broadcast with Beth Gillanders, Story Book replaced her previous television reading for children, Hidden Pages.

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**Story Seat**

Thu 4:15-4:30 p.m., 11 Jan-28 Jun 1962

In Story Seat, a fifteen minute afternoon broadcast, Lillian Carlson and Norman Young read and acted out stories for children. The program was produced in Vancouver by Philip Keatley.
Strange Paradise

Mon-Fri 2:00-2:30 p.m., 20 Oct 1969-22 Jul 1970

A weekday serial, Strange Paradise grew out of the popularity of the oddball ABC daytime drama, Dark Shadows, which combined the formats of a soap opera with the conventions of a vampire movie. The strange paradise was the Caribbean island of Maljardin, which belonged to millionaire Jean-Paul Desmond, played by Colin Fox. Having lost his wife, Desmond made a deal with his 300 year old ancestor, Jacques du Brevert des Mondes, whom Fox also portrayed, to bring her back to life. The resuscitated Erica was played by Tudi Wiggins. Erica's sister was Dr. Alison Carr, played by Dawn Greenhalgh. Kurt Schiegl was Quito and Cosette Lee was Raxl, an island priestess; both were servants in the Desmond household. Other supporting cast members were Jon Granik as Dan Forrest, Bruce Grey as Tim Stanton, Sylvia Feigel as Holly Marshall, Paisley Maxwell as Elizabeth Marshall, Holly's mother, Dan MacDonald as the Reverend Matt Dawson, Patricia Collins as Huaco, Peg Dixon as Ada, Pat Moffat as Irene, Jack Creley as Laslo, Lucy Warner as Emily, David Wells as Cort, and Neil Dainard as Philip.

Written by Ian Martin, the series was produced on videotape in colour by Jerry Layton. The executive producer was Steve Krantz for Krantz Films in association with Kaiser Broadcasting and Metromedia. The gothic drama was shot in part in Toronto, with Casa Loma standing in for the Desmond castle, but mostly in the blackfly infested summer months at the Crawley Film studios outside Ottawa. The series ran for 130 episodes over twenty-six weeks, and was successfully sold in syndication through the U.S.A.

Strategy

Mon-Fri 2:00-2:30 p.m., 1 Apr-7 Oct 1969

Unlike the more typically modest CBC game shows, which tended to be panel quizzes, Strategy was a glitzier, larger format game laid out on a studio floor, with the human participants as markers. Host Alex Trebek asked the contestants questions from the centre of a large playing surface, which resembled a dartboard. With each correct answer the contestants, usually married couples, moved closer and closer to the centre of the board. With correct answers, either one of the partners could move to advance or to block an opponent. In addition, before the game each team selected spots on the board to be booby-traps to
their adversaries. The game often ended when time ran out, and the couple closest to the centre won. The prizes were major appliances and large household items. Unlike many such game shows in the U.S.A., there were no playoffs, and winners did not return to defend their title; one victory was their limit.

The game was invented by Robert F. Aaron, who for five years had worked as head of daytime programming at NBC and had worked for the Merv Griffin organization. Other regulars on the show were Jay Nelson, the announcer and warmup man, and Dee Miles, the model who charted the progress of the contestants.

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**Stratusfaction**

Sat 7:00-7:30 p.m., 28 Jul-8 Sep 1973

Stratusfaction was an eighteen piece band and vocal group from Calgary, who formed the centrepiece of this musical variety show produced in Winnipeg. The nine singers were Robin Pettigrew, Jill Galt, Debbie Braithwaite, Manni Fink, Ina Murray, Murray Cameron, Bob Brown, Gary Kines, and David Metcalfe. The instrumentalists were Bill Sample on organ, Gordon Polichek and Jim Kirkpatrick on guitars, drummer Don Hardy, cellist Sheila Green, Ann Nichol on violin, George Schram on trombone, Ralph Carter on trumpet, and Ian Sadler on clarinet and saxophone. They had performed a cabaret act throughout western Canada since 1971, and this series of six half-hour shows, produced by Dave Robertson, was taped at the Manitoba Theatre Centre in June 1973. Each of the first five shows had a special guest: Catherine McKinnon, Ed Evanko, Dianne Hetherington, Pat Rose, and Diane Stapley.

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**The Stu Davis Show**

Sat 6:30-6:45 p.m., 2 Apr-25 Jun 1966

Formerly host of Red River Jamboree, Stu Davis starred in this country music series with his son, singer and guitarist Duane Davis, and their backup band, the Pathfinders. The quarter-hour program was produced in Edmonton.

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**Studio Pacific**
Wed 10:00-10:30 p.m., 12 Aug-21 Oct 1959

A series of nine, half-hour plays, Studio Pacific spotlighted the talents of British Columbia writers and performers. Among the productions were Tidal Wave, by Thomas Gilchrist; Scots What Hae; Douglas Forrester's comedy, Love Thy Neighbour; The Bunker, by Herb Hosie; The Florentine Cherub, written by Audrey Piggott; Roy Brinson's The Canary And The Pug Dog; The Treasure, by Vincent McConnor; Anyone For Alice, by Joan Reid; and Geoffrey Spence's The Long Drop. The programs were produced in Vancouver by Philip Keatley, Michael Rothery, Jorn Winther, and Raymond Whitehouse, with the series under the supervision of producer John Thorne.

Stump The Experts

Thu 7:30-8:00 p.m., 11 Sep-16 Oct 1952

For this quiz show from Montreal, viewers were invited to submit questions, which moderator Stephen Brott would put to the panel, Dr. D.L. Thompson, Maxwell Cohen, and Hugh MacLennan. Winners received a prize, a work of Canadian handicrafts.

Such Is Life

Sun 11:50-12:50 a.m., 6 Oct 1974-9 Mar 1975 Sun 11:50-12:50 a.m., 20 Apr-29 Jun 1975 Fri 1:00-2:00 p.m., 11 Oct 1974-3 Mar 1975 (R) Mon 1:00-2:00 p.m., 6 Jan-10 Mar 1975 (R) Mon 1:00-2:00 p.m., 28 Apr-26 May 1975 (R)

CBLT spun Such Is Life off its successful variety and features program, All About Toronto, to sell the new show to other CBC stations. Each show featured several musical and documentary segments produced in Toronto. The musical director was Gene DiNovi, who performed regularly; other musical guests included Wally Koster and Salome Bey. Bob Binks contributed film features, and Roger Abbott and Don Ferguson satirized the news in the Abbott/Ferguson Report. The series was organized by Ross McLean and produced by Bob Gibbons. The late night broadcasts were repeated in afternoon time slots later in the week.

Summer Begins
Fri 5:00-5:30 p.m., 5 Jun-26 Jun 1959

This series of four, half-hour programs, with Vic Waters and Monty McFarlane on things to do during the summer holiday period, replaced Hidden Pages. It was produced in Vancouver.

Summer Camping

Mon 5:00-5:30 p.m., 1 Jul-26 Aug 1957

Singer Alan Mills and camping specialist Louis Thomas were the hosts of this series of music and camping hints. The afternoon show was directed at young viewers, and a number of children appeared as guests each week. Mills sang campfire songs, and Thomas demonstrated such skills as handling a canoe, fishing, woodcarving, and how to build a fire. The show was written by Sam Gesser and produced by Alan Brown in Montreal.

Summer Circuit

Thu 9:30-10:00 p.m., 22 Jun-29 Jun 1961 Thu 8:00-8:30 p.m., 6 Jul-14 Sep 1961

The CBC repeated a selection of dramas first seen on First Person and The Unforeseen, and presented six new plays for the summer of 1961. Each of the productions had an onscreen narrator, either a character in the drama who took a couple of steps back from the action to comment, or the author. The first two plays, At The Railing, by Robert Presnell, Jr., and starring Robert Goulet and Martha Buhs in David Gardner's production, and Overlaid, adapted by Wallace Christie from Robertson Davies's stage play, and which starred Alex McKee and Aileen Seaton, replaced the Tennessee Ernie Ford Show. Then the series moved to an earlier time slot to replace Live A Borrowed Life. The plays included Melwyn Breen's production of Final At Furnell, written by Willis Hall, and starring Barry Morse; Mavor Moore's adaptation of Wiseguy, based on Christopher Isherwood's story, produced by Leo Orenstein, and featuring Norman Ettlinger; Chesley And The South Seas, produced by Leon Major, written by Joseph Schull, and starring Mavor Moore and Larry Mann; Audrey Piggott's My Sister's Marriage, starring John Vernon in Leo Orenstein's production; The Man With Two Hands, which Breen produced from a script by Peter Fleming, and starring Drew Thompson; H.G. Wells's story, The Truth About Pyecraft, adapted by Douglas Cleverdon,
produced by Eric Till, and with a cast featuring Tony Van Bridge and Gillie Fenwick; John Vernon, Peter Donat, and Anna Reiser in The Painted Door; Venice Libretto, by Herb Hosie, with Mavor Moore and Helene Winston, produced by George McCowan; Bandit, written by Alvin Sargent, and produced by Stan Harris, with Scott Peters and Janet Reid; Neil McCallum, Barry Morse, and Geraldine Douglas in The Ends Of Justice; Hugh Garner's play, Some Are So Lucky, produced by David Gardner; and Anna Reiser's adaptation of Susan Kuehn's The Rosebush, produced by Orenstein.

Summer Close-Up

Thu 9:00-9:30 p.m., 26 May-4 Aug 1977

Mary Lou Finlay and Dan Turner hosted this half-hour public affairs program, which included both documentary features and studio interviews. Programs generally concerned national affairs, including such issues as censorship and the obscenity laws, the Royal Commission report on violence in the media, prison reform, and the fishing limit. The series also included profiles of Quebec filmmaker Michel Brault, Toronto mayor David Crombie, and General Jacques Dextraze, the Chief of Defence Staff for the Canadian Armed Forces. Robert Ennis produced the series.

Summer Concerts

Sun 10:00-11:00 p.m., 29 Jun-31 Aug 1980 Sun 10:00-11:00 p.m., 14 Jun-28 Jun 1981

A series of ten, one hour concerts by symphony orchestras across Canada, Summer Concerts in 1980 included guest performances by Canadian and foreign stars, such as Teresa Stratas, Anna Russell, Peter Ustinov, Stephane Grappelli and Yehudi Menuhin, Victor Borge, and James Galway. The Calgary Philharmonic and the Edmonton Symphony performed a joint concert in Jasper National Park, in celebration of Alberta's seventy-fifth anniversary. Other orchestras in the series included the Toronto Symphony and the Winnipeg Symphony.
Only three concerts were telecast in the 1981 season, one from Montreal, with the Montreal Symphony, and two from Vancouver, with the Vancouver Symphony Orchestra.

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**Summer Country Canada**

Sun 1:30-2:00 p.m., 14 May-24 Sep 1978 Sun 1:00-1:30 p.m., 10 May-4 Oct 1981

Country Canada (q.v.) retitled itself for summer seasons. The executive producer of this durable farms and agriculture series was Neil Andrews. Producers included Ray Burley, Bob Petch, Rob Doan, Lynn Sleigh, David Tucker, and Dave Quinton. The host was Sandy Cushon.

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**Summer Drop-In**

See Dress Rehearsal.

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**Summer Evening**

Thu 9:00-9:30 p.m., 12 Aug-30 Sep 1976

Each program in this series of half-hour shows featured a performer or group, taped in concert at the CBC Summer Festival at Camp Fortune in the Gatineau Hills, outside Ottawa. Performers, most from the country/folk/singer-songwriter field, included Sneezy Waters, Kevin Gillis, Ron Nigrini, Liam Clancy, Robin Moir, Eric and Martha Nagler, and Shirley Eikhard. Paul Gaffney produced the show for CBC Ottawa.

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**Summer Festival**

Mon-Fri 3:00-4:00 p.m., 30 Jun-5 Sep 1980

A replacement for The Bob McLean Show, Summer Festival travelled to fairs and celebrations across the country, with a different host for each region. They
included Riki Turofsky in Toronto, Marilyn MacKay in Windsor, Arvel Gray in Winnipeg, Beth Harrington in Halifax, Amanda Hancox in Prince Edward Island, Jo Green in Edmonton, Debra Kaye in Vancouver, and Shirley Newhook in St. John's. In addition to events from such locations as Klondike Days in Edmonton or the Lobster Festival in P.E.I., the show included B.C. astrologer Geoff Gray-Cobb, with horoscope predictions every Monday.

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**Summer Magazine**

Sun 5:00-6:00 p.m., 7 Jul-29 Sep 1957  
Sun 5:00-5:30 p.m., 13 Jul-7 Sep 1958  
Sun 6:00-7:00 p.m., 1 Jul-16 Sep 1962

Summer Magazine

Mon-Fri 12:30-1:30 p.m., 12 Jul- Mon-Fri 3:00-4:00 p.m., 30 Aug-10 Sep 1982

Summer Magazine replaced Junior Magazine for the summer of 1957. Host John Clark introduced film features, with fewer in-studio features than viewers might expect on the regular season show. The series regularly presented a serial film drama, Sir Lancelot, as well as items on travel and nature. Programs in the 1962 series had a different host each week. Each program included a documentary and studio guests to discuss the subject of the week, such as the railway in Canada, the R.C.M.P., prehistory in this region of the world, the Yukon Gold Rush, and coins. Programs were written by Ron Krantz and Dick Barrett, and produced by Paddy Sampson and Francis Chapman.

In 1982, the CBC replaced its noon-hour talk show with another Summer Magazine, a talk and music show produced in different locations around the country. Hosts included Bob Chelmick in Calgary, Brian Smyth in Ottawa, Mike Winlaw in Vancouver, Jorge Jordan in Halifax, and Barbara McLeod in Toronto. Producers in these respective centres were Sat Kumar, Janet Evans, Gord Gil, Eleanor Lindo, and Nigel Napier-Andrews, with Randy Roberts and Dave Robertson producing in Winnipeg, and Jack Budgell the executive producer of the series.

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**Summer Movies**
In 1973 and 1974, the CBC devoted this time slot to foreign films and films by Charlie Chaplin, but in 1975, it presented a selection of Canadian features: The Hard Part Begins, directed by Paul Lynch; the NFB feature, The Heatwave Lasted Four Days, directed by Douglas Jackson; More Joy In Heaven, based on Morley Callaghan's novel; and Claude Jutra's Mon oncle Antoine.

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**A Summer Night**

Fri 9:00-9:30 p.m., 29 Jun-21 Sep 1962

A half-hour musical variety show, on A Summer Night hosts Shirley Harmer and Al Hamel presented different summertime activities. With guest Bernie Geoffrion, for example, they looked at what professional hockey players do in the off-season, and with Iona Monahan, they examined summer fashion. The Billy Van Four and singer Tommy Common were frequent guests through the season. The musical director was Denny Vaughan, the show was written by Paul Wayne and Rich Eustis, and produced by Bill Davis.

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**Summer of '75/'76/'77**

Mon-Fri 12:00-1:00 p.m., 30 Jun-1 Aug 1975 Mon-Fri 12:00-1:00 p.m., 5 Jul-30 Jul 1976 Mon-Fri 12:00-1:00 p.m., 4 Jul-26 Aug 1977

The CBC replaced its noon hour talk show, Luncheon Date, with this series in honour of International Women's Year. Jayne Eastwood, Lucille Toth, Joan Sutton, Bobbi Sherron, and Merle Shain, each hosted the show for one week. In addition, the show invited another guest host for one show each week. Produced by Sandra Johnson, directed by Lynn Crawley, the show also had a predominantly female production staff.

The next year, when Summer of '76 replaced The Bob McLean Show, Jayne Eastwood returned to alternate with Marilyn Peppiatt as the show's host.

For Summer Of '77, the first half of the season was filled with a Toronto-produced show hosted by Valerie Elia and Guido Basso, with music by the Jimmy Dale Quartet, and produced by Gary Gilfillan. In August, a Vancouver production took
over. Subtitled Fred And Friends, it was named after host Fred Latremouille, and was produced at different locations around the city, such as the Bayshore Inn, the Aquarium in Stanley Park, and the Pacific National Exhibition.

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**Summer Showtime**

Sun 9:30-10:00 p.m., 6 Jul-14 Sep 1958

A summer replacement for Showtime, this half-hour musical variety show was produced by Stan Harris, and starred Barbara Franklin and Allan Blye, with music by the Howard Cable Orchestra.

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**Summer Sounds '66**

Sat 6:30-6:45 p.m., 2 Jul-15 Oct 1966

A fifteen minute show, Summer Sounds '66 was produced in different locations, and featured new talent and established performers from the regions. The Vancouver show starred singer Roma Hearn. Peter Thom was featured in the Montreal production. In a show from Halifax, Bill Langstroth introduced Anne Murray, Ken Tobias, and Edith Butler. The Mitch Parks Quintet backed Yvette in a show from Winnipeg. In St. John's, host Harry Brown introduced John White, Wynn Ann Wadden, and Lou Murphy. In an Edmonton production, pianist Tommy Banks and singer Judi Singh performed together.

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**CBC Summer Theatre**

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**Summer Theatre**

See Premiere.

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**Summerscope**
Thu 10:00-10:30 p.m., 5 Jun-11 Sep 1980

Naomi Loeb was the host of this series of twelve, half-hour reports on issues of national interest. The program included reports, discussion, and debates on such subjects as the North American auto industry, issues of federalism and the constitution, revisions to the Bank Act, the McDonald Royal Commission on the activities of the R.C.M.P., the question of Nazi war criminals living in Canada, and the saving and rehabilitation of old buildings.

*Summertime '57/'58*

Thu 9:30-10:00 p.m., 27 Jun-26 Sep 1957 Thu 8:00-8:30 p.m., 10 Jul-23 Sep 1958

While Jackie Rae took the summer off for television appearances, Summertime replaced his show with another half-hour of musical variety. Summertime '57, produced by Len Casey, starred Bill Walker, with the Jack Kane Orchestra. Summertime '58, produced by Norm Sedawie, featured different musical groups each week, generally pairing a Canadian band with a foreign performer, sometimes incongruously. For example, one program featured both the Chico Hamilton Quintet and Billy O'Connor and his Leprechauns. Subsequent shows included appearances by Maynard Ferguson and Trump Davidson, the Duke Ellington Quintet and Bobby Gimby and his band, the George Shearing Sextet and singer Anne Marie Moss, and Carmen McRae and Phil Nimmons's organization.

*Sun Life Cross Country Ski School*

Sat 8:30-9:00 p.m., 5 Jan-8 Mar 1980

As the title suggests, this half-hour show taught the rudiments of cross-country skiing. It was shot in Banff National Park, with instructors Stephan and Louise Sander of the national cross-country ski team.

*Sun Parlour Country*

Thu 9:30-10:00 a.m., 20 Sep-27 Dec 1979
A country music show, which featured such performers as the Family Brown, fiddler Al Cherney, and the Rhythm Pals, Sun Parlour Country originated at CBET Windsor, and was offered to network stations on a regional exchange.

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**Sunday**

Sun 10:00-11:00 p.m., 6 Nov 1966-16 Apr 1967

An hourlong public affairs program, Sunday was launched in the late evening time slot after the crashlanding of This Hour Has Seven Days. The executive producer of the new public affairs flagship was Daryl Duke, who had previously overseen the imaginative dramas and musical productions on Quest, then left Canada to produced talk shows for Steve Allen and Les Crane in the U.S. He then returned to Toronto to freelance for, among other shows, Seven Days. All of the five on-air personalities named to anchor Sunday in various combinations had question marks alongside their names. Although second-stringers to Leiterman, Watson, and LaPierre, Robert Hoyt and Larry Zolf both retained strong associations to the Seven Days unit. Hoyt had been a penetrating interviewer and Zolf, in addition to his interviewing skills, possessed a strong sense of satire. Peter Reilly had jumped from the CBC to the private network and had helped create CTV's public affairs newsmagazine and the principal competitor to Seven Days, W5. Only a month before he first appeared on Sunday, he had resigned from CTV amid charges that broadcast management interfered with news coverage. In addition to these three journalists, the show's producers, Duke employed singer Ian Tyson and singer and writer Leonard Cohen as part of Sunday's staff.

Although the series strove to be different from Seven Days, it kept some of the qualities of its predecessor. Apart from the actual personnel of Hoyt and Zolf, the show was produced in front of a studio audience for the sake of immediacy, it had a musical performer--Tyson instead of Dinah Christie--to break the flow of information, and it stitched together news features, interviews, and satirical commentary.

Yet to some extent the show suffered viewer resistance and never really recovered from the Seven Days debacle. It never achieved the ratings or the following that Watson and LaPierre enjoyed, and Sunday ended after one season, to be replaced by another attempt, The Way It Is.
**Sunday Afternoon Opera**

Sun 2:00-5:00 p.m., 27 Jan-24 Feb 1980 Sun 2:00-4:30 p.m., 18 Jan-5 Apr 1981
Sun 2:00-5:00 p.m., 17 Jan-28 Mar 1982

Depending on sports schedules, the CBC presented productions of operas from Canada and elsewhere on winter Sunday afternoons. Several productions originated in the U.K. and West Germany. Among the Canadian productions were Cendrillon, from the National Arts Centre, and Manon, videotaped during a performance by the Edmonton Opera Association at the Jubilee Auditorium.

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**Sunday At Eight/ Sunday At Nine**

Sun 8:00-9:00 p.m., 25 Jan-10 May 1953 Sun 9:00-10:00 p.m., 17 May-3 Sep 1953

U.S. writer and cultural commentator Gilbert Seldes hosted this wide-ranging series of documentaries on the arts and sciences, produced by Franz Kraemer. The program ran on alternate weeks with Canadian broadcasts of the U.S. prestige drama series Goodyear Playhouse.

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**Sunday At Nine**

Sun 9:00-10:00 p.m., 21 Sep 1969-29 Jun 1970 Sun 9:00-10:00 p.m., 4 Oct 1970-16 Jan 1972 Sun 9:00-10:00 p.m., 7 May 1972-18 Feb 1973 Sun 9:00-10:00 p.m., 17 Jun-9 Sep 1973

Sunday At Nine was the umbrella title for dramatic and variety productions from the CBC and elsewhere. Throughout the years 1969 to 1973, the time slot included The Wayne And Shuster Hour (q.v.) and The Hart And Lorne Terrific Hour (1970-71), with Hart Pomerantz and Lorne Michaels, as well as the network's prestige drama series, Corwin (1970, q.v.), Quentin Durgens, M.P. (1971, q.v.), and The Manipulators (1971, q.v.). It also included such imports from the BBC as The Six Wives Of Henry VIII and Elizabeth R.

It was the principal slot for the CBC’s own filmed dramas, produced under the supervision of executive producer Ronald Weyman, scheduled intermittently through the seasons and sometimes known collectively as a series called simply Anthology. The opening season included Fringe Benefits; Black Phoenix, directed by Al Waxman from Martyn Burke's and John Hunter's script; It's Only A Game;
The Day They Killed The Snowman, directed by Peter Carter; Twelve And A Half Cents, directed by Rene Bonniere; The Mercenaries, also directed by Carter. In the 1971-72 season, for example, the series presented Firing Squad, an adaptation of a Colin McDougall story by Bruce Martin; When The Bough Breaks, directed by Rene Bonniere from Nika Rylski's script; Gold...Where You Find It, Maybe, by Leslie McFarlane, also directed by Bonniere; The Golden Handshake, directed by Weyman; Four Day Wonder, written by Bruce Martin, and Kalinsky's Justice, by Grahame Woods, both directed by Bonniere; The Fur Coat, by Bryan Barney, directed by John Trent; and Rodeo Rider and MacLeish's Wild Horses, both written by Les Rose and Barry Pearson, the former directed by Grahame Woods and the latter by Ronald Weyman. Later seasons included The Discoverers, directed by Rene Bonniere; Friends, directed by Graham Parker; The Disposable Man, directed by Bonniere from Grahame Woods's script; and Rap City, written by Tony Sheer and directed by Weyman.

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**Sunday Best**

Sun 4:00-5:00 p.m., 11 Jul-12 Sep 1971 Sun 4:00-5:00 p.m., 2 Jul-10 Sep 1972
Sun 4:00-5:00 p.m., 7 Jul-8 Sep 1974 Sun 4:00-5:00 p.m., 6 Jul-7 Sep 1975 Sun 4:00-5:00 p.m., 1 Aug-29 Aug 1976

On Sunday afternoons during the summer season, the CBC reran current affairs documentaries from the previous season, from the agriculture and resources and the arts and sciences departments, and from the series Tuesday Night. The executive producer of the series was William Harcourt.

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**Sunday Music Series**

Sun 3:00-4:00 p.m., 7 Jan-13 May 1962

A thirty-seven week series of one hour concerts and musical performances for Sunday afternoons, this was an adventurous production for the CBC, and employed CBC orchestras in four cities. Twenty of the shows were scheduled for production in Montreal, eleven in Toronto, four in Vancouver, and two in Winnipeg. Included in the series was a selection of six Youth Concerts, hosted by Louis Applebaum, with the CBC Symphony Orchestra conducted by Mario Bernardi. Glenn Gould appeared in two programs of discussion and performance, one on the music of the U.S.S.R. and the other on Johann Sebastian Bach. The
series also featured three short operas over the season: Ralph Vaughan Williams's Riders To The Sea, Bela Bartok's Bluebeard's Castle, and Gustav Holst's Savitry, and a lecture and recital from Vancouver that featured Benjamin Britten.

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**Sunday Pops Series**

Sun 10:00-11:00 p.m., 24 Jul-4 Sep 1977

Over the summer, the CBC presented seven one hour programs of light, symphonic music, produced in Edmonton, Winnipeg, Vancouver, Toronto, Montreal, Quebec, and Ottawa. The programs were simulcast on the CBC Stereo radio network.

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**Sunday Sports Special**

Sun Times Vary, 9 Apr-3 Sep 1978 Sun Times Vary, 7 Jan-1 Apr 1979

CBC Sports gave this title to its Sunday afternoon coverage of a variety of sports, including rugby, equestrian events, cycling, swimming, and cross-country skiing.

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**Sunshine Canada**

Tue/Thu 5:00-5:30 p.m., 4 Jul-5 Sep 1967

Sunshine Canada was the title of a half-hour package of films on Canadian subjects for young people, produced by the National Film Board. The series was tied in to the Centennial celebrations, and subjects included the R.C.M.P. Musical Ride, the St. Lawrence Seaway, Montreal, and the discovery of insulin by Frederick Banting and Charles Best.

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**The Sunshine Hour**

Fri 9:00-10:00 p.m., 18 Jun-27 Aug 1976
Replacing The Tommy Hunter Show for the summer of 1976, this series of nine musical variety shows was produced in Halifax. The stars of the series were singers Tom Gallant, Gloria Kaye, and Jim Bennet. The show also featured comedy by Andrea Martin, Eugene Levy, and Joe Flaherty, imported from Toronto's Second City troupe. The program had a concert format, and included performances by such guests as David Michaels, Debbie Lori Kaye, Mary Ann McDonald, and Marg Osburne. Paul Mason directed an eight piece band, the head writer was Chuck Weir, the producer and director Jack O'Neil, and the executive producer Ted Regan.

Sunshine Semester

Wed/Fri 4:30-5:00 p.m., 30 Jun-17 Sep 1965 Mon-Fri 4:00-5:00 p.m., 22 Aug-2 Sep 1966

A summer school of the air, Sunshine Semester rebroadcast programs from the previous season of Canadian School Telecasts. The first week included two series: Cities And Their Challenge, written by Max Braithwaite and produced by Perry Rosemond, and Exploring With Poetry, also produced by Rosemond. The following week the series presented three productions: a four part series called Face Of Freedom, written by Ron Chudley and produced by Rosemond, Canada's Natural Resources, five programs produced by Dan McCarthy, and a single broadcast, Elizabethan Theatre, written by Stirling Dorrance and produced by Herbert Roland.

Sunshine Sketches

Tue 7:30-8:00 p.m., 9 Sep 1952-31 Mar 1953

The first dramatic production on English CBC television, which ran through the initial season, was this adaptation of Stephen Leacock's Sunshine Sketches of a Little Town, broadcast on what was also known as the Addison Spotlight Theatre. Adapted by writers Henry Kaplan and Donald Harron, the series was produced by Robert Allen, and starred Timothy Findlay as Peter Pupkin, Peggi Loder as Zena Pepperleigh, Peg Dixon as Lillian Drone, Frank Perry as Mallory Tompkins, Paul Kligman as Josh Smith, Gerry Sarracini as the poet and Barbara Hamilton as his wife, and Gerry Campbell as the drugstore clerk, with John Drainie as the narrator.
**Sunspots**

Sun 12:30-1:00 p.m., 13 Jul-28 Sep 1974  
Sun 10:30-11:00 a.m., 16 Mar-25 May 1975

The title of this show referred not to the physical phenomenon, but to vacation sites. The show, which was created and written by Frank Daley, concerned travel, and provided consumer information for tourists as much as appealing footage from foreign locations. However, the program did include travel footage of such places as Trinidad and Tobago, Austria, and Ile d'Orleans in Quebec, shot economically on Super 8. Produced in Ottawa by Paul Gaffney, the program was hosted by Nelson Davis.

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**Super Shows**

Sun 8:00-9:00 p.m., 27 Sep 1981-4 Apr 1982  
Sun 7:30-8:30 p.m., 17 Sep 1982-27 Mar 1983

The CBC gave this umbrella title to its Sunday evening variety specials. Many of the programs over the season bore insufferable titles that stressed the "super" in the main title. Headliners included Wayne and Shuster (Super Comedy With Wayne And Shuster), the (formerly the Irish) Rovers (Super Music With The Rovers: Wasn't That A Party), British singer Roger Whittaker (Super Concert With Roger Whittaker), and Juliette (Super Music With Juliette And Friends). When at a loss, the CBC simply tacked the title "Super Special" onto the existing title of the program, some of which were imported from foreign producers.

Among the other performers to be spotlighted were Rich Little, Anne Murray, Carroll Baker, April Wine, Rush, Doug Henning, and Toller Cranston. In addition, this series provided the time slot for a three part documentary on Canadian rock and pop music, Heart Of Gold.

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**The Superior Sex**

Wed 10:00-10:30 p.m., 5 Jul-20 Sep 1961
Drew Crossan produced this show, which pitted teams of four men and four women against each other in different forms of games and quizzes. Among the regulars were Elwy Yost, Corinne Conley, Susan Fletcher, Royce Frith, and Paul Kligman.

**Superspecials**

Sun 7:30-8:30 p.m., 26 Sep 1976- Sun 8:00-9:00 p.m., 30 Jan-17 Jul 1977 Mon 9:00-10:00 p.m., 19 Sep 1977-22 May 1978 Mon 9:00-10:00 p.m., 18 Sep-25 Dec 1978 Sun 8:00-9:00 p.m., 7 Jan-25 Mar 1979 Sun 8:00-9:00 p.m., 23 Sep 1979-13 Apr 1980 Sun 8:00-9:00 p.m., 14 Sep 1980-5 Apr 1981

The head of CBC Variety, Jack McAndrew, mounted a campaign to produce high-quality, world class television variety programs, to feature many of Canada's international and up-and-coming stars, supported by well-known foreign talent. In 1976, for example, Rene Simard starred in a special, backed by Sandy Duncan and Diahann Carroll, and in 1980 Canadian jazz star Moe Koffman headlined a show produced in Australia, with his guest, Irish flutist James Galway (go figure).

The Superspecials slot was also the place for Wayne and Shuster's regular four annual hours, as well as programs by the Irish Rovers, figure skater Toller Cranston, classical guitarist Liona Boyd, and ballerina Karen Kain.

**Survival In The Wilderness**

Mon/Wed/Fri 10:00-10:30 a.m., 22 Mar-26 Mar 1971

Produced by Moreland-Latchford Films, this series of three, half-hour films concerned survival techniques, such as building fires, distress signals, artificial respiration, and trapping for food, as well as methods of first aid.

**Suzuki On Science**

Sun 2:00-2:30 p.m., 10 Jan-14 Feb 1971 Sun 2:00-2:30 p.m., 28 Mar-27 Jun 1971 Mon 10:00-10:30 p.m., 12 Jul-20 Sep 1971 Sun 2:00-2:30 p.m., 9 Jan-26 Mar 1972
Geneticist and professor of Zoology at the University of British Columbia, David Suzuki became the foremost reporter on science in Canada through this television series and his other appearances on television and radio programs. The first series of Suzuki On Science ran for five half-hour episodes, and subjects concerned fertilization and genetics; immune systems and the means by which the body protects itself against disease and injury; the brain; synthetic methods of reproduction; and death, extinction, and research into methods of extending life. After its pilot run on the network, Suzuki soon continued the series, exploring different topics in science each week, moving into prime time in the summer season.

The series originated in Vancouver, and was produced by Keith Christie and hosted by Bruno Cimolai.

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**Swing Easy**

Sat 7:30-8:00 p.m., 4 Jul-26 Sep 1959

A summer musical variety series, Swing Easy featured young Canadian performers. It starred Ruth Walker, with the Rhythm Pals, Bill Richards and the orchestra, and host Alan Millar. Written by Alex Barris, the show was produced in Toronto by Bob Jarvis and, for a few weeks, Syd Wayne.

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**Swing Gently**

Mon 9:30-10:30 p.m., 18 Jul-19 Sep 1960

Swing Easy basically returned the next summer as Swing Gently. Allan Blye, Pam Hyatt, and the Billy Van Four joined Alan Millar and Ruth Walker in the cast. Their guests included ballet stars David Adams and Lois Smith, singer Nina Simone, dancer Joey Hollingsworth, and regulars from the previous season, the Rhythm Pals. After its summer run, the show was renewed for the autumn season and retitled Fancy Free.

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**Swing Your Partner**

Wed 5:00-5:30 p.m., 3 Jul 1957-26 Mar 1958
Swing Your Partner was a half-hour square dance program for teenagers. Stu Davis was the host of the show, which was produced in Winnipeg.

**Swingalong**

Tue 4:00-4:30 p.m., 3 Jul-28 Sep 1962

A half-hour program of light, singalong tunes, Swingalong was produced in Winnipeg. For the summer of 1962, the network repeated shows that had first been broadcast locally. The series was hosted by singer Doug Crosley, and also featured Florence Faiers and the Swingalong Chorus.

**Swingaround**

Tue-Fri 4:30-5:00 p.m., 10 Sep 1967- Fri 4:30-5:00 p.m., 26 Apr-7 Jun 1968 Tue 4:30-5:00 p.m., 1 Oct-24 Jun 1969 Tue 4:30-5:00 p.m., 30 Sep 1969-30 Jun 1970

Originally a ten minute segment of the afternoon show, Upside Town, Swingaround, a general information quiz for grade seven students from the Toronto area, expanded to a full half-hour in spring 1968. The contest took on a national aspect, starting in October 1968, through a telephone segment in which host Lloyd Robertson called a student, chosen in advance, from somewhere in Canada, who was made a member of one of the Toronto teams for four questions. Trevor Evans took over as the moderator starting in October 1969. The program coordinator was Doris Tennant, the writer Ronald Krantz, and the producer Hedley Read.

**Swing Ding** Wed 8:00-8:30 p.m., 30 Jun-8 Sep 1965 A half-hour musical variety show, Swing Ding originated in Winnipeg. It was hosted by Aubrey Tadman and Len Andree, with the Mitch Parks Orchestra and the Sam McConnell Dancers. Among their guests were Lorraine West, Yvette, Doug Crosley, Mary Nowell, Peggy Neville, Marilyn Boyle, and Roy Petty.

**Switzer Unlimited** Mon-Fri 12:00-1:00 p.m., 2 Aug-3 Sep 1976 A summer replacement for The Bob McLean Show in August 1976, Switzer Unlimited
starred Bob Switzer and originated in Vancouver. A number of guests appeared regularly to comment on particular subjects or demonstrate specific skills: John Lindenlaub on outdoor cooking, yoga expert Phyllis Coleman, lawyer Peter Lenak, journalist Doug Collins, artist Bill Alexander, environmentalists Barry Leach and Mike Halleran, broadcaster Guy Bannerman, David Tarrant on botanical gardens, Uno Langman on antiques, and graphologist Hannah Smith.
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 to 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 701.

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**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.

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**Take Sixty/Take 60**

See Take Thirty.

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**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 3:00-330 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 to 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.

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**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.

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**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.

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**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.

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**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.

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**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

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**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 Clément 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.

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**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.


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**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 employes civils in Quebec. 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.

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**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 Maclean's 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." (Maclean's [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 Andress, 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.

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**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.

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**Theme And Variations**
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.

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**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.

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**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., 11Jan-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.

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**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.
Executive producers Douglas Leiterman and Patrick Watson outlined their initial plans for what became the most famous and notorious series in the history of CBC television, This Hour Has Seven Days, in a manifesto that proposed:

On Sundays at 10:00 p.m., a one-hour show of such vitality and urgency that it will recapture public excitement in public affairs television and become mandatory viewing for a large segment of the nation.

Describing the show's scope, they wrote:

Items can qualify in terms of urgency, controversy, national interest, human condition, satire, beauty or art. Seven Days will range Canada and the world. Reporter-cameraman teams will pounce on significant events wherever they occur, looking not only at the news but at the reasons behind it.

Their proposal was marked with overreaching ambition, but it also brimmed with enthusiasm and drive, and described with remarkable foresight the shape of the show.

Leiterman had worked for the CBC since 1957, after training as a newspaper reporter in Vancouver, and had been closely involved with the network's main public affairs broadcasts, including Close Up and Background. Most recently, he had produced Document, the series that had formed the centre of the CBC's involvement in direct cinema filmmaking. Watson had been with the CBC since 1956 (though he had started as a radio actor when he was a teenager) and, like Leiterman, had worked for Close Up, as well as producing and contributing to other programs, including Mr. Fixit, Tabloid, and Junior Magazine. Most recently,
he had produced the hard-hitting interview show, Inquiry, where he had collaborated with two men who would also play major roles in the production of Seven Days, Laurier LaPierre and Warner Troyer.

As Troyer has noted, the show was a "natural extension" of Document and Inquiry (The Sound and the Fury [Toronto: John Wiley, 1980], p. 153). The former employed current techniques in documentary filmmaking to cover issues of public interest in depth through hourlong film essays. The combination of the direct cinema ethos and television as the medium of transmission invested the broadcasts with the important quality of immediacy. Inquiry, in addition to the zeal of its reports and interviews, also brought new life and pertinence to television discussions with makers of public policy, and helped establish television as a medium of public accountability. The two types of public affairs television put the viewer into two different roles, as witness and as participant, that Seven Days combined.

Leiterman and Watson divided the show into different components, which varied in length and weight from broadcast to broadcast. As a review of the week's events, Seven Days would rely on film reports, linked with contexts and updates from the studio hosts. Although advocacy did not form an explicit part of the show's plan, intervention did; the manifesto describes the show's investigative reports with a keen eye for television's power to uncover and compel reaction:

Using special camera techniques we will probe dishonesty and hypocrisy. By encouraging leads form our viewers and inviting their alertness, we will provide a kind of TV ombudsman to draw attention to public wrongs and encourage remedial action.

The producers also planned to include background commentary by a range of Canadian and foreign broadcasters and writers; among them they proposed Alistair Cooke, James Reston, Blair Fraser, Rebecca West, Grard Pelletier, James Wechsler, Simone de Beauvoir, and Pierre Elliott Trudeau. Interviews, drawn from the style of Inquiry broadcasts, were labelled the "Hot Seat," and proposed as a "tough encounter with a prominent guest who is hot in the news and prepared to be grilled." The "Small World" segment added the element of a studio audience for interview sessions.

Seven Days was also to reach out and involve audiences as active participants, not least by including a studio audience for the Sunday night broadcast and by responding to viewer mail. The show was also to include access segments, which directed, "Crackpots to be sorted, not too carefully, in advance," and to be taped
at local CBC. In addition, the show permitted viewers to phone in their comments to the show's hosts.

Finally, Seven Days was also to provide a network venue for more creative "film essays" and for items from foreign news and public affairs television sources. While the CBC had long provided public affairs coverage for Canadian television viewers, it is clear that the ambition and international scope that underscored the Seven Days project indicated that the network intended to produce world-class television.

A number of other factors led to the turning point in public affairs television that Seven Days represented. Canadians had already made programs such as Close-Up and Tabloid television staples, and made stars of announcers and interviewers, including J. Frank Willis, Percy Saltzman, and Joyce Davidson. Television news was also building importance for its coverage of such developments as the elections that made John Diefenbaker and Lester Pearson our first TV-era heads of government. With the 1960 Presidential election in the United States and the coverage of the Kennedy assassination and its aftermath in 1963, U.S. network news—to which Canadian viewers along the border could tune—was propelled into a new stage in its evolution, which was marked not only by the breadth of its coverage but by the depth of its penetration, where its success was measured not only by the quality of reporting in the Edward R. Murrow tradition, but also by the numbers of audiences in the ratings war between Walter Cronkite and Huntley-Brinkley. Television news offered a vantage and shaped public views of such developments as the Quiet Revolution in Quebec, as well as such international developments as the Cuban missile crisis and other elements of the Cold War, the civil rights movement in the U.S.A., and the Vietnam War. Developments in popular and mass culture, such as the folk music revival and the currency of satirical comedy (such as Mort Sahl, Lenny Bruce, and Vaughn Meader's "First Family" records in the U.S., and Beyond The Fringe and David Frost's BBC-TV series, That Was The Week That Was in the U.K.) indicated the level of conscience and awareness in audiences, and the different means by which news could be transmitted.

The CBC gained impetus to revamp its schedule and hype its programming to compete with the still new broadcasting organization, CTV. The private network had challenged CBC's Sunday night public affairs programming with its own show, Telepoll, and had lured veteran Southam reporter Charles Lynch away. (A year later, CTV would also attract Peter Reilly away from the CBC to create and produce W5, a show that competed more directly for viewers of Seven Days.) For two turbulent seasons, however, Seven Days assembled the news and current events into a variegated magazine that for many Canadians—over three million
near the end of the show's run, as a matter of fact--did become "mandatory viewing."

The Seven Days studio was arranged like a control module, with scaffolding, film projection screens, television monitors, and crew all visible to the studio audience and to home viewers, all directed toward the central set of desks for hosts John Drainie and Laurier LaPierre. Probably Canada's finest radio and television actor of the period, Drainie anchored the broadcast and gave it an immediately recognizable charismatic authority. A professor of Canadian history at McGill, LaPierre augmented his academic persona by sometimes wearing spectacles and smoking a pipe on camera. He was an understated and puckish, yet forceful, commentator, and a knowledgable, incisive, and passionately interested interviewer.

In the tradition of the so-called "talking doll," the women interviewers who seemed both staples and adjuncts on CBC talk shows, Seven Days had its own female presence. Though typically "spunky" enough, she generally served as little more than stylish decoration and perhaps represented a kind of optimism and humour in contrast to the more sober and serious looking Drainie and LaPierre. If so, she also represented a distance and irony in comparison to the committed engagement of the male hosts. The first season ran through a roster of young women to fill this spot. By the second season, Dinah Christie held down the job on a weekly basis. She started the show by singing the opening theme, a parodic reading of the week's headlines to the tune of the folk song, "Worried Man Blues," and read some of the links between segments on the show.

The show had a production staff of as many as forty people, with a roster of producers responsible for separate segments. During the first season, Leiterman and Watson alternated from week to week as the show's producer. However, the hierarchy of the show was left more amorphous than most productions. Production personnel were hired and dismissed fluidly, depending on whether they worked out on the show or fit in with the production method. Virtually all levels of staff had access to the executive producers, generating a high sense of responsibility and creativity. Known at various times as story editors, writers, directors, and producers, contributing staff included Charles Backhouse, Donald Brittain, Cecily Burwash, Jim Carney, Roy Faibish, Beryl Fox, Tom Koch, Heinz Kornagel, Sam Levene, Brian Nolan, Charles Oberdorf, Peter Pearson, Alexander Ross, Warner Troyer, and Larry Zolf. Robin Grove-White, formerly a writer for That Was The Week That Was, was hired to write satirical sketches. The studio director responsible for coordinating the complicated patchwork of film and live action was David Ruskin.
The so-called Seven Days Crisis involved the friction between CBC management and the show's own producers and methods of production. (See Helen Carscallen, "Control in a Broadcasting System," M.A. Thesis, University of Toronto, 1966--an invaluable source.) Seven Days was itself devoted to the idea that news and public affairs were vital, controversial, and often confrontational. During the testing period of the first season, the Seven Days production style strained the established bureaucracy and standards of the CBC, and at various times H.G. Walker, General Manager of the English Networks, and Reeves Haggan, General Supervisor of Public Affairs, prohibited sensitive items from broadcast. Before the opening show, for example, they vetoed a segment on the upcoming Royal visit to Quebec. A satirical sketch, which depicted the Queen as a housewife with hair in curlers, was deemed inappropriate, and a sequence of interviews with Quebec citizens on the subject of the monarchy was quashed without being screened.

Seven Days played a major part in bringing to public attention issues that had been suppressed or taboo both in television and society as a whole. As such, it exemplified the informational and cultural revolution that erupted in the 1960s, and paid a price for its adventurous stance. The issues that caused the greatest dispute were, all too predictably, the subjects that polite people avoided discussing simply in order to keep peace at the dinner table, because they were the subjects that commanded the strongest and most deeply rooted opinions: politics, sex, and religion. For Canada, this meant the specific cases of Quebec nationalism, developing sexual freedoms represented most explicitly by the birth control pill, and specific cases such as the Munsinger scandal and the Horsburgh affair.

In November 1964, the show planned a report on the case of United Church minister Russell Horsburgh, who was charged and ultimately convicted of contributing to juvenile delinquency for encouraging sexual relations among young churchgoers in Chatham, Ontario. The story was scheduled to air between the verdict and the sentence. Though there was discussion about whether the item fell into a sub judice category, subject matter and taste were even more important issues for debate among the producers and management. When the item aired, the producers knowingly contravened the decision of the Program Council not to present programming on the Horsburgh affair, but with the support of local managers. As Walker explained to Helen Carscallen, this specific case taught management to keep their from the producers, particularly such persuasive and enthusiastic advocates as Leiterman and Watson, to maintain control.
The next spring, a feature on a patient at the Ontario Hospital for the Criminally Insane caused controversy not for the subject matter, but for the production methods, which Walker judged to have contravened CBC policy. To interview inmate Fred Fawcett, after a first request was turned down, a Seven Days crew accompanied his sister on one of her regular visits to the hospital at Penetanguishene, carrying their equipment in picnic baskets. The guards assumed that they were relatives, and made no attempt to keep them from entering or to stop their interview. Although the Director of News and Public Affairs objected strongly to the means by which the interview was procured, he did not prevent the item from airing, and Fawcett was seen to be sane or to have been rehabilitated sufficiently not to be hospitalized, emphasized when he admitted to the camera, about the trial and commitment, "The doctors said I was insane... I was satisfied for the court to make that decision." (Quoted, Douglas Leiterman, "You Can't Tell TV: 'Don't Peek,'" Maclean's [23 July 1966], p. 30)

Also during the first season, Patrick Watson, President of the Toronto Producers' Association, had submitted a brief that was critical of CBC management policy and procedures to the Fowler Committee on Broadcasting Policy. Although CBC President Alphonse Ouimet seemed interested and somewhat sympathetic to Watson's grievances and to his discussion of Seven Days, Walker condemned the report as "improper," claiming that it represented grievances that had not been reported up to management (Quoted, Carscallen, p. 105).

While Watson was branded a troublemaker for his complaints and Leiterman for skirting established CBC policy to produce a type of journalism that the policy did not envision, Laurier LaPierre also encountered criticism for his supposed emotional involvement in the interviews he conducted, and for dominating the subjects.

The second season marked changes in on-camera personnel, as well as administrative adjustments behind the scenes. Patrick Watson replaced John Drainie as co-host, leaving Douglas Leiterman as the sole executive producer. Previously the corporation had resisted Watson's proposals to host both Inquiry and Seven Days and thus wield editorial influence over the production of the show and on the air. Watson also became executive producer of Document, the documentary film series, which continued throughout the run of Seven Days, replacing it once a month. The nebulous chain of command and alternation between two producers was replaced by a structure of two production units, one under the direction of Robert Emmett Hoyt and the other under Ken Lefolii. Hoyt, whom Leiterman had met when they both attended Harvard in the 1950s, had contributed interviews to Close-Up and the first season of Seven Days, and had
left a job in civic administration in Ohio to join the staff. Lefolii had formerly worked as editor of Maclean's.

September 1965 saw the release of the Fowler Report. Critical of CBC management, it had benefited not only from the testimony of Patrick Watson, but also from the work of Roy Faibish, the Seven Days producer who had taken a leave of absence from the CBC to join the staff of the Fowler Committee. The start of the second season also coincided with an anticipated federal election in the autumn and with the end of Ouimet's term of office. The Prime Minister's office evidently had not wanted Lester Pearson to be interviewed by LaPierre, and, for his part, Ouimet presumably had reason to accede to the Prime Minister's wishes. The demand became an issue as the program staff made plans to invite the leaders of all the political parties to be interviewed by Watson and LaPierre. LaPierre had also declared his own political sympathies for the New Democratic Party, and had added his voice to the criticism of CBC management.

Management wished to forbid LaPierre from participating in political interviews, and threatened to cancel the opening show of the new season, on October 3, if Leiterman did not give his assurance. The producers argued the importance of uniformity among the interviews as well as the importance of having a Francophone interviewer to talk to Francophone politicians, and the implicit political importance of LaPierre's presence in relation to the corporation's image and the issue of cultural prejudice. Furthermore, the issue itself cast shadows on LaPierre's own reputation and threatened to erode his responsibilities to Seven Days. Insulted and impugned, he threatened to resign. Seven Days finally won the skirmish, and management let the show return to the air as scheduled. However, Leiterman, Watson, and LaPierre worked under straitened circumstances and an increasingly watchful eye thereafter. Seven Days did issue their on-air challenge to the party leaders to be interviewed (having previously apprised them that the invitation would be extended on the program and that they would be welcome to accept on the air), but only NDP leader T.C. Douglas responded. Only he and Creditiste leader Ral Caouette were finally interviewed on the program, and LaPierre's interview with the Caouette came in for severe criticism from management, again for LaPierre's supposed emotional involvement.

This internal dispute was perhaps the most central in Seven Days history. Unfolding at the start of the second season, it marked the chronological midpoint of the series' life, and it put one of the crucial political issues in the country at the heart of the show.
As if that were not enough, however, the first Seven Days of the season encountered added controversy over a different type of issue. With Pope Paul VI scheduled to visit New York the next day, and deliver a mass at Yankee Stadium during his stay, Seven Days included a sketch in which network television executives proposed an exhibition baseball game--between the Yankees and the Cardinals, of course--that the pontiff would umpire infallibly. Although the sketch was approved by General Supervisor Reeves Haggan, no one predicted the phone response of the audience. Watson judged that the pattern of response suggested an organized phone campaign. Later CBC research indicated that the negative response had a narrower base. However, a month later the CBC Vice President for Corporate Affairs apologized by mail to viewers who had objected to the sketch. He admitted an error of judgment that the producers of the program had never acknowledged, and allowed that there were no "positive and serious reasons" for risking offending a significant number of viewers.

In a November meeting with Leiterman, Watson, and other management personnel, H.G. Walker demanded that the Seven Days producers cease their challenges to management authority or be taken off the air. Two days later, Leiterman put the dispute into a public forum, in a press conference on the apology for the Pope sketch. He told reporters that he would not comment on the CBC apology, but implicitly refuted the Vice President's objections, endorsing the sketch, affirming that the majority of viewers had enjoyed it and found it not offensive, and refusing to let the possibility of offending some viewers obstruct the production of "intelligent, pointed and controversial satire."

The ultimatum had also been precipitated by another controversy over perceived standards of broadcast journalism. Robert Emmett Hoyt had conducted an interview with two officers of the Ku Klux Klan in which, in Watson's perception, the two Klansmen had come across as "reasonable guys," and consequently more dangerous than if they had seemed dismissible as "'a bunch of nuts'" (Carscallen, p. 117). After they had declared their admiration for Negroes, Hoyt put them on the spot and asked them if they would shake hands with a black minister, also in the studio, and they refused. Management objected to the interview tactics, but also resented the fact that the interview had been taped so late that it could not be vetted before air time. Seven Days producers offered further challenges, when Leiterman consulted lawyers independent of the CBC's own counsel for an opinion over whether an interview with a former Miss France was subject to an injunction acquired by private station CFTO, trying to protect its rights over coverage of the Miss Canada Pageant, and CBC management's decision to veto other items pertaining to beauty contests. Moreover, Leiterman had also disputed a decision not to permit Seven Days to cover a Peace March in
The decision to fire LaPierre and Watson as hosts of Seven Days made its way down the line of corporate command in January, but several incidents in March created controversy that is often directly connected with the decisions that ended the show's run. LaPierre's statement to Maclean's on the show's dissolution into typical CBC fare, which was run in a sidebar to a large article on the series, exacerbated the friction between management and the Seven Days unit. The article itself rang alarm bells about the impending cancellation, and highlighted
the taboos and exoticism that the corporation was trying to tone down. Alan Edmonds wrote:

The methods Seven Days has used to attract its mass audience have left The Corporation (which is what its employees call the CBC) in the position of genteel, bourgeois parent who produced a rambunctious, intellectual vulgarian--and are ashamed of the fact.

...It doesn't pontificate; it agitates and irritates. It is impossible to simply watch it; you become involved in it, and even when it's lousy (and it can be as bad as it can be magnificent) it remains, for millions who would otherwise switch channels at the start of a public affairs show, something to talk about come Monday. You watch it to see what it will come up with next--just to see whether there's another Pope sketch..., or to see whether Laurier LaPierre will lose his temper (as he did once when interviewing opposing groups of French- and English-Canadian students), or Pat Watson his unflappable urbanity. (p. 9)

Maybe LaPierre did not lose his temper, but he did cry. He watched an item on the trial of Steven Truscott, a fourteen year old Ontario boy when he was convicted of killing a girl. The report included a discussion with Isabel LeBourdais, the writer of a recent book that disputed the verdict, and an interview with Steven Truscott's mother. When the film segment ended and the cameras turned to LaPierre at his desk, he had to wipe away a tear before he could continue. The moment underscored both LaPierre's own committed personality and the view from above that he became too "emotionally involved" in his interviews (although the interview was conducted by Roy Faibish, not LaPierre. LaPierre and Watson hadn't seen the interview before air time.)

Seven Days again found itself in a contentious position regarding journalistic methods over the Munsinger affair. Reports had revealed that prominent Canadian M.P.s, including a member of Cabinet, had been involved with a German call girl, Gerda Munsinger, and a phone call to Seven Days on the afternoon of Saturday March fifth tipped producer Robert Hoyt that the Cabinet member in question was Associate Minister of National Defense Pierre Svidny. Hoyt immediately dispatched Larry Zolf to Montreal for an interview. In a manner that has since become customary, though still arouses controversy, Zolf approached the Svidny front door with the camera rolling. Mrs. Svidny answered and replied that her husband was not home. As the crew walked away, the door opened again, and a hand motioned for them to return. With the camera still running, the politician emerged from the house and began to hit the reporter around the head with a cane, chased Zolf and the camera crew, and continued to swing at their car as it drove away. Later, he tried to locate the camera and the
film with the help of the Westmount police, but Zolf was bringing the evidence back to Toronto. Although the story itself was clearly of interest—whether it actually had anything to do with the Munsinger affair, it did concern a violent outburst by a Government official—the producers decided not to air the footage the next night. After the incident, Svigny read a prepared statement to CBC cameras, and later discussed Munsinger with a reporter. (See Leiterman, pp. l0-lI)

Seven Days had four items on the Munsinger affair, but the only one to air on the show of 20 March, while the story was still current, was an interview with some Upper Canada College students on the subject. The Svigny footage, one of the three segments to be scotched was seen by management to constitute an invasion of privacy and contravene CBC policy.

Finally, the issue of Laurier LaPierre's and Warner Troyer's interview with Quebec Attorney-General Claude Wagner precipitated a series of ultimatums that would result in the final chapter in the life of Seven Days. LaPierre's position against capital punishment was evident, producer Leiterman agreed (Carscallen, p. l3l), and he and Troyer both took adversary positions in order to draw a strong argument for the Quebec government view out of Wagner. Nevertheless, LaPierre was seen to have dominated the interview, a situation that he attributed to the interview of the Francophone Wagner in his second language. The eight minute segment had also been selectively edited—a process over which LaPierre had little or no control—from a much longer interview. Nevertheless, LaPierre's methods and integrity were again questioned. LaPierre had for several months defended his positions on public issues—he was still a member of faculty at McGill, not solely a CBC announcer—and criticized CBC policy and management. Yet he was cited for "Disloyalty to Management."

Two days later, on the fifth of April, Walker met with the Director of News and Public Affairs William Hogg and General Supervisor of Public Affairs Reeves Haggan and discussed the proposal for a new public affairs show, a French and English language collaboration, and the possibility of Patrick Watson as producer. Helen Carscallen concluded that at this point Haggan had accepted as a fait accompli Watson's dismissal as a host and sought a positive alternative (p. l34). The next day Walker talked with Watson to sound out his suitability to continue producing for the CBC, and to work on this proposed series, Quarterly Report. A day later, Watson apparently informed Leiterman, who was on holiday in Florida, that his and LaPierre's contracts for Seven Days would not be renewed. On April fourteenth, the day after Leiterman returned to Toronto, Walker issued the directive that by five that afternoon Haggan assure him Seven Days would return, but without Watson or LaPierre; Haggan consulted with Leiterman and Leiterman finally—-at four o'clock—met with Walker.
Late that night, with several weeks left in the television season and Seven Days reportedly enjoying over three million viewers, about one-third of the viewing audience in its time slot, Leiterman decided to go public and leak to The Globe and Mail the news that the CBC wished to dump the show's co-hosts. While the Seven Days had challenged the limits of CBC journalistic policies and tested management's tolerance of its methods and decisions, Walker had erred by approaching Watson directly, when contracts determined that producers retained responsibility for hiring and firing production personnel, a principle that had been endorsed in a dispute over the cancellation of Eye Opener a year earlier (Carscallen, pp. l37-38).

After the Globe report, a "Save Seven Days" campaign arose that kept the show in the public eye for weeks thereafter. The Save Seven Days Committee was organized by writer and producer Stephen Patrick, paid by the Seven Days producers (Carscallen, p. l48). It elicited response from across the country to bring the issue to broader public attention—it received an estimated seven thousand telephone calls of support in its first two days—and to the eyes of the Parliamentary Broadcasting Committee. Within a month and an half, 780 supporting communications including four petitions signed with 9,563 names, had also made their way to the office of the Prime Minister, and 875 communications including 2,973 signatures on twenty-three petitions arrived at the office of Secretary of State Judy LaMarsh, to whom the CBC reported.

When the Toronto Producers' Association threatened to strike on the first of May if Watson and LaPierre were not renewed, Prime Minister Pearson appointed Stuart Keate, publisher of the Vancouver Sun as a mediator. Keate upheld the producers' grievance over Walker's abrogation of the managerial chain, but Ouimet and the CBC stood by their decision to remove Watson and LaPierre. As Warner Troyer has indicated, the efforts to revive Seven Days could hardly succeed, because the show was already dead, with its staff disbanded and its activistic energy dissipated (The Power and the Glory [Toronto: John Wiley, 1980], p. l64). The Parliamentary Broadcasting Committee held six weeks of hearings on the matter, but with no immediate remedies or effects. The Save Seven Days campaign failed to bring the show back to the air; though it also brought CBC management tactics to public and professional light—disclosing concealed agendas as the show itself had—it did not result in the kind of substantial changes the producers and viewers of Seven Days had seen was possible through television.

Other sources on Seven Days include Percy Saltzman's discussion with Douglas Leiterman and Patrick Watson, "How to Survive in the CBC Jungle...and Other TV Tribal Secrets," Maclean's (6 February l965), pp. l2-l3, 39-44; Robert Fulford,

Photo (courtesy of CBC) shows Bob Hoyt, Ken Lefolii, Doug Leiterman, Patrick Watson.

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This Is Ottawa

Tue 10:00-10:30 p.m., 3 Jul-7 Aug 1956

Broadcast live from Ottawa and produced by Michael Hind-Smith, this series of six, half-hour programs featured on-the-spot reports by Robert McKeown from the nation's capital. The show visited the Supreme Court Building for a look at the National Capital Plan, a model of the city for the future, Laurier House, the National Gallery, the Dominion Bureau of Statistics, the Embassy of France, and the Parliament Buildings.

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This Is The Law

Mon 8:30-9:00 p.m., 21 Jun-13 Sep 1971 Mon 9:30-10:00 p.m., 3 Jul 1972- Mon 9:30-10:00 p.m., 17 Sep 1973-24 Jun 1974 Mon 8:30-9:00 p.m., 9 Sep 1974-1 Sep 1975 Tue 8:30-9:00 p.m., 9 Sep 1975-6 Apr 1976 Mon-Fri 4:00-4:30 p.m., 11 Jun-7 Sep 1979 (R) Mon-Fri 1:30-2:00 p.m., 26 May-21 Aug 1981 (R)

This Is The Law started as a summer replacement, in 1971 and 1972, for Front Page Challenge, and proved popular enough to earn a prime time slot of its own in the 1972 season. Another half-hour quiz show with an underlying educational premise, it asked panel members to spot the obscure statute that was violated in a filmed, wordless sketch. Paul Soles played the hapless lawbreaker and Robert Warner the constable (from 1974, when he was promoted, the sergeant) who put the arm on him after the deed was done. Other members of the repertory company who played supporting parts in the sketches included Paul Bradley, Robert McHeady, Dougal Fraser, Eric Clavering, Monica Parker, Valri Bromfield, Trudy Desmond, and Jo Penny.

The panelists were Hart Pomerantz, himself a barrister and solicitor, though better known to CBC audiences as one half of the comic team from The Hart and Lorne Terrific Hour, broadcasters and actors Larry Solway and Madeleine Kronby, and acerbic businessman William Charlton. Kronby left the show
effective August 1971, and was later replaced by Susan Keller. In addition to appearing in the filmed segments, Soles acted as the show's host for the first summer season. He was replaced for the remainder of the show's run by Austin Willis. Well known lawyers, such as Roy McMurtry, and other figures related to the law, including Dr. Morton Shulman, appeared frequently to explain the transgressions. During the final season, Julie Amato became the sole female panelist, and Larry Solway was replaced with celebrity guest panelists. The series was produced by Nigel Napier-Andrews, who also directed the filmed comedy sketches.

Photo (courtesy of CBC) shows Hart Pomerantz, Larry Solway, Susan Keller, Bill Charlton, Austin Willis.

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**This Land**

Mon-Fri 5:00-5:30 p.m., 27 Sep-15 Oct 1965

The 1965 program called This Land was a half-hour travel documentary presented on weekday afternoons. The fifteen programs included productions by the National Film Board, and started with Trans Canada Journey, narrated by Christopher Plummer, which surveyed the country by air from Newfoundland to Vancouver Island. Among the other films were My Island Home, on Prince Edward Island; The Water Dwellers, on the lumber workers of Simoon Sound, British Columbia; Northwest Neighbours, on the people of Yellowknife; and My Financial Career, the animated adaptation of Stephen Leacock's story.

This series should not be confused with This Land Of Ours, which started the next season, or its successor, also called This Land (q.v.).

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**This Land**

Wed 10:00-11:00 p.m., 23 Sep 1970-10 Mar 1971 Wed 10:00-11:00 p.m., 14 Jul-15 Sep 1971 Wed 8:00-8:30 p.m., 20 Oct 1971-27 Mar 1972 Wed 8:00-8:30 p.m., 1 Nov 1972-28 Mar 1973 Wed 8:00-8:30 p.m., 26 Sep 1973-27 Mar 1974 Wed 4:30-5:00 p.m., 3 Apr-12 Jun 1974 (R) Thu 8:00-8:30 p.m., 1 Aug-29 Aug 1974 (R) Wed 8:00-8:30 p.m., 1 Jan-26 Mar 1975 Wed 8:00-8:30 p.m., 7 Jan-25 Feb 1976 Sun 1:00-1:30 p.m., 4 Apr-13 Jun 1976 Sun 10:30-11:00 p.m., 27 Mar-19 Jun 1977 Mon 5:00-5:30 p.m., 19 Sep-19 Dec 1977 (R) Sun 10:00-10:30 p.m., 28 May-18 Jul 1978 Sun 9:00-9:30 p.m., 16 Jul-13 Aug 1978 Mon 10:30-11:00 p.m., 28 May- Mon 10:30-11:00 p.m., 30 Jul-10 Sep 1979 (R) Mon 10:30-11:00 p.m., 2
After the acclaimed series of documentaries on nature and resources, This Land Of Ours, moved into a prime time slot for a summer season with a new host, it stayed there and expanded to a one hour format. (It later retracted to a half-hour, though it stayed as a regular and welcome addition to the prime time schedule.) The adjustment in the show's title reflected the broadened scope of the program, as well as the departure of host John Foster, who had been identified with the earlier show.

One of the principal television outlets to explore environmental issues and policies of conservation, This Land evolved as the central production of the CBC Agriculture and Resources department. The series opened with programs on pollution, and introduced the importance that music would play in the show, with songs by Dee Higgins, Brent Titcombe, and Bruce Cockburn to illustrate the discussion. Although the program was in one sense devoted to celebrating the land in visual terms, it also carried a strong sense of commitment to the social issues of the environmental movement, and consequently documented conflict as well as the harmony of nature.

Frequent contributors to the show have included naturalist Tommy Tompkins, reporter Stanley Burke, arctic authority Doug Wilkinson, Bruno Engler, and Dr. Donald Chant. The executive producers of This Land were Murray Creed (1970-71) and John Lackie (1971-86), and the contributing producers included Lackie and Foster, Neil Andrews, Terry Richardson, Jack Kellum, Bob Hutt, David Fulton, Eric McLeery, Robert Fripp, Ray Burley, Garnett Anthony, Dick Donovan, John LaPointe, Ed Sanders, and Dave Quinton. The hosts were John Hopkins (1970-72) and Phyllis Gorman (1970-71), Laurie Jennings (1973-78), Mary Chapman (1976-78), John Foster (1977), Mike Halleran (1977), and Don Francks (1978-82).

Through the late 1970s and 1980s, the costs of producing the kind of location documentaries that This Land demanded grew and the show's budget eroded. Each year saw fewer and fewer new shows in the series, and the program ended in 1986.
This Land Of Ours replaced Countrytime and, as the change in title suggested, represented an expansion of the vision of what the Farms Department might contribute. Issues of the human uses of nature grew beyond farms and fishing to include other forms of resources. Fuelled by the germinating environmental movement and by the self-examination that the Centennial celebrations focused, This Land Of Ours started as a thirteen week series of half-hour programs that aimed to explore issues of agriculture and renewable resources. (The show's title came from the theme song, "Something to Sing About," performed by the Travellers.) Over the show's four and a half year history, before it was transformed into This Land, it presented many distinguished documentaries that showed us our rural and natural heritage, as well as feeding our appetites for nature and science information television.

Each program in the first series concentrated on a specific resource, such as agriculture, fishing, forestry, water and soil, and wildlife, and included both film segments and studio sequences with discussions and demonstrations. Programs concentrated on such subjects as a visit by suburban Toronto students to the Albion Hills Conservation School; the Northern native people and their dependence on the goose as a food source; and pollution in the river and lake systems of southern Ontario.

The host of This Land Of Ours was John Foster, who had started as a commentator on farms with CFTO-TV in Toronto and moved to the CBC in 1962. Subsequently, for his work on This Land Of Ours and its successor, as well as his highly successful series, To The Wild Country, produced with his wife Janet Foster, he has become one of the country's best known producers and voices for issues of nature, the environment, and nature on television.


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This Living World
This half-hour, afternoon program for young people adapted for the English CBC audience the formula of the Radio-Canada series, La Vie qui bat. Both were produced by Adelin Bouchard on the same set at CBC Montreal. Steve Bloomer presented films on wildlife in their natural habitat and showed animals in captivity in the studio. The show also included a weekly quiz, and had contests to name frequent visitors, a gorilla in 1962 and a cheetah in 1963.

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**This Week**

Sun 7:30-8:00 p.m., 14 Sep-21 Sep 1952

This Week, a Sunday night broadcast originally produced by Harvey Hart, was a panel discussion of the week's events. The moderator was R.A. Farquharson, the editor of Saturday Night magazine, and the three member panel included John Dauphinee, J.B. McGeachy and a guest. In 1953, Wilfrid Sanders, the head of the Canadian Institute of Public Opinion, took over the job of moderator. For the 1954 season, the show altered its format somewhat, and moved its emphasis from discussion on several subjects each week to commentary and interviews on a specific issue. The program's length varied according to the length of the show that followed it on the schedule. This Week was replaced in 1959 by Background.
The next summer, This Week returned. Although the program had a different format and host, it still had ties with The Public Eye. Don Cumming was the show’s executive producer for the first half of the eight week series, and Richard Nielsen for the second half. Don McNeill produced the show, which actor Don Harron hosted. Essentially an interview program, This Week concentrated on such subjects as the Miami convention of the U.S. Republican Party and the violent Chicago convention of the Democrats; the growing liberalism and its ultimate suppression in Czechoslovakia; and the national leader of the New Democratic Party, David Lewis.

This Week

See This Week In Parliament.

This Week In Parliament

Sun 10:00-11:00 a.m., 23 Oct-18 Dec 1977 Sun 5:00-6:00 p.m., 29 Jan- Sun 5:20-6:00 p.m., 15 Oct 1978-25 Mar 1979 Sun 5:20-6:00 p.m., 14 Oct-13 Dec 1979 Sun 5:20-6:00 p.m., 20 Apr-8 Aug 1980 Sun 5:20-6:00 p.m., 12 Oct 1980-17 May 1981 Sun 5:20-6:00 p.m., 17 Oct-19 Dec 1981 Sat 6:30-7:00 p.m., 30 Jan-11 Sep 1982 Sat 6:30-7:00 p.m., 24 Jul-

This Week In Parliament reviewed the proceedings of the House, with hosts John Drewery (1977) and Bill Casey (1978-82). Starting as an independent program, produced in Ottawa, from 1978 the series was incorporated into the Sunday national news broadcasts.

In 1982, the CBC revived the generic title This Week--which replaced This Week In Parliament during the House’s summer recess--for a discussion of public affairs, hosted by reporter Don Newman. Produced in Ottawa by Don Hearn, the show was directed by Ray Lachance and Joan Woodward.

Through The Eyes Of Tomorrow

Sun 2:00-3:00 p.m., 9 Jan-10 Jul 1966 Sun 4:30-5:00 p.m., 8 Jan-18 Jun 1967 Sun 4:30-5:00 p.m., 21 Jan-30 Jun 1968 Sun 3:30-4:00 p.m., 23 Feb- Sun 4:30-5:00 p.m., 20 Apr-29 Jun 1969
The CBC tried to respond to the growing youth movement and market with Through The Eyes Of Tomorrow, a magazine show that included music, variety, and drama, as well as coverage of current affairs and social issues. The hosts of the program, which ran a full hour in its first season, were Paul Saltzman, then a student at the University of Toronto and formerly a researcher for This Hour Has Seven Days, and Janet McQuilllin, a recent graduate of York University and a CBC radio researcher and writer. Each program concentrated on a particular subject or area. The first program concerned music, with appearances by jazz drummer Ed Thigpen, composer Aaron Charloff, and a folk music group, the Mark Ills. Subsequent programs included Saltzman's interview with actor Peter Kastner and a panel discussion with Globe and Mail columnist Richard J. Needham; a talk with a young person who had worked with CUSO in Ghana; and a series of panel discussions on sex and teenagers. The series was produced by Perry Rosemond, with music and variety segments directed by Neil Andrews and drama directed by Herb Roland. Joan Soloviov supervised the show's writing.

When the show returned the next year, as a half-hour broadcast, Andrews was executive producer, and shared the job of producing individual shows with Rosemond. Saltzman returned as a writer and reporter. The hosts included a number of students and young performers and models: Wilf Fournier, Wayne Thompson, Rex Hagon (formerly of The Forest Rangers), Jennifer Leak, Sheri-Lee Hall, and Ann Wright. They reported on young people in London, the National Youth Orchestra’s 1966 European tour, and Expo ‘67, as well as more controversial subjects, such as the Vietnam War and the activities of the Company of Young Canadians. For its third season, the hosts were Wayne Thompson, Brant Frayne, and Carol Hunter, and in 1969 the host was Stephen Foster.

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**Thursday Night**

Thu 10:00-11:00 p.m., 2 Oct 1969-10 Sep 1970

A series of one hour documentaries, most of the film reports on Thursday Night were original CBC productions, though the program did feature some British productions. The executive producers of the series were William Harcourt and Robert Patchell, with a unit that consisted of producers Donald G. Cameron, Gordon Donaldson, Jeannine Locke, Martyn Burke, Jesse Nishihata, William Stevenson, Bob Evans, Don McQueen, John David Hamilton, and Cameron Graham, and directors Murray Hunter, Nick Bakyta, and Garth Price. The series opened with The Last Best West, Locke's and Price's examination of the
contemporary west. Other productions included Nishihata's Behaviourism, Hamilton's American Gothic '69, a report from the Nixon U.S. heartland, and Graham's The Left In Canada. In addition, the program presented Michael Maclear's production, Ho Chi Minh's People, his report on North Vietnam at the time of Ho's death, when Maclear was the only western news representative in the country. After one season, the documentary program moved to Tuesdays, and changed its title. See Tuesday Night.
**Tidewater Tramp**

Fri 5:00-5:30 p.m., 2 Oct 1959-25 Mar 1960 Fri 5:00-5:30 p.m., 6 Oct 1961-29 Jun 1962

A half-hour dramatic series for young viewers, Tidewater Tramp originated at CBC Vancouver, and told stories of the Flying Kestrel, a tramp steamer that sailed the Inland Passage of British Columbia and up to the Alaska Panhandle to carry cargo to remote port settlements. The skipper was Captain Martin, a widower played by Reg McReynolds, whose crew included his twelve year old daughter Gail, played by Maureen Cook, and the young coast cadet Peter, played by Robert William Chambers. The cast also included Wally Marsh, Brendan Dillon, Ted Greenhalgh, and Edith Matheson Dean. Produced mostly in studio, the program also aimed for authenticity with exterior sequences shot on film from a B.C. freighter. The scripts were written by Capt. Thomas Gilchrist, who had created the CBC radio series, Don Grey, Marine Investigator, Doug Forrester, and Peter Statner and Christine Best. The series was produced by Philip Keatley and John Thorne.

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**Time For Adventure**

See Time Out For Adventure.

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**Time For Living**

Thu 8:30-9:00 p.m., 11 Sep-11 Dec 1969

A half-hour, light musical variety broadcast, Time For Livin' was hosted by Ray St. Germain, and had a revue company called The Society (initially called The Just Society) that included Bonnie Brooks, formerly of Nightcap, Alan Thicke, Rudy
Webb, John Rutter, Jerelynn Homer, and Julie Amato. The show's writers were Thicke and Vern Kennedy, and the musical director Rick Wilkins. Ray McConnell produced and the executive producer was Len Starmer. Although the program was supposed to present material for contemporary young audiences, and featured such distinctively talented guests as comic actor Rosemary Radcliffe, singer Beverly Glenn-Copeland, and guitarist Lenny Breau, it was just a typically homogenized CBC variety production.

**Time For Sunday School**

Sun 11:00-11:30 a.m., 7 Oct 1962- Sun 12:00-12:30 p.m., 6 Jan 1963- Sun 12:30-1:00 p.m., 7 Apr 1963-28 Jun 1964 Sun 12:00-12:30 p.m., 11 Oct 1964-27 Jun 1965 Sun 10:30-11:00 a.m., 10 Oct 1965-26 Jun 1966

As the title suggests, this was a program of Bible stories and songs, and also included a cartoon series called Davey and Goliath, about a boy and his dog. Produced in Montreal by Robert Haylock, the hosts for the series, aimed at ages seven to fourteen, included Helene Nickerson, Ann Graham, and Gloria Chetwynd.

**Time Of Your Life**

Sun 2:00-3:00 p.m., 6 Jan-30 Jun 1963 Sun 2:00-3:00 p.m., 5 Jan-28 Jun 1964 Sun 5:30-6:00 p.m., 4 Oct 1964-31 Jan 1965 Sun 5:30-6:00 p.m., 4 Apr-27 Jun 1965

Time Of Your Life represented a kind of step up to adolescence for the Razzle Dazzle generation. Faced with the erosion of television variety at the CBC, Peter Gzowski still judged the series "...the freshest variety program I've seen on national Canadian television yet, and one of the freshest I've seen anywhere." (Maclean's [15 May 1965]) The programs included films, original drama, music, dance, and comedy. The first season also featured, once a month, four Youth Concerts hosted by composer Harry Somers. The second season was located at the young performers' gathering place called, appropriately enough, The Place.

Regular writers for the show included Des Dixon, Ron Krantz, and Terry Ross. Time Of Your Life also produced original drama by young writers, such as David Freeman, Gwendolyn McEwan, and Norman Skolnick, an eighteen year old who
contributed a science fiction story titled Ants Don't Leave Footprints and a drama called The Sewer, which took place underneath the city.

Peter Kastner was the show's host, and the cast also featured George Allen, Joanne Brooks, Susan Conway, Paul Fitzgerald, Marilou Green, Rena Jackson, singer Wendi Gladstone, comic actor Wayne Murphy (who inspired the show's family situation comedy, Murphy, in the 1965 season), Mira Pawluk, Wayne Thompson, dancer Brian Foley, singer Sheri-Lee Hall, ventriloquist Carolyn Blythe and her puppet Sandy, and, graduating from Razzle Dazzle as Kastner's co-host starting in 1964, Michele Finney. Paul Hoffert was the program's musical director.

Producers included Francis Chapman (1963) and William Davidson and Sandy Stewart (both 1964-65), with Davidson the executive producer.

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**Time Out For Adventure**

Sun 5:30-6:00 p.m., 7 Jul-15 Sep 1963 Sun 4:30-5:30 p.m., 5 Jul-27 Sep 1964
Sun 4:00-5:00 p.m., 4 Jul-12 Sep 1965 Sun 4:00-5:00 p.m., 3 Jul-4 Sep 1966
Tue/Wed 4:30-5:00 p.m., 4 Oct-28 Dec 1966 Sun 4:00-5:00 p.m., 2 Jul-3 sep 1967 Sun 2:30-3:00 p.m., 7 Jul-8 Sep 1968

This Sunday afternoon series for young viewers presented film drama, most produced by the Children's Film Foundation in the U.K., though the series did include the CBC's It's In The Bag, first seen on Time of Your Life. Later co-host of that series, Michele Finney introduced the films on Time Out For Adventure, which was produced by William Davidson. After one season, the series title was abbreviated to Time For Adventure. In 1966, Bob Willson was named host.

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**Time Out For Music**

Mon 5:30-6:00 p.m., 30 Sep 1963-22 Jun 1964

A musical variety program originating in Winnipeg, Time Out For Music split the season between two different troupes and orchestras. One set of shows featured Doug Crosley, Reg Gibson, and the Mitch Parks Orchestra, and the other starred George LaFleche and Mary Nowell, with backing by the Bob McMullin Orchestra. The programs, produced by Ray McConnell, also included comic sketches, and
usually revolved around a theme, such as songs of France, music for winter, or favourite tunes of the past year.

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**Time Out for Sports**

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**A Time To Sing**

Thu 9:30-10:00 p.m., 13 Jun-27 Jun 1974

The Vancouver contribution to the collective musical variety series, 5 X 3 (q.v.), the three episodes of A Time To Sing were taped on location to take advantage of the Vancouver Island scenery. The hosts were Bill Hosie, a Scottish-born singer and actor who lived in Victoria, and eighteen year old Laurie Valleau, from Chemainus. The Bob Hales Orchestra provided musical accompaniment. Individual programs included appearances by the co-host's sister, Dorothy Hosie, Pat Hervey, and a 140 voice choir from the View Royal Elementary School in Victoria.

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**Timothy T**

Tue 4:45-5:00 p.m., 12 Apr-28 Jun 1955 Fri 4:30-4:45 p.m., 14 Oct-4 Nov 1955

A fifteen minute series, originating at CBC Vancouver.

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**Titans**

Fri 8:00-8:30 p.m., 3 Jul-25 Sep 1981 Sun 5:30-6:00 p.m., 18 Apr-22 Aug 1982

Patrick Watson revived the formula of Witness To Yesterday for a new series of interviews with major figures from world history. Interesting as educational and engaging discussions, the programs also featured tour de force performances by some of the country's major actors. David Calderisi played Napoleon; Marilyn Lightstone was Nefertiti; Chris Wiggins portrayed Galileo; Frances Hyland was Queen Elizabeth I, who had to endure Watson's impertinent questions about why she never married; writer W.O. Mitchell impersonated Stephen Leacock; Len
Birman acted Nostradamus; John Neville was made up as Confucius; John Marley did Albert Einstein; Cedric Smith re-created Billy Bishop (he had played the part many times in productions of John Gray's Billy Bishop Goes to War), and Watson interviewed himself as Alexander Graham Bell.

The executive producer of the series was Moses Znaimer for Titans Television Limited, in cooperation with the CBC. The producer was Lisa Smith and the director Tom O'Neill.

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**To See Ourselves**

Thu 9:30-10:00 p.m., 23 Sep-16 Dec 1971 Fri 10:00-10:30 p.m., 22 Sep-22 Dec 1972 Thu 9:30-10:00 p.m., 5 Jul-27 Sep 1973 Wed 8:30-9:00 p.m., 3 Oct-26 Dec 1973 Various Days and Times, 15 May 1974-27 Sep 1975 (R)

A series of half-hour film dramas, To See Ourselves was a more evocatively renamed version of the more Theatre Canada. Producer David Peddie looked to young writers, such as Bryan Barney and David French, for original stories, but also to the body of published Canadian fiction. Many of the programs were adaptations of short stories by both well-known and lesser-known writers: Stephen Leacock, Alice Munro, Shirley Faessler, Mordecai Richler, Sinclair Ross, W.O. Mitchell, D.O. Spettigue, Thomas Raddall. In addition, the series provided work for many of the country's distinguished directors. Allan King developed his skills at drama in version of Richler's comic story Mortimer Griffin, Shalinsky, And How They Solved The Jewish Question, Faessler's exploration of a young woman and her gambling problem, Can I Count You In?, and Spettigue's Pity The Poor Piper. Paul Lynch directed an adaptation of Ross's haunting story, The Painted Door. Grahame Woods, Rene' Bonnire, and Peter Carter also contributed frequently to the series.

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**To The Wild Country**

Sun 9:00-10:00 p.m., 19 Nov 1972 Sun 8:00-9:00 p.m., 10 Dec 1972 Sun 7:00-8:00 p.m., 28 Jan 1973 Sun 8:00-9:00 p.m., 11 Mar 1973 Wed 8:00-9:00 p.m., 11 Apr 1973 Wed 9:00-10:00 p.m., 18 Nov 1973 Wed 8:00-9:00 p.m., 9 Dec 1973 (R) Wed 7:30-8:30 p.m., 27 Jan 1974 Wed 7:00-8:00 p.m., 24 Feb 1974 Wed 7:00-8:00 p.m., 31 Mar 1974 (R) Wed 7:00-8:00 p.m., 8 Dec 1974 Mon 9:00-
John Foster had already gained a reputation as a producer of quality documentaries on nature and resources for This Land Of Ours, and would continue to maintain a presence as a producer and host for its successor, This Land, but he and his wife, Janet Foster, made distinctive impressions on the television public for their series of wildlife programs, To The Wild Country. Presented as special, one hour programs during the winter and spring from 1972 to 1975, and sponsored by Canada Trust, the series was produced by KEG Productions (producers Gerald S. Kedey and Dan Gibson, and executive producer Ralph C. Ellis) in cooperation with the CBC. The on-camera host for the series was Lorne Greene.

The programs opened up many of the wilderness parks of Canada to television audiences, as the Fosters examined the wildlife and ecology of different regions. The series opened in the Kluane National Park in the Yukon, and subsequent programs travelled to the Kortwright Waterfowl Park (Return Of The Giants, on the Canada Goose), Newfoundland (The Other Newfoundland), and Algonquin Park (A Wild Lens In Algonquin), and areas around Jasper and northern Ontario for an examination of the country’s defining season in a show called Winter Is A Way Of Life.

The second season opened with The Wild Pacific Shore, on the Pacific Rim National Park in British Columbia. It repeated Winter Is A Way Of Life, then presented two new shows: Land Of The Big Ice, in which the Fosters travelled to Baffin Island's Arctic Park, and The Great Canadian Southwest, in the Cypress Hills in the southern reaches of Alberta and Saskatchewan. The series closed with a repeat of the first season's The Other Newfoundland.

The third series featured four broadcasts, of which two were repeats. It opened with the new program, The Great Gulf - The St. Lawrence, which examined the north shore of the river east of Quebec City and the gulf islands. The third show of the series was The Wild Corners Of The Great Lakes. (Repeats from the previous season were The Wild Pacific Shore and the 1975 season closer, Land Of The Big Ice.)

The series confirmed the continuing popularity of such science and nature broadcasts, as it was reported that To The Wild Country attracted a reported 2.5 million viewers per show.
**Toby**

Fri 4:30-5:00 p.m., 4 Oct 1968-27 Jun 1969

As a Toronto Star headline proclaimed, "Canadian TV has its own Gidget now." (II September 1968) Toby was fifteen year old Toby Mitchell, played by seventeen year old Susan Petrie. She lived with her parents, Leonard and Jennifer Mitchell, played by Arch McDonnell and Micki Moore, and her precocious younger brother, Mark, portrayed by Peter Young. The wrinkle to the show was her friend, Jean-Jacques "J.J." (that's "jay-jay," not "gi-gi") Roberge, a Francophone exchange student played by Robert Duparc, who at least gave the show a distinctively Canadian premise. Produced by Gloria White for the CBC Schools and Youth Department, the program aimed for a general audience, but was hampered by its minuscule budget and its after-school time slot. Although the CBC had by this time made considerable progress in producing drama, with series such as Wojecik and Quentin Durgens, M.P., its commitment and success rate in situation comedy remained pretty low. David Mayers and Bill Lynn wrote the scripts, which were as innocuous as any contemporary series. They remained aware that the series made no waves, and Susan Petrie (who a few years later would play an equally unheralded role as the object of the male protagonist's sexual desire in Donald Shebib's feature film, Rip-Off) remained fully aware of the distance between her character and contemporary young women, and, in her remarks to the Star, somewhat disdainful of Toby: "Toby is supposed to be the perfect teenager. I'm not sure I believe her yet.... You know, I would like to tell it like it is. Toby is the type of girl who will go to college, marry the guy she meets in English 345, arrange flowers, be a good hostess- -and raise more Tobys."

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**Today From...**

Mon-Fri 1:00-2:00 p.m., 2 Apr-29 Jun 1979 Mon-Fri 1:00-2:00 p.m., 10 Sep 1979-23 May 1980 Mon-Fri 2:00-3:00 p.m., 8 Sep-22 May 1980

An afternoon interview, current affairs, and variety broadcast, Today From... originated in a different region each weekday and collected materials from local stations. Monday programs, from the Atlantic provinces, was produced by John McKay in Halifax. Tuesdays brought programs from Quebec, produced in Montreal by Ray Chaisson (1979) and Malcolm Charlton (1980). The Wednesday Ontario program was assembled in Ottawa by producer Brian Frappier, with contributions from Toronto and Windsor, produced by Gordon Clarkees and Marshall Gray, respectively. Thursdays, the show from the Prairie provinces was contributed by
Winnipeg's Judy McGuire, Edmonton's Brian O'Leary (1979) and Bob Neblock (1980), and Calgary's Ron Smith. The Pacific regional show, from Vancouver on Fridays, was produced by Peter McNeilly and Peter Ailles. The entire operation was coordinated by Paul Gaffney.

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**Toes In Tempo**

Tue 5:00-5:30 p.m., 23 Apr-25 Jun 1957 Tue 5:00-5:30 p.m., 2 Apr-2 Jul 1958

A half-hour program of ballet for children, Toes In Tempo originated in Winnipeg. It was narrated by Shirley Knight, and featured the company of the Royal Winnipeg Ballet, with soloists Sonja Taverner and Paddy McIntyre, and included passages from popular ballets performed by young dancers. Aimed to develop appreciation of the dance, the program also included basic instructions for youngsters.

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**Tom Owen's Show**

Thu 7:00-7:30 p.m., 6 Jan-3 Feb 1977

This half-hour of country music starred Tom Owen, and was produced in Windsor by John Peterson.

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**Tommy Ambrose Show**

Fri 9:00-9:30 p.m., 22 Sep 1961-22 Jun 1962 Fri 9:00-9:30 p.m., 5 Oct 1962-5 Jul 1963

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**The Best Of Tommy Ambrose**

Sat 10:30-11:00 p.m., 21 Jul-28 Jul 1962 (R) Thu 8:00-8:30 p.m., 2 Aug-30 Aug 1962 (R) Sat 10:00-10:30 p.m., 8 Sep 1962 (R) Tue 8:30-9:00 p.m., 11 Sep 1962 (R) Fri 8:30-9:00 p.m., 14 Sep 1962 (R) Fri 9:00-9:30 p.m., 28 Sep 1962 (R)
One of Canada's most versatile popular singers and songwriters, Tommy Ambrose starred in his own half-hour show of music, variety, dance, and comedy. Produced by Stan Harris (1961-62) and Bill Davis (1962-63), and written by Stan Jacobson and Bernie Rothman, in addition to Ambrose and his guests the program featured an eight voice chorus, under the direction of Gordon Kushner, and a twenty-five piece orchestra conducted by Lucio Agostini, with arrangements by Rick Wilkins. Choreography for the show was by Glen Gibson.

During the summer of 1962, the network presented a dozen repeats from the previous season, under the title, The Best Of Tommy Ambrose.

Photo courtesy of CBC.

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**The Tommy Banks Show**

Wed 10:30-11:00 p.m., 29 Dec 1971-5 Apr 1972 Sat 10:00-11:00 p.m., 15 Jul-9 Sep 1972 Fri 10:30-11:00 p.m., 22 Sep 1972-18 May 1973 Wed 10:30-11:00 p.m., 10 Oct 1973-9 Jan 1974 Thu 9:00-9:30 p.m., 16 May- Fri 7:30-8:00 p.m., 21 Jun-2 Aug 1974 (R)

A musical virtuoso, as a pianist, composer, and bandleader, and a garrulous host, Tommy Banks fronted this musical variety and interview show produced in Edmonton. The program was brassy, loud, and all show-biz, like Banks himself, as he welcomed a stream of guest performers, both Canadian and foreign. The performances were taped with an audience at the University of Alberta's Students Union Theatre, and the shows were written by Colin McLean and produced by Don McRae.

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**Tommy Common's It's A Musical World**

Sun 5:30-6:00 p.m., 21 Sep 1975-27 Jun 1976

Previously a star of Country Hoedown, Tommy Common returned to CBC television with his show, It's A Musical World. For the second season, the host got top billing, and the musical group that shared the stage with him, Sweet Majac, changed its name to Sweet Magic. The group comprised Bob Barker, Andrew Mowatt, Janice Third, Janet Dougherty, Corrine Kopan, and Michel LaFleche. With his name in the title, Common's singing got more attention and
The show periodically moved out of the CBC Vancouver studio, to locations throughout British Columbia, with guests who included Myrna Lorrie, Merrilee Rush, Debbie Lori Kaye, Marg Osburne, Gilliam Russell, Lonnie Donegan, and the Mercey Brothers. The series, like many musical variety series from the west coast, was produced by Ken Gibson.

The Tommy Hunter Show

Fri 8:30-9:00 p.m., 17 Sep 1965-17 Jun 1966 Fri 8:30-9:00 p.m., 16 Sep 1966-16 Jun 1967 Fri 8:30-9:00 p.m., 8 Sep 1967-14 Jun 1968 Sun 7:00-7:30 p.m., 22 Sep 1968-22 Jun 1969 Sun 7:00-7:30 p.m., 14 Sep 1969-14 Jun 1970 Fri 9:00-10:00 p.m., 25 Sep 1970- Fri 9:00-10:00 p.m., 24 Sep 1971- Fri 9:00-10:00 p.m., 22 Sep 1972-3 Aug 1973 Fri 9:00-10:00 p.m., 21 Sep 1973-14 Jun 1974 Fri 9:00-10:00 p.m., 4 Oct 1974-13 Jun 1975 Fri 9:00-10:00 p.m., 10 Oct 1975-16 Apr 1976 Fri 9:00-10:00 p.m., 24 Sep 1976-29 Apr 1977 Fri 9:00-10:00 p.m., 23 Sep 1977-17 Mar 1978 Fri 9:00-10:00 p.m., 22 Sep 1978-23 Mar 1979 Fri 9:00-10:00 p.m., 21 Sep 1979-7 Mar 1980 Fri 9:00-10:00 p.m., 14 Mar-4 Apr 1980 (R) Fri 9:00-10:00 p.m., 19 Sep 1980-20 Feb 1981 Fri 9:00-10:00 p.m., 27 Feb-27 Mar 1981 (R) Fri 8:00-9:00 p.m., 20 Nov 1981-2 Apr 1982 Fri 8:00-9:00 p.m., 15 Oct 1982-8 Apr 1983

Guitar player and singer Tommy Hunter had joined King Ganam's band, and gradually assumed a place front and centre on Country Hoedown. When that show ended, it essentially transformed itself into The Tommy Hunter Show, which assumed its Friday evening time slot, a number of members of the Hoedown family, and continued on its long and steady run as the mainstay of country music in Canadian television. The longest-running national country show in North America (and that must mean in the world), The Tommy Hunter Show has become a regular stop for the greatest stars of country music. An informal, though orderly and dignified production--compared, for example, to Hee Haw--it has continually presented the best of contemporary country music from the CBC's Toronto studios and elsewhere, when the show has travelled to tape with audiences in other Canadian cities.

Hunter himself has remained a consistent and stable figure. While he has adopted some of the styles and developments that have circulated in country music through the past years, from the influence of rock music and country on each other to the garish embroidery of Nudie suits to the evolution of "outlaws," such as Waylon Jennings and Willie Nelson, Hunter has remained conservative and middle-of-the-road. At times, the show itself has had to retrieve itself from
attempts to attract a wider, more pop music oriented audience by becoming slicker, and return to the simpler musical grassroots that the star represents and on which the audience is based. Having matured on television, he seems not to have changed at all, though he has clearly developed from a tall and rangy young cowboy into a ranch owner-type and benevolent patriarch.

Hunter's stalwart supporting performers have been Mike, Mark, and Jack, the Rhythm Pals (Mike Ferbey, Mark Wald, and Jack Jensen), along with fiddler Al Cherney and the Bert Niosi Orchestra. Other singers and instrumentalists who have appeared regularly on the show are singer Pat Hervey (1965-67), guitarist Jim Pirie (1965-70), banjo player Maurice Bolyer (1965-77), singer Debbie Lori Kaye (1967-69), the Country Guys and Gals (1967-68), the Allan Sisters (1967-77), the Coach 'n' Four (1968), the Travelling Men (1970), Donna (Ramsey) and Leroy (Anderson), guitarist Red Shea (1982), and Whiskey Jack (1982), along with, since 1974, the OK Chorale.

The producers of The Tommy Hunter Show have been Dave Thomas (1965-70), Bill Lynn (1970-76), David Koyle (1976-78, when the show's title changed, at least for the 1976 season, to Tommy Hunter Country), and Les Pouliot (1978-date).

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**Tommy Makem And Ryan's Fancy**

Sat 7:00-7:30 p.m., 6 Jul-28 Sep 1974

Irish folk singer Tommy Makem had become a star alongside his countrymen, the Clancy Brothers. For this summer series from St. John's, he joined forces with another traditional music group, the Newfoundland/Celtic band, Ryan's Fancy, which consisted of Dermot O'Reilly, Fergus O'Byrne, and Denis Ryan, and who later starred in their own network show (see Ryan's Fancy). The half-hour program had a pub setting and, in deference to Makem, the accent was on Irish music, although the repertoire also included Maritime and Scottish songs, and frequent guests included Catherine McKinnon and Peter Browne.

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**Tommy Tompkins' Wildlife Country**

Wed 5:00-5:30 p.m., 6 Jan-24 Mar 1971 Sun 10:00-10:30 p.m., 27 Jun-8 Aug 1971 Wed 4:30-5:00 p.m., 29 Sep-22 Dec 1971 (R0 Thu 10:00-10:30 a.m., 10
This series of thirteen, half-hour films documented the travels of outdoors expert and conservationist Tommy Tompkins. It followed the success of the single, special broadcast, Tommy Tompkins - Bushman, broadcast in 1970. The programs concerned animal life in remote reaches of British Columbia and the North, but also outlined Tompkins's own methods of survival and travel through the wilderness. The series reproduced his own expeditions--he spent the spring and summer in the bush, alone-- as he embarked without a film crew, but in many cases acted as his own wildlife cinematographer for the series.

The executive producer for Tommy Tompkins' Wildlife Country was Ray Hazzan, and the producer Denis Hargrave. The series was repeated several times on the network, and broadcast in both afternoon time slots, aimed at young viewers, and in prime time, directed at adult audiences.

In addition to the general attractions of such nature programs to Canadian television audiences, Tompkins's series complemented other CBC productions, such as This Land Of Ours and One Northern Summer, that explored the country's landscape, wildlife, and natural variety, and communicated a greater sensitivity to environmental issues and problems of conservation.

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**Tomorrow Now**

Tue 7:30-8:00 p.m., 2 Oct 1973-25 Jun 1974

Tomorrow Now, a half-hour program, featured Warren Davis and Mavis Kerr, with discussion of the practical applications of scientific knowledge. The producer of the show, in Toronto, was Susan Murgatroyd.

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**The Tomorrow People**

Wed 5:00-5:30 p.m., 27 Jul-24 Aug 1977

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**Too Young**
In Too Young, a three part series that originally aired on Take Thirty in December 1964, sociologist Margaret Norquay discussed issues of adolescence, sexuality, and society with social workers, clergymen, an obstetrician, and teenagers themselves. The programs concentrated on one community, Edmonton, for examples.

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**The Town Above**

Mon 10:30-11:00 p.m., 12 Oct 1959-27 Jun 1960

Roger Lemelin, who in 1944 had written about Lower Town Quebec in his novel The Town Below (Au pied de la pente douce [Montréal: Ed. de l'arbre, 1944]; The Town Below [New York: Reynal, 1948]) turned his attention to Upper Town for this series, which followed the success of his first television series for the French and English services of the CBC. He left behind most of the characters in The Plouffe Family when he moved uptown to describe the life of another family, the upper middle class Chevaliers. The series did try seriously to approach some of the quandaries of family life in the 1950s, particularly the lust for material goods to represent social status and the growing chasm between parents and children. The father, Fred Chevalier, was an accountant, who had moved up from his Lower Town origins to the bourgeois suburb of Sillery. He and his wife, Pauline, lived there with their three teenage children, Denis, Diane, and Pierre. Denis, who aspired to study medicine at university, shared the secret of his father’s salary and the fact that the family was living beyond its means. Typically, in the tradition of situation comedies and family dramas, the blame for overspending was placed at the feet of the women in the story, as Pauline and Diane tried to keep up the status and appearances of the family in comparison with their wealthier neighbours. The other son, Pierre, was the outsider of the family, a gang member flirting with outlaw status.

Roland Chail played Fred, and Denise Pelletier—who had portrayed Cécile Plouffe, was Pauline. Louis Turenne was older son Denis, Catherine Begin was Diane, and ________ played Pierre. The two characters from the earlier series who crossed over into this story were the irrepressible Pre Gdon, played by Doris Lussier, and bus driver Onsime Menard, Cécile’s husband, played by Roland Bedard. Richard Daignault translated Lemelin’s scripts for the English version, and Jean Dumas returned as producer for the series, which ran as a sustaining broadcast for thirty-five weeks.
**Town 'N' Country**

Sun 2:00-2:30 p.m., Sun 4:00-4:30 p.m., 29 Jun-20 Jul 1969

A half-hour variety show from Vancouver, as the title suggests, Town 'N' Country featured both popular and more traditional country music. Co-hosts for the series were Mike Neun and Brian Bressler, and they were backed by an orchestra conducted by Doug Parker. The show was taped in front of an audience, and featured both music and comedy, with such guests as Pat Hervey, O.C. Smith, Susan Jacks, and Dinah Christie. The programs were written by Bill Hartley and Tony Hudz, and produced by Ken Gibson.

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**Town Crier**

Fri 6:30-7:00 p.m., 3 Jul 1964-18 Oct 1965 Mon 10:30-11:00 a.m., 19 Oct 1964-

The Vancouver segment of the Across Canada series, Town Crier was a public affair broadcast, with host and interviewer Jim Crossen. It was produced by Len Lauk.

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**Trail Riding Troubadour**

Mon 5:30-6:00 p.m., 1 Jul-23 Sep 1968

A thirteen week series of half-hour programs, Trail Riding Troubadour combined country music and documentary film to outline the history and culture of western Canada. Country singer Stu Davis led his son Duane, also a country performer, to different regions of the Prairie provinces to present the stories of the Ukrainian immigration, the 1914 mine explosion at Hillcrest, Indian Treaty Number Seven, which was signed by Crowfoot, the Riel Rebellion, Lower Fort Garry, the buffalo herds at Elk Island Park, and others. The programs were produced and directed by Jack Emack.

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**Trans-World Top Team**
Trans-World Top Team extended the reach of Reach For The Top, as teams of high school students from Canada competed with students from the U.K. in the first season and Hawaii in the second. Sandy Stewart produced the show for the CBC in cooperation with the BBC and station KHVH-TV Honolulu. The hosts on this junket were Reach For The Top’s regular, Alex Trebek, and, from the U.K., Geoffrey Wheller.

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**Travel Log**

Tue 4:30-5:00 p.m., 17 Apr-26 Jun 1956

The CBC broadcast a weekly afternoon travelogue (which may have been titled Travel Log) over the spring of 1956.

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**Travel Unlimited**

Sun 6:30-7:00 p.m., 23 Aug-11 Oct 1953 Sun 10:30-11:00 p.m., 4 Oct 1953

This travel program was broadcast in Toronto and Ottawa in late summer and early autumn 1953.

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**Travellin’ Time**

Wed 5:00-5:30 p.m., 6 Jul-28 Sep 1960

A summer series for youngsters, Travellin’ Time combined song, talk, and film to describe a different province each week. The series starred Teddy Moore, Valerie Siren, and Brian Beaton, and was produced live from Toronto by Dan McCarthy.

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**Treasure Island**

Thu 5:30-6:00 9 Jan-3 Apr 1969 Fri 5:00-5:30 p.m., 3 Apr -
A serialized adaptation of Robert Louis Stevenson's adventure story, filmed in colour, this series was produced by Franco London Film in cooperation with the CBC. It was shot entirely in Corsica and featured French, British, and Canadian actors. Michael Ande played Jim Hawkins and British actor Ivor Dean was Long John Silver. From France, Jacques Monod was Captain Smollet, Jacques Dacquine was Judge Trelawney, and George Riquier played Doctor Livesay. Quebec actor Jacques Godin portrayed Israel Hands.

**Treasure Of The Dutch**

Wed 5:00-5:30 p.m., 13 Sep-6 Dec 1972 Wed 5:00-5:30 p.m., 4 Apr-27 Jun 1973

A thirteen part French series produced by ORTF, Treasure Of The Dutch was adapted from the novel by Odette Joyeux, and was set principally in Paris and Montreal. It starred Claude Bessy and Claude Ariel in a story that revolved around a jewel theft and a performance in Canada by the Paris Opera company. Quebec actors Paul Dupuis, Yves Letourneau, and Patrick Pauvion were featured in supporting roles in this production by Philippe Agnostini.

**The True North**

Thu 10:30-11:00 p.m., 14 Sep-23 Nov 1967

Commemorating the Centennial year, this series of eleven half-hour programs examined the arctic regions and the interactions of native and white people and people and nature. It opened with Land Before Time, M. Charles Cohen's dramatization of four native legends that told how the raven created the world, the origins of the sun and the moon and of thunder and lightning, and the birth of a demon. Subsequent programs were documentaries. They described such subjects as the traditional customs and means of survival for the innuit; the effects of white explorers on the northern natives; the uses of animal in the north; the impact of the Hudson's Bay Company on the people of the arctic; and the contemporary innuit. Two programs concentrated on the Northwest Territories and on the Yukon in 1967, and the final shows in the series examined the effects of advanced technology on the north and speculated on the future prospects for the region.
The executive producer for the series was Jim Guthro, who also directed the opening program in the series. Associate producer Doug Gillingham produced and directed several of the episodes, as did Doug Wilkinson. Writers for the documentaries, in addition to Wilkinson, included William Whitehead and Ben Maartman. Peter Elkington narrated the series, and Ricky Hyslop composed and conducted the musical score.

Try Out

Thu 5:00-5:30 p.m., 24 Jul-4 Sep 1975

Over the summer of 1975, the CBC presented pilots for children's shows from across the country, before deciding what to include in the regular broadcast schedule. Two originated in Vancouver, two in Edmonton, and one each from Halifax and Ottawa.

Tuesday Club

Tue 4:00-4:30 p.m., 3 Oct 1961-26 Jun 1962

On Tuesday Club, a half-hour afternoon talk show, members of Toronto women's clubs who formed the audience put questions to a guest authority on issues such as teenage marriage, Toronto slums, religion in the home, or auto safety. Maxine Samuels was the moderator, and Leo Rampen produced the series.

Tuesday Night

Tue 10:00-11:00 p.m., 15 Sep 1970-8 Jun 1971 Sun 4:00-5:00 p.m., 11 Jul-12 Sep 1971 (R) Tue 10:00-11:00 p.m., 28 Sep 1971-13 Jun 1972 Tue 10:00-11:00 p.m., 19 Sep 1972-22 May 1973

After one season, the regular prime time slot for hour-long documentaries moved from Thursday night to Tuesday night, and the title changed accordingly. (The Sunday afternoon repeat broadcasts were titled Sunday Best.) The series opened with a program about the war in Ireland, and subsequent shows profiled the Toronto Telegram, only a matter of days after the Tely folded; Sir William Stephenson, the British spy called Intrepid; the mystery of Nazi Martin Bormann;
and included Mike Poole's Wilderness Award winner for 1972, Politics Of Power: The Fraser And The Future.

The executive producer of Tuesday Night was still William Harcourt.

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**Tween Set**

Tue 6:00-6:30 p.m., 8 Jun-13 Jul 1965 Sun 12:00-12:30 p.m., 3 Oct 1965-5 Jun 1966

The CBC perceived that there was a fragment of the audience, the pre-teenager, that was too old for children's programming and too young for adult programs. So, a particularly stupid name, "tweens" (as in "be-tween" childhood and adolescence) was coined and used to name a program of chat and games for viewers age ten to twelve. Produced by Denyse Adam in Montral, it was hosted by Adele Sternthal, with students Barbara Berman of St. George's School and Geoff Heppleston of Lower Canada College. The discussions sometimes concerned more grown-up subjects than might previously have arisen in shows for children, such as privacy in the modern world or capital punishment.

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**Twelve For Summer**

Sat 7:00-7:30 p.m., 25 Jun-3 Sep 1966 Sun 7:00-7:30 p.m., 18 Jun-3 Sep 1967

A series of a dozen half-hour variety shows called l2 For Summer originated in various production centres across the country, and featured numerous performers as hosts. They included Malka and Joso, Billy Van, Guido Basso, Doug Crosley, and Gordie Tapp in Toronto, Reg Gibson and Ray St. Germain in Winnipeg, Dave Woods in Halifax, Pierre Lalonde in Montral, and Ken Colman and Lance Harrison in Vancouver. The musical styles that the shows presented differed correspondingly. Malka and Joso's show, for example, featured international folk music and dance, while Crosley's highlighted pop music with big band settings. Producers for the series were Dave Thomas (1967) and Neil Sutherland (1968), while producers of individual programs included Bob Jarvis, Allan Angus, Terry Kyne, Bill Langstroth, and Paddy Sampson.

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**Twenty Million Questions**
A public affairs broadcast produced by Cameron Graham in Ottawa, Twenty Million Questions examined issues of national interest through interviews and documentary features. Subjects in the opening season included labour unrest in 1966, the relations of the older orthodoxy and younger challengers in the Liberal Party, Canada's defence policy in the nuclear age, Canada's role in the 1966 Commonwealth Conference, and the Company of Young Canadians.

The co-hosts for the show were journalist Charles Lynch and Donald Gordon, professor of political science at Carleton University. Directors of individual programs included Moses Znaimer, the associate producer for the series, and Ed Reid. The production supervisor for Twenty Million Questions was Bernard Ostry.

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**Twenty-Twenty**

Sun 4:30-5:00 p.m., 22 Apr-9 Sep 1962 Sun 4:00-4:30 p.m., 6 Jan-18 Sep 1963
Sun 3:30-4:00 p.m., 4 Apr-28 Jun 1964 Sat 5:00-5:30 p.m., 4 Jul-26 Sep 1964
Sun 3:30-4:00 p.m., 11 Apr-27 Jun 1965 Sun 5:30-6:00 p.m., 4 Jul-25 Sep 1965
Thu 5:30-6:00 p.m., 1 Jul-23 Sep 1965 (R) Sun 4:30-5:00 p.m., 3 Apr- Sun 5:30-6:00 p.m., 3 Jul-16 Oct 1966 Thu 10:30-11:00 a.m., 16 Feb-23 Mar 1967 Sat 6:00-6:30 p.m., 1 Apr-24 Jun 1967 Sun 5:30-6:00 p.m., 2 Jul-24 Sep 1967

Generally a half-hour Sunday afternoon broadcast, 20/20 offered a wide range of documentary profiles on Canadian life. They ranged from films on sports to portraits of different regions or people, to historical accounts, and sometimes included sub-series. One, in the spring of 1963, titled Fields Of Battle, on major confrontations in the Seven Years' War, the U.S. War of Independence, and the War of 1812, which producer Ian Thorne outlined using diaries, prints and drawings, and modern footage of the battle sites. During the summer of the same year, viewers saw profiles of well-known Canadians from wrestler "Bulldog" Brower to equally pugnacious newspaper magnate Roy Thomson.

Narrated by announcer Harry Mannis, the series was produced by Thom Benson (1962-63) and Richard Knowles (1963-67).

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**Two For Physics**
Tue 10:30-11:00 a.m., 7 Jul-29 Sep 1959

After the local success of the CBLT science broadcast, Live And Learn, CBC recycled the material in Two For Physics, which also featured Donald Ivey and Patterson Hume, professors from the University of Toronto. In this series, produced by George Dick, they discussed such subjects as the theory of relativity, the environment of air, radiation, gravity, and the degradation of energy, and outlined physics from the age of Newton to the present day for a television audience.

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Two's A Crowd Fri 10:00-10:30 p.m., 22 Sep-17 Nov 1978 Fri 9:00-9:30 p.m., 27 Dec 1978 Fri 5:30-6:00 p.m., 6 Jan 1979 A six part situation comedy written by Guy Fournier and directed by Rolland Guay, this series was produced by Radio-Canada and originally broadcast on the French service.

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Tzigane Sat 7:00-7:30 p.m., 10 Jul-25 Sep 1954 "Tzigane" refers to the Hungarian gypsy, and this program, written by Frank Varon and produced by Michael Pym in Montral, featured the music of central Europe. The setting was an imaginary island in the Danube, and the performers were violinist George Lapenson and singers Irene Andriane and Yolande Guerard.
An adventurous program on the arts, The Umbrella brought some of the articulate cultural commentary that had previously been the territory of CBC radio to the television network. It was essentially the successor to Show On Shows (q.v.), which included features by some of the same contributors and which was also produced by John Kennedy. The host of The Umbrella was William Ronald, the painter who had achieved recognition for his abstracts, as a member of the
Toronto group, Painters Eleven, in the 1950s, and whose status grew through the 1960s. The show's announcer and Ronald's on-camera colleague was Lloyd Robertson.

The first show, perhaps typically, centred on Ronald himself; he talked about his own work to art students. Subsequent programs moved to wider, different subjects, both local and international in focus. In the first month, for example, Ronald presented his interview with the legendary artist Marcel Duchamp, filmed in New York, and a program on the burgeoning cultural scene in London, Ontario, and interviews with painters Greg Curnoe and Jack Chambers, and with writer James Reaney. Subjects included the visual, literary, and performing arts, and regular contributors included Rita Greer Allen, Barry Callaghan, and Timothy Findley. Allen interviewed choreographer Brian MacDonald, Callaghan talked with the British writers Alan Sillitoe and Arnold Wesker, and with Margaret Laurence during her stay in the U.K., and Findley met, in different programs, actor William Hutt, preparing for the season at Stratford, and British producer Michael Langham. The program also paid attention to developments in film and television, and included interviews with Sydney Newman, who had left the CBC in the 1950s and was now head of drama at the BBC, and with New York underground filmmakers and purveyors of kitsch, George and Mike Kuchar. (The Kuchars’ Canadian friend and collaborator Bob Cowan had produced a short, filmed homage to introduce the Umbrella interview with Duchamp.)

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**Uncle Chichimus Tells A Story**

John Conway returned to the air with his puppets Uncle Chichimus and Hollyhock for this filmed series. See Let's See.

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**Uncle Ed's Party**

Tue 5:00-5:30 p.m., 30 Dec 1952-

A program of songs and stories for young viewers, with Ed McCurdy. This series was also called Ed's Place (q.v.).

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**Under One Roof**
This series of five, half-hour programs on family life, produced by Denny Spence, was originally broadcast on Take Thirty in spring 1964. The program organizers were Helen Carscallen and Margaret Fielder, and the researchers and writers were Margaret Norquay, June Callwood, and Rose Wilcox. The interviewers were Take Thirty hosts Anna Cameron and Paul Soles.

**Under Twenty-One**

Tue 10:00-10:30 p.m., 25 Sep-16 Oct 1956

Jeanne Sauve' hosted this series of discussions with young people on topics of contemporary public interest, such as bilingualism and biculturalism. The programs were produced in Ottawa by Michael Hind-Smith.

**The Unforeseen**

Thu 8:30-9:00 p.m., 2 Oct 1958-2 Apr 1959

Wed 10:00-10:30 p.m., 28 Oct 1959-9 Mar 1960

As the anthology drama format eroded in U.S. television, it was modified into series that had more unified approaches, even though they might not follow the story of a single set of characters from week to week. The CBC anticipated the example of *The Twilight Zone*, which started in 1959, with *The Unforeseen*, which succeeded *On Camera* as the network's half-hour weekly drama. As the title suggested, *The Unforeseen* presented suspense drama, or stories with a surprise twist at the end, not necessarily futuristic narratives or tales of the supernatural.

Previously, the supervising producer of television drama oversaw the production of the half-hour drama, but Peter Francis was delegated responsibility as executive producer of *The Unforeseen*. Although the thematic limits of the series were pretty loose, they strained the capabilities of the contemporary writers. Administrator Hugh Gauntlett remarked, "...we found that by over-specializing the series it was difficult for us to get scripts from our Canadian writers. We had a fair
number of playwrights who could write a story involving a personal situation with which they were familiar, but what we lacked was the sort of skilled craftsman who could be given this sort of assignment, think for a few moments, and the come up with the sort of suspense story of mystery that the series demanded." (Quoted, Roger Lee Jackson, "An Historical and Analytical Study...," 1966)

Consequently, very few of the scripts were original stories by Canadian writers; among the exceptions were Donald Jack and Peter Francis himself.

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**United Nations**

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**United Nations In Action**

Mon-Fri 4:30-5:00 p.m., 5 Oct-7 Nov 1953

Mon-Fri 4:00-4:30 p.m., 21 Sep-15 Oct 1954

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**U.N. Today**

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**United Nations Report**

Mon-Fri 4:30-5:00 p.m., 24 Aug-11 Sep 1953

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**U.N. Review**

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**Dateline U.N.**

Sun 12:15-12:30 p.m., 4 Jan-8 Feb 1959

Sun 12:15-12:30 p.m., 11 Oct-20 Dec 1959

Sun 12:00-12:30 p.m., 27 Dec 1959-27 Mar 1960
The CBC provided Canadian viewers with regular coverage of the United Nations, direct from New York, and telecast on both English and French services, starting with the Ninth General Assembly. At the time, of course, the Korean War and the division of the country and the cold war were hot issues, as were the questions of French colonialism in Tunisia and Morocco, the friction between the U.K. and Greece over Cyprus, Indonesia's and the Netherlands' conflict over Western New Guinea, and apartheid in South Africa. Coverage during the first year included daily reports, titled At The U.N. or U.N. General Assembly, with the CBC's correspondent at the U.N., Peter Stursberg, and a filmed weekly summary of the proceedings, titled U.N. In Review.

The CBC continued to cover the U.N. proceedings on a regular basis until 1965, usually in a fifteen minute or half-hour summary on Sunday afternoons or early Saturday evenings, under such titles as Dateline U.N., Report From The U.N., or U.N. Review. Correspondents after Stursberg included Charles Lynch (1956-57), Stanley Burke (1958-61), Tom Gould (1962), Peter Reilly (1963), and Randy Kraft.

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**Up And Coming**

Wed 6:15-6:45 p.m., 7 Nov 1962-26 Jun 1963

Paddy Sampson produced this non-competitive talent show for young performers, ages six to sixteen. Bruce Smith hosted the fifteen minute broadcast from Toronto, which also featured guest appearances by such CBC personalities as Fred Davis, Allan Blye, Joyce Hahn, Tommy Common, Denyse Ange, and Joey Hollingsworth. Lou Snider and his group provided musical accompaniment.

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**Up At Ours**

Fri 9:30-10:00 a.m., 6 Apr-28 May 1979

Thu 10:30-11:00 p.m., 9 Oct-25 Dec 1980

Fri 2:00-2:30 p.m., 29 May-31 Jul 1981 (R0)

Thu 7:00-7:30 p.m., 1 Apr-29 Apr 1982

Newfoundland-born Gordon Pinsent created this half-hour comedy/drama that centred on a St. John's boarding house. Verna Ball, played by Mary Walsh,
owned the house, and Jack Howse, played by Ray Guy, was her long-standing lodger. Janis Spence played Mrs. O'Mara, who lived next door, and Kevin Noble was Dolph, the myopic driver of the Outport Taxi. Mrs. Ball's boarding house attracted a number of troubled and eccentric characters in a series that trod between humane relationships and comic treatment. Pinsent himself was featured in one episode as a parish priest who came to St. John's and found his faith tested and reconfirmed in his encounter with two young women, one a boarder at the house and the other another runaway from an outport community.

The series was produced in St. John's by Kevin O'Connell, with episodes directed by Walter Learning, Wayne Guzzwell, and O'Connell, and scripts by writers from the Atlantic provinces--Pinsent, Learning, Gerry Rubia, Michael Cook, and Alden Nowlan. A twelve week series, Up At Ours was a rare example of continuing drama produced in a regional CBC centre and that employed a distinctive local milieu.

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**Up Canada**

Tue 10:00-10:30 p.m., 23 Oct 1973-9 Apr 1974

Tue 10:00-10:30 p.m., 22 Oct 1974-25 Mar 1975

Up Canada tried to revive the form of the topical satire and public affairs show for which This Hour Has Seven Days broke ground nearly a decade before. It featured the work of talented and experienced producers, such as John Zaritsky, Michael Callaghan, Don Cumming, John Kastner, John Martin, and Doug Collins, under the supervision of executive producer George Robertson. Regulars on-camera included Rob Parker, Rex Murphy, Patrick MacFadden, Valri Bromfield, and singer John Allan Cameron, as well as Seven Days alumnus and the network's resident political gadfly Larry Zolf. However, the satire was criticized as dull and the reporting as slipshod and uninteresting.

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**Up, Up, And Away**

Sat 7:00-7:30 p.m., 29 Jul-19 Aug 1967

After a Show Of The Week performance, the CBC brought back a vocal group called the Numerality Singers to star collectively in their own musical variety
series, to run over six half-hours. The organization consisted of Miles Ramsay, Corlynn Canney, Bob Hamper, Pat Rose, Patty Surbey, Brian Gibson, and Brian Griffiths. Produced on videotape by Ken Gibson, the show combined location shooting in the Vancouver area--for example at the Nitobe Gardens at U.B.C., at Kitsilano Beach, and in Stanley Park--and studio work, on a set designed by Murray Devlin to resemble a beach house.

Bill Hartley was the show's writer, and Brian Gibson and Brian Griffiths provided musical arrangements for the group. Doug Parker conducted the orchestra, which was kept off-camera.

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**Update**

Sat 6:00-6:30 p.m., 3 Oct 1970-26 Oct 1974

Update, a half-hour program for early Saturday evenings, provided background to the news. It opened with five minutes of the day's headlines, and then moved into more detailed reports (four or five stories a week, so as much detail as could be worked into an average five to six minutes per item) and interviews. Executive producers for the show included veterans Peter Trueman, Curt Laughlin, and Tim Kotcheff, and the host was CBC staff announcer and news reader John O'Leary, then George Finstad.

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**Upside Town/Swingaround**

Tue-Fri 4:30-5:00 p.m., 9 Jan-

Tue-Thu 4:30-5:00 p.m., 26 Apr-13 Jun 1968

Tue 4:30-5:00 p.m., 13 Jun-

Tue/Wed 4:30-5:00 p.m., 2 Jul-24 Sep 1968

Barney Boomer (q.v.) was retitled and expanded; Barney, played by John Clayton, was phased out of the show as scripts paid more attention to the other people of Cedarville. A number of other actors and characters remained from the earlier show: Lynne Gorman as shop owner Florence Kozy, Franz Russell as the town Councillor, Trudy Young as Trudy, Rex Sevenoaks as Barney's uncle, Captain Boomer, Claire Drainie as Ma Parkin, Claude Rae as Mr. Andrews. (The
program also continued to include in its time slot the kids' quiz show, Swingaround.) Several new actors joined the cast as new characters appeared in town: Jack Duffy was Eddie Power, a hotshot newspaperman with his own column, The Power Line, and Trevor Evans portrayed the always earnest copy boy, Harvey Fleetwood. Gerard Parkes was the newspaper publisher Sam Oliver. Lynne Gorman left the show, but Pam Hyatt replaced her as Mrs. Kozy. In addition, Ted Follows, and Danny McIlravey appeared.

Written by CBC children's department veteran Ron Krantz, the program was produced by Stuart Gilchrist and directed by Herb Roland and Flemming Nielsen.
In the case of this summer show, "V.I.P." stood for "Very Interesting People." Lorraine Thomson, guest coordinator for Front Page Challenge, corralled the mystery guests for that quiz show and sat down in a minimal set for a more extensive interview. Guests ranged from hockey star Darryl Sittler to former British Prime Minister Edward Heath to former activist Jerry Rubin to Prince
Edward Island Premier Alex Campbell. The show's producers were Don Brown and Ray McConnell.

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**Vacation Canada**

Wed 10:00-10:30 p.m., 7 Apr-26 May 1971

This program, on outdoor activities, varied in length, because it followed the N.H.L. playoffs, and then followed Expo baseball games. John Foster hosted the show, which was produced and directed by Neil Andrews. Executive producer was John Lackie.

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**Vacation Time**

Mon-Fri 4:30-5:30 p.m., 2 Jul-27 Sep 1962

Mon-Fri 4:30-5:30 p.m., 1 Jul-27 Sep 1963

Mon-Fri 4:30-5:30 p.m., 29 Jun-25 Sep 1964

Mon/Tue/Thu 4:00-5:00 p.m., 28 Jun-24 Sep 1965

Wed/Fri 4:00-4:30 p.m., 28 Jun-24 Sep 1965

Mon-Fri 4:00-5:00 p.m., 4 Jul-19 Aug 1966

Mon-Fri 4:30-5:00 p.m., 3 Jul-8 Sep 1967

Thu/Fri 4:30-5:00 p.m., 4 Jul-26 Sep 1968

A summer replacement for regular children's programming, Vacation Time presented films, cartoons, and live broadcasts with special guests. For the first summer season, produced in Toronto by Denny Spence, the hosts were Toby Tarnow, Tom Kneebone, Lloyd Robertson, with comic sketches by Max Ferguson and swimming lessons by Jim Mitchell. In 1963, the show expanded and was produced in a number of cities. The hosts in Toronto on Mondays were Toby Tarnow, again, with Bruce Rogers and Donnalu Wigmore. Bob Switzer and Dan McAfee were hosts in Vancouver for the Tuesday show. The Wednesday show, from Winnipeg, was introduced by George Knight, with George LaFleche’s
segments at the Assiniboine Park Zoo, Per Holting on camping, and The Playground Players in a segment called Instant Theatre, filmed in Edmonton. Thursdays, the show alternated between Ottawa, with Ann Hodson and Peter Dodson, and Montreal, with Sheridan Nelson and Syn Davidson. On Fridays, the show returned to Toronto for the first seven weeks, and then went to Halifax, with Lloyd MacInnis, for the remainder of the season.

The next year, the hosts, in various locations, were Chris Wiggins, Don Francks, Alex Trebek, Jack Pearse, Bill Guest, Gerri Styne, Jeff Manshin, Don Pimm, Doug Campbell, and Ross Mortimer. The 1965 roster included Bruno Cimolai and Ross Mortimer in Vancouver, Don Tremaine in Ottawa, Ernie Coombs and Al Hamel in Toronto, Gerry Wilson in Winnipeg, and Kerry Wood in Edmonton. The final summer, the show concentrated on productions from outside Toronto, and included St. John's among the contributing centres.

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**Vacations Unlimited**

Sun 6:30-7:00 p.m., 17 May-9 Aug 1953

This half-hour program for summer 1953 presented a feature on a different Canadian holiday spot each week.

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**Vagabond Honeymoon**

Mon 6:30-7:00 p.m., 14 Jul-29 Aug 1966

Tue 5:30-6:00 p.m., 8 Aug-26 Sep 1967

Pat and Martin Simpson, newly married, financed their around the world honeymoon through odd jobs and by selling film footage that they shot along the way. They also produced this series of eight, half-hour programs that documented their trip--mostly by car and van--through Mexico, South America, Africa, India, Australia, Siam, and Europe.

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**Valley Sketches**

Tue 7:30-8:00 p.m., 30 Jul-3 Sep 1974
Mon 7:30-8:00 p.m., 9 Sep-16 Sep 1974

Produced at CBOT, this series of thirteen, half-hour programs documented the history of the Ottawa Valley, using archival documents and photographs, as well as personal scrapbooks, heirlooms, and the recollections of residents. Produced by Cec Browne and researched by Sheila Petzold, it included programs on the effects of the War of 1812 and the conquest of Europe by Napoleon on the settlement of the area, the timber trade, the development of the railway, and the construction of the Rideau Canal. Hosts and narrators for the show were Bob Karl and Ken Dougan.

Variety

Wed 9:00-9:30 p.m., 31 Dec 1952-21 Jan 1953

This title refers to a series that was replaced by (or finally titled) Four For The Show (q.v.).

Variety Situation Comedy Pilots

Tue 7:30-8:00 p.m., 3 Jan-31 Jan 1978

The network aired four pilots for three programs, all from CBC Vancouver, in January 1978. The Education Of Thomas Dorsey (3 January), produced and directed by Michael Berry, starred Hagan Beggs and Reg Romero in the story of a man who wins a lottery, but has oversold shares in the winning ticket. The Witch Of Westminster (10 January), was also produced and directed by Berry, and also hinged on a lottery plot. Lois Maxwell and Michael J. Fox starred in the story of a disliked single woman who becomes immediately desirable once she wins a lottery. Nellie, Daniel, Emma, and Ben (q.v.), produced by Stephen Hickok, and aired in two episodes, starred Barbara Tremayne, Roy Brinson, Alicia Ammon, and Jack Ammon as four seniors who decide to leave their nursing home and take care of themselves.

The series was supposed to present the pilot for The Rimshots, produced by Perry Rosemond. A series of problems prevented the pilot from seeing the light and the series from being produced in its original form. It was transformed into
Custard Pie (q.v.). (See Martin Knelman, "The Making of Custard Pie," The Canadian [24 September 1977]).

The Verdict Is Yours

Mon-Fri 3:30-4:00 p.m., 17 Oct 1960-30 Jun 1961

This series of simulated court cases featured reporter Bill Stout.

Vic Obeck Show/Vic Obeck’s Parade Of Sports

Mon 8:00-8:30 p.m., 8 Feb-20 Sep 1954
Wed 8:00-8:30 p.m., 6 Oct 1954-20 Jul 1955
Wed 8:00-8:30 p.m., 20 Jul-7 Sep 1955

Produced in Montreal, Vic Obeck's show highlighted football, but also covered other types of sports events and physical activities, from the Calgary Stampede to the Davis Cup to fitness with Lloyd Percival to water safety with Marilyn Bell.

Video One

Wed 5:00-5:30 p.m., 5 May 1971-6 Sep 1972

Originally part of Drop-In, and then scheduled as a summer show, Video 1, a public affairs magazine for high school age viewers, extended into the regular season. Its original host was Ian McCutcheon, but he was replaced by Rainer Schwartz, formerly the overnight disk jockey on CHUM-FM and one of the principal voices of alternative FM programming in Canada. The program marked itself as different from the conventional, pussyfooting kids' show when its first broadcast of the regular season was devoted to advice about contraception. Bob Gibbons was the producer and Don Elder the executive producer.

La Vie Qui Bat
Produced in Montreal, La Vie qui bat combined nature footage, documentary, and travelogue forms for a series of films about animals in various locations around the world.

Viewpoint

A forum of opinion and commentary, Viewpoint was a five minute and fifty second soapbox for spokespeople and writers and broadcasters. Developed by Eugene Hallman in the 1950s, it lasted for eighteen years as a regular follow-up to the national news broadcast at the end of each weekday. After Hallman left in 1974, the program stumbled along until Knowlton Nash, director of information programming, axed it, claiming that it cost CBC stations and affiliates seventy-five per cent of their audiences for local news at 11:30.

Apart from the nominal fee to the broadcaster and the cost of announcer Earl Cameron's time and the work of the minimal crew, Viewpoint was an inexpensive production that hardly encouraged access to the facilities of the public broadcasting service.


Vision On

Thu 4:30-5:00 p.m., 18 Sep 1975-25 Mar 1976
Thu 4:30-5:00 p.m., 16 Sep 1976-24 Mar 1977
Thu 4:00-4:30 p.m., 6 Oct 1977-
Wed 4:30-5:00 p.m., 5 Apr-6 Sep 1978 (R)
Wed 4:00-4:30 p.m., 7 Apr-9 Jun 1982

Vision On was originally designed as a program for children with hearing impairments. It used many different techniques--pictures, sculpture, games, mime, animation, inventions--to explore a different subject each week, such as
springs, monsters and ghosts, and signs. Regulars included Pat Keysell, Tony Hart, Wilf Makepeace Lunn, and Ben Benison. The show was produced by the BBC in cooperation with the Ontario Educational Communications Authority and the CBC.
W.O.W. to WINTER CONFERENCE

W.O.W.

Sat 12:00-12:30 p.m., 15 Sep 1979-30 Aug 1980

Sat 12:00-12:30 p.m., 6 Sep-18 Oct 1980

W.O.W. stood for "Wonderful One-of-a-Kind Weekend." This was a children's series, produced by Nada Harcourt, with writer Pat Patterson. The series consisted of special programs, shot in different locations across the country, and starring such personalities as the singing team of Sharon, Lois, and Bram, musician Bill Usher, and science broadcaster David Suzuki.

Walk With Kirk

Tue 4:30-4:45 p.m., 23 Nov 1954

Wed 5:15-5:30 p.m., 5 Jul-21 Sep 1955

In this fifteen minute program for young viewers, Kirk Whipper from the School of Physical and Health Education at the University of Toronto took groups of children on tours of workplaces, such as farms, dockyards, hydroelectric power plants, and other industries.

Water Polo

Sat 4:00-5:00 p.m., 7 Oct-30 Dec 1967

Sat 4:00-5:00 p.m., 5 Oct-28 Dec 1968

Phil Reimer was the host and Don Wittman and Guy Simonis the commentator for these water polo tournaments, held at the Pan Am Pool in Winnipeg. The official title of the series was CBC Sports Presents: Championship Water Polo.
The contestants were teams from Vancouver, Montréal, Edmonton, Hamilton, Toronto, and the host city. Like other CBC television tournaments, the matches were edited to fit a time slot, and usually joined in progress.

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**The Watson Report**

Thu 10:00-10:30 p.m., 9 Oct 1975-8 Apr 1976

Thu 9:00-9:30 p.m., 28 Oct 1976-

Sat 6:30-7:00 p.m., 9 Apr-14 May 1977

Wed 10:30-11:00 p.m., 5 Oct 1977-24 May 1978

Wed 10:30-11:00 p.m., 18 Oct 1978-28 May 1979

Mon 10:30-11:00 p.m., 17 Sep 1979-19 May 1980

Mon 10:30-11:00 p.m., 29 Sep 1980-25 May 1981

The CBC has rarely identified a personality with a public affairs or news show by attaching his or her name to the program's title. Patrick Watson had fought the Seven Days battle to cross over from the producer's desk to the on-camera host's desk, and was a star of television public affairs for a decade when The Watson Report succeeded Some Honourable Members and identified him as the inquiring voice. Produced, like its predecessor, by Cameron Graham in Ottawa, The Watson Report expanded its scope beyond the Houses of Parliament into business, the civil service, and other public concerns, though it kept a close eye on government, and included a series of interviews with the three major party leaders, Ed Broadbent, Pierre Trudeau, and Joe Clark, during the brief period that Clark's Progressive Conservatives formed the government. Starting principally as an interview show, in succeeding years the show attracted increased research, travel, and production budgets to finance more film reports.

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**The Way It Is**

Sun 10:00-11:00 p.m., 24 Sep 1967-23 Jun 1968

Sun 10:00-11:00 p.m., 29 Sep 1968-29 Jun 1969
Executive producer Ross McLean returned to network public affairs with The Way It Is, the successor to Close-Up, This Hour Has Seven Days, and Sunday in the late Sunday evening public affairs slot. McLean had been producing the Toronto dinner hour public affairs show, TBA, the descendant of his own Tabloid and 70l, and continued to do so, renaming it The Day It Is. The two shows combined their staffs as an information programming unit of fifty to sixty people. The producers were Perry Rosemond, Peter Herrndorf (who as head of the English television service would later spearhead the creation of The Journal), and Patrick Gossage, and the story editors Tim Kotcheff, Hans Pohl, Cameron Smith, Starr Cot, Barbara Amiel, and Susan Murgatroyd. Later Joan Fiore and Barrie McLean joined the production staff. The show had a unit of film directors, who included George Bloomfield, Terence Macartney-Filgate (one of the pioneers of direct cinema technique in Canada), Henry Lewes, and Don Shebib, with freelancers Cliff Solway, Paul Rockett, Kerry Feltham, Yves Delarue, and, based in New York, Beryl Fox. The studio directors were Ray McConnell, Jack Sampson, and Garth Goddard. One of the show's script assistants, recruited by McLean, was Jan Tennant, who later joined the network's announce staff, read the national news, and left the network to anchor Global TV's nightly newscast (See John Zichmanis, "The Way It Is, The Way it is," Maclean's [December 1968]). Robert Hackborn designed the show's set, and McLean pointed out that it was suitable for both black-and-white reception and colour, which was just being introduced, and suggested the similarity of its three rear-projection screens to the multi-screen film installations at Expo 67.

The host of the show was John Saywell, historian and dean of arts and sciences at York University. He was supported by a battery of interviewers and reporters, including Warren Davis, Percy Saltzman, Ken Lefolii (named the show's executive editor), Peter Desbarats, Patrick Watson, Moses Znaimer, and the show featured contributions by producers including John Livingston, from the staff of The Nature Of Things, and Douglas Leiterman, who after the Seven Days debacle moved to New York. For the second season, Patrick Watson joined the staff as Saywell's co-host.

Although McLean had been known for his vibrant mixtures of entertainment and information programming, The Way It Is represented a retreat into safety after the inflammatory Seven Days period under Watson and Leiterman and the sixties-influenced and flamboyant year of Sunday, produced by Daryl Duke. In addition, the program faced the growing audience for W5, the magazine show that competed directly for the private network, CTV. The Way It Is tried to balance its coverage with some entertainment and music, but it was best known for its earnest, respectable, and solid research and reporting.
In addition to short reports in the magazine format show, The Way It Is presented a number of longer documentaries, in the fashion of Document. Among them were two of Don Shebib’s finer non-fiction films: San Francisco Summer 1967, his examination of the "summer of love," and Good Times, Bad Times, his elegy for soldiers and the comradeship and memories that men find in the experience of war. Leiterman produced Fasten Your Seatbelts: A Report On Airline Safety for the show, in collaboration with the public television service in the U.S.A., and Fox made similar arrangements to produce the last of her three documentaries on Vietnam, Last Reflections On A War. Perhaps the most notable film feature on The Way It Is, though, was a film that had been completed years before the show had been conceived. In spring 1969, on the first anniversary of his retirement as Prime Minister, the show presented the television premiere of Mr. Pearson, the direct cinema profile of Lester Pearson, shot by D.A. Pennebaker and directed by Richard Ballentine five years before. The network had declined to air the film, ostensibly because it did not meet the CBC’s technical standards. For the Way It Is showing, Ballentine remixed the sound, added commentary, and cut two minutes to permit introductions and "to remove brief portions where the picture was not distinct." (CBC Times [19-25 April 1969])

A casualty of Knowlton Nash’s decision, as new head of news and public affairs, to revamp the network’s information programming schedule, The Way It Is was one of the first programs to be dumped.

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**A Way Out**

Sun 1:15-1:30 p.m., 7 Jun 1970-19 Sep 1971

Sun 12:45-1:00 p.m., 26 Sep 1971-

Mon 4:30-5:00 p.m., 1 Apr-2 Sep 1974

Sun 12:45-1:00 p.m., 8 Sep 1974-28 Sep 1975

Sun 12:45-1:00 p.m., 5 Oct 1975-31 Mar 1976

Sun 12:15-12:30 p.m., 4 Apr-

Sun 12:15-12:30 p.m., 19 Sep 1976-25 Sep 1977
Originally a fifteen minute gardening show with Ray Halward, A Way Out later included information on crafts, do-it-yourself repairs and improvements, and outdoor activities. Its hosts were George Finstad (1970-74), and subsequently, on an alternating basis, Mary Chapman and Laurie Jennings. The producers were Doug Lower (1970-71), Neil Andrews (1971-74), and Robert Hutt (1974-76).

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**The Wayne And Shuster Hour**

Monuments of longevity and success in the Canadian entertainment industry, comedians Johnny Wayne and Frank Shuster met as teenagers in their Toronto high school, and have been a team ever since. They achieved fame during the World War II years, in *The Army Show*, and a much larger audience on their regular CBC radio broadcasts on the Trans-Canada network in the early 1950s. They hold the record for the most numerous appearances on CBS-TV's *The Ed Sullivan Show*, during the 1950s and 1960s the most popular television variety hour in the United States. They started in 1958 with a contract for twenty-six appearances over the year (reported to pay them and their supporting company $176,000), and their last appearance on the Sullivan show was their sixty-seventh.

Compared to contemporary standup and sketch comics in the U.S., their soft satires were notably literate and intelligent. They were influenced by the development of professional classical theatre at Stratford (or perhaps more properly, responded to it) in sketches that have become their own classics. "Kiss the Blood Off My Toga" was their hard-boiled reading of Shakespeare's *Julius Caesar*, best remembered for Sylvia Lennick's Calpurnia and her warning to her husband, in a bleating Brooklynese, "I told him, I said, 'Julie, don't go!'" The flip-side was their baseball game, played in perfect—or at least comically imperfect—Shakespearean dialogue. As these sketches demonstrate, much of their material uses anachronism or the application of one formula on another. Another of their 1950s inventions, for example, took the well-known television phenomenon of the quiz show and applied the awareness of Russia that the cold war brought and produced a sketch about a confiscated recording of the famous Russian television show, *The 64,000 Ruble Question*. (See Walter Harris, "TV Triumph on the Bigtime," *Saturday Night* [24 May 1958]; Barbara Moon, "How Wayne and Shuster Took New York," *Maclean's* [19 July 1958].)

Neither Wayne nor Shuster exclusively played the straight man or the comic in their team, though often Shuster got the job of interviewing or reporting on the activities of one of Wayne's comic personae. Just about every comic team has a
mad scientist to defuse the fears of a nuclear age, and Johnny Wayne's was Professor Waynegartner, played with a broad, pseudo German accent, an Albert Einstein-style white fright wig, and eyes that roll like Groucho Marx's. Professor Waynegartner was not always a physicist or natural scientist; he was whatever type of academic, scientist, artist, or specialist Wayne and Shuster wanted him to be. Other recurring situations have included the adventures of the Oriental detective Johnny Chan and the tales of the French Revolution and The Brown Pumpernickel (with Wayne as the Pumpernickel, a.k.a. Sir Percy Fynke, and Shuster as his nemesis, Francois Maldette).

They started their regular appearances on CBC television with The Wayne And Shuster Hour in October 1954, and have provided comedy that ranged from clever and literate to godawful corn and mugging ever since, at a rate of one show a month in the beginning, reduced to four shows a season in later years. Exact titles for their shows have varied: The Wayne And Shuster Comedy Special (1968-1978), The Wayne And Shuster Comedy Hour (1978-1981), Super Comedy With Wayne And Shuster (1981, when just about all variety programming on CBC TV was "Super-this" and "Super-that"). For several years, their specials were presented as a Show Of The Week.

In over thirty years of television, obviously, a parade of supporting players and guests have appeared with Wayne and Shuster, though they have maintained a remarkably consistent repertory company of character actors that has included Sylvia Lennick, Ben Lennick, Paul Kligman, Eric Christmas, Joe Austin, Larry Mann, Pegi Loder, Don Cullen, Jack Duffy, Paul Soles, and Marilyn Stuart, with a dance company led and directed by Don Gillies. For many years, Samuel Hersenhoren conducted the orchestra from arrangements by Johnny Dobson. The announcer for the show was the durable Bernard Cowan. Their producers have been Drew Crossan (1954-58), Don Hudson (1958-63), Bill Davis (1963-65), Stan Jacobson (1965-67), and Norman Campbell, Barry Cranston, and Wayne and Shuster themselves, with, since 1968, Len Starmer their executive producer.

In 1961, they starred in a summer replacement for The Jack Benny Show on CBS-TV, which was also picked up by the CBC; Holiday Lodge was a situation comedy in which they played recreation directors at a lodge in California. A few years later, they also starred in a series of documentary tributes to famous movie comedians and, later, movie genres. The show, titled Wayne And Shuster Take An Affectionate Look At..., was produced by MCA for CBS, in cooperation with the CBC, and was directed by Norman Campbell. Their subjects included W.C. Fields, Abbott and Costello, Jack Benny, the Marx Brothers, Bob Hope and Bing Crosby, George Burns and Gracie Allen, and, subsequently, monster movies, westerns, and Mae West.
The Weaker(?) Sex

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

Mon-Fri 2:00-2:30 p.m., 6 Jan-31 Mar 1969

This talk show responded to the women's movement with British-born Pamela Mason in the interviewer's chair. She confronted male guests from a wide range of fields, not necessarily directly related to issues of sexual politics. The opening show, for example, concerned astronomy and astrology, with the director of Toronto's McLaughlin Planetarium and an astrologer. The only female guest during the first season was Secretary of State Judy LaMarsh. Mason's occasional co-host was radio broadcaster (and future Liberal Cabinet minister himself) Jim Fleming. The thirteen week series was directed by David Ruskin and produced in New York and Toronto by Steven Krantz for his U.S. firm, Krantz Films, in cooperation with the CBC, and was syndicated to the States.

For the second season, Canadians assumed control, and the basic format of the show changed. Lorraine Thomson took over the host's job, and interviewed both men and women. The executive producer was Don Brown, with producers Sig Gerber and Bernard Cowan, and associate producer Beth Slaney.

Weather And Why

Tue 5:15-5:30 p.m., 20 Oct-27 Oct 1953

This fifteen minute program, on which meteorologist Percy Saltzman explained weather for young viewers, was renamed How About That (q.v.).

Web Of Life

Sun 3:30-4:00 p.m., 10 Oct 1959-3 Jan 1960

Sun 3:30-4:00 p.m., 3 Apr-26 Jun 1960
Fri 5:30-6:00 p.m., 14 May-26 Aug 1961

Fri 5:30-6:00 p.m., 19 Apr-28 Sep 1963

The host and narrator of Web Of Life, a nature series produced on film by Tom Connachie at CBC Vancouver, was Ian McTaggart Cowan, professor of zoology at U.B.C. The series started as a twenty-six week examination of different forms of animal life, and added more programs in subsequent years. It used footage shot locally in British Columbia, and film from Uganda, the southern U.S., the Caribbean, the Arctic, and in the Gulf of Mexico region, and concerned living beings as close as the viewer's backyard and issues as foreign as animal husbandry in East Africa. The footage was shot by Robert Reid and edited by John Fuller. A well respected program, in 1963, one of the shows in the series won an award for educational television films at an international television festival.

CBC Wednesday Night Specials


Wednesday Night Specials

Wed 9:00-10:00 p.m., 23 Sep 1970-1 Sep 1971

Wed 10:00-11:00 p.m., 6 Oct-22 Dec 1971

Wed 8:30-11:00 p.m., 29 Dec 1971-29 Mar 1972

A series of special music, documentary, and drama broadcasts, the Wednesday night specials varied from popular to classical to public affairs. The 1970-71 season included Ballet High, a production featuring the music of Lighthouse; Glenn Gould in a program of Beethoven; Maureen Forrester as the witch in a production of Hansel And Gretel; and the revue, Oh Coward, with Tom Kneebone and the songs of Noel Coward. The 1971-72 season included Norman Campbell's production of Puccini's La Rondine; The Sound Of August, on the music of the National Youth Orchestra, produced by Glenn Sarty; and several productions by Mario Prizek: An English Concert; Two In Concert; and The Toronto Symphony: A Golden Gala. The time slot was also used for the public affairs series, The Tenth Decade (q.v.) and the drama Talking To A Stranger (q.v.).
**Weekend**

See CBC Weekend.

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**Weekend In Sports**

Sat 11:10-11:15 p.m., 16 Jan-5 Nov 1960

This network sports report was read by Fred Sgambati on Saturdays and Steve Douglas on Sundays.

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**Weekend Report**

Sun 11:09-11:14 p.m., 2 Jan-26 Jun 1966

This was a weekend news report, with Norman DePoe.

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**The Weekender**

See Barris And Company.

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**West**

Wed 10:00-10:30 p.m., 19 Dec 1973-17 Apr 1974

Sun 1:00-1:30 p.m., 23 Jun 1974-

Like Adieu Alouette and Pacificanada (both q.v.), this series of thirteen, half-hour films by the National Film Board was intended to provide a view on a particular region of the country, in this case the three prairie provinces. John N. Smith and Cynthia Scott produced the series, and each directed one of the films. Others were by Donald Brittain, Tom Radford, Michael McKennirey, Bill Davies, Barbara Greene, Les Rose, and Ian McLaren. The series included Catskinner Keen, Brittain's portrait of millionaire Bob Keen; Cavendish Country, also by Brittain, on
country singer and songwriter Cal Cavendish; Every Saturday Night, by Radford, on the Badlanders, a hoedown band that started during the Depression; McKennirey's film, I Don't Have To Work That Big, on the work of sculptor Joe Fafard; Davies' film, The Jews Of Winnipeg; The New Boys, by Smith, on St. John Cathedral Boys' School, an outdoor school at Selkirk, Manitoba; Ruth And Harriet: Two Women Of The Peace, about the lives of two family women who live in homesteading areas of northern Alberta; Scott's film on Churchill, Some Natives Of Churchill; Starblanket, Brittain's portrait of the twenty-six year old chief of the Starblanket reserve; This Riel Business, by McLaren, about the production of a play on the Riel Rebellion; Van's Camp, by Rose and Brittain, on a freshwater fishing camp in Lac La Ronge, Saskatchewan; and We're Here To Stay, McLaren's film on the Agri-Pool cooperative farmers of Lestock, Saskatchewan.

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**Western Concert**

Fri 9:00-10:00 p.m., 2 Sep-16 Sep 1977

A series of concerts, one produced by Marvin Terhock in Manitoba, another by Ray McConnell in Saskatchewan, and a third originating in Alberta, combined pop, country, and folk musics. The programs were titled Ballet In The Park, Saskatchewan Summer, and Alberta Patchwork.

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**Western Summer**

Mon-Fri 3:00-4:00 p.m., 2 Jul-13 Jul 1979

For this summer series, produced at CBC Calgary, Toronto host Bob McLean travelled to Banff, Jasper, and to the Calgary Stampede to talk to local guests. The producer of the series was Ray Fitzwalter.

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**What About**

Tue 10:20-10:30 a.m., 12 Mar-2 Apr 1974

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**What On Earth**
Warren Davis was the host for this educational quiz and conversation program, based on an 1950s CBC show, Who Knows. Panelists tried to identify mysterious objects and artefacts from the collections of the Royal Ontario Museum, the Ontario Science Centre, and from other galleries, then discussed their significance. The series was produced by Susan Murgatroyd.

**What's New**

Thu 5:00-5:30 p.m., 14 Sep 1972-31 Mar 1973

Thu 5:00-5:30 p.m., 13 Sep 1973-30 May 1974

Fri 10:00-10:30 a.m., 2 Nov-7 Dec 1973

Thu 5:00-5:30 p.m., 26 Sep 1974-29 May 1975

Fri 10:00-10:30 a.m., 1 Nov 1974-30 Apr 1975 (R)

Thu 5:00-5:30 p.m., 11 Sep 1975-

Thu 4:30-5:00 p.m., 8 Apr-27 May 1976

Fri 10:00-10:30 a.m., 8 Apr-27 May 1976 (R)

Thu 5:00-5:30 p.m., 7 Oct 1976-
Fri 10:00-10:30 a.m., 7 Oct 1976-

Thu 4:30-5:00 p.m., 7 Apr-26 May 1977

Fri 10:00-10:30 a.m., 7 Apr-26 May 1977 (R)

Thu 4:30-5:00 p.m., 6 Oct 1977-25 May 1978

Fri 10:00-10:30 a.m., 6 Oct 1977-25 May 1978 (R)

Thu 4:30-5:00 p.m., 14 Sep 1978-24 May 1979

Fri 10:00-10:30 a.m., 14 Sep 1978-24 May 1979 (R)

Fri 10:00-10:30 a.m., 12 Oct 1979-31 May 1980

Sat 11:30-12:00 noon, 12 Oct 1979-31 May 1980 (R)

Thu 4:00-4:30 p.m., 16 Oct 1980-7 May 1981

Fri 10:00-10:30 a.m., 16 Oct 1980-7 May 1981 (R)

Sat 12:00-12:30 p.m., 16 Oct 1980-7 May 1981 (R)

Thu 4:00-4:30 p.m., 15 Oct 1981-27 May 1982

A current affairs program for high school age viewers, What's New presented the week's headlines and features geared for teenagers. Features included the caricature puppets of Noreen Young, usually confined to programs for younger audiences, such as Hi Diddle Day. Hosts for the show were Harry Mannis and Sandy Lane (1972-79), David Schatzky (1979-80), Wayne Thompson (1980-82), Marie-Claude Lavalle (1980-81), Lon Appleby (1980-81), and Sara Welch (1981-82). Ray Hazzan (1972-77), Sybel Sandorfy (1978-82), and Wayne Thompson (1981-82) were executive producers.

**Wheelspin**

Fri 7:30-8:00 p.m., 5 May-3 Jul 1961

Wed 7:30-8:00 p.m., 12 Jul-13 Sep 1961
A half-hour (sometimes a fifteen minute) summer program on auto racing, WHEELSPIN included both coverage of racing events and technical advice. Hosts were Phil Murray, Jim Chorley, Bruce Marsh, and Jack Wheeler, and the producer Doug Stephen.

Where It's At

Mon-Fri 5:30-6:00 p.m., 30 Sep 1968-23 Jun 1969

A successor to Music Hop and Let's Go, Where It's At featured current popular and rock music in an after-school, before-supper time slot, and originated in a different city each weekday. Ken Gibson produced the Vancouver edition, which was hosted by Fred Latremouille. The Winnipeg show, produced by Larry Brown, provided an early, national outlet for the Guess Who (Randy Bachman, Burton Cummings, Jim Kale, and Gary Peterson) who appeared regularly. Allan Angus produced the Toronto show, with host Jay Jackson and the Majestics. Robert Demontigny introduced the Montreal show, which Ed Mercel produced. In Halifax, Paul Baylis produced and Frank Cameron was the host; guests included Anne Murray and Truro's band, the Lincolns, which included Frank MacKay and John Gray, who would later write about the band for his play, Rock And Roll, and the television adaptation, The King Of Friday Night. The shows from Montréal, Toronto, and Winnipeg were produced in colour, and from Vancouver and Halifax in living black and white.

Where Once They Stood

Sat 11:00-11:30 a.m., 7 Apr-2 Jun 1979

This series of half-hour programs from St. John's dealt with the founding of the earliest settlements in Canada, and featured CBC announcer, Newfoundland-born Harry Brown.

Where The Sky Begins
Thu 7:30-8:00 p.m., 3 Jun-16 Sep 1976

Mon-Fri 2:30-3:00 p.m., 10 Oct-27 Oct 1978

Sun 3:30-4:00 p.m., 29 Apr-12 Aug 1979

This series of thirteen half-hour episodes dramatized the development of flight. Filmed in part in Quebec City, directed by Marcel Camue, it was a co-production of ORTF, Bavaria Films, Telcia Films, and Radio-Canada. The English version was produced by Cinelume Productions, and the dubbing supervised by Donnalu Wigmore of CBC Toronto.

While We're Young

Mon 8:30-9:00 p.m., 28 Jun-13 Sep 1960

Mon 8:30-9:00 p.m., 3 Jul-18 Sep 1961

A summer variety series produced by Dave Thomas, While We're Young spotlighted young Canadian musical talent. It starred singers Tommy Ambrose and Bonnie Hicks, with a choral group called the Swinging Voices, under the direction of Art Snyder, and the Bob Van Norman Dancers, and Gordon Kushner conducting the orchestra. The series employed some of the performers discovered by the CBC Talent Caravan, and among the guests in the 1960 series were jazz player Paul Hoffert, who later co-founded the rock band Lighthouse, and the Two Tones, a country folk group that consisted of Terry Whelan and Gordon Lightfoot.

Whistle Town

Tue/Thu 5:00-5:30 p.m., 30 Sep 1958-25 Jun 1959

A half-hour show for kids, Whistle Town divided its attentions between a toy shop and a fire hall in a very small town. Nine year old Rex Hagon played Danny, and Foster was his puppet friend (created by John and Linda Keogh). They visited Mr. Bean, who owned the toy shop, on Tuesdays, and the fire hall on Thursdays. Larry Beattie played Mr. Bean, and Jack Mather was his assistant, with Claude Rae as the town postman. Hugh Webster was Mr. Haggarty, Ross Snetsinger was Ross, and Jean Cavall was Mayor Jacques, who presided with his
impressive handlebar moustache and his three-corner hat. The show included little dramas, as well as cartoons, newsreels, and musical numbers by Cavall and Ed McCurdy.

The series was written by Cliff Braggins and John Gerrard, and produced by John Kennedy.

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**The Whiteoaks Of Jalna**

Sun 9:00-10:00 p.m., 23 Jan-30 Apr 1972

Sat 8:30-9:30 p.m., 27 Apr-17 Aug 1974 (R)

Clearly the success of the BBC's The Forsyte Saga inspired the CBC to embark on this large-scale production of Mazo de la Roche's family chronicle, which traced the Whiteoaks over a century to the early 1950s. Both series used sources that trod the line between quality literature and potboilers, and both television series veered between serious drama and soap opera. Thirteen hour-long episodes, at a cost of two million dollars, made this the CBC's most expensive production to that date. A risky venture, it also represented the network's desire to profit from international sales. (And, in fact, the series was sold to Thames Television in the U.K., to French television and to other foreign markets.) At home, however, Jalna was praised for the production values in which the CBC invested, but heavily criticized for its flatness and predictability.

The scripts, by Grahame Woods, Claude Harz, and chief writer Timothy Findley, brought the story up to date rather than keeping them at the distance of the midcentury and before, and employed a flashback structure that switched between present and past to outline the saga of Renny Whiteoak, played by Paul Harding, and the two Adelines, the family matriarch and the grandmother after whom she was named, both characters played by Kate Reid. The cast included Amelia Hall as Meg, Blair Brown as Pheasan Vaughan, John Friesen as Piers Whiteoak, James Hardle as Eden, Anoinette Bower as Roma Fitzsturgis, Sean Mulcahy as Maitland Fitzsturgis, Paul Bradley as Wright, Linda Goranson as Victoria, Paul Craig as Philip II, Toby Tarnow as Ruth, Gary McKeehan as Christian, Kenneth Dight as Charlesworth, Charles Palmer as Lomax, David Hughes as Maurice Vaughan, David Schurman as Philip I, Maureen O'Brien as Alayne, Don Scardino as Ernest, Don McGill as Uncle Nicholas, Josephine Barrington as Aunt Augusta, Vincent Dale as Young Finch, and Tom Lewis as Young Eden.
The producer of the series was John Trent, with co-producer Richard Gilbert, and the directors of photography Ernie Kirkpatrick and Edmond Long.

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**Who Knows?**

Fri 9:00-9:30 p.m., 3 Jul-25 Sep 1959

On this panel quiz, hosted by James Bannerman, panelists Walter Kenyon and John Lunn from the Royal Ontario Museum and a guest tried to identify an artifact supplied by the R.O.M. or other museum or gallery. The program was produced by Vincent Tovell. An updated version of the show appeared in the 1970s under the title What On Earth?.

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**Who's New**

Thu 7:00-7:30 p.m., 26 May-

Sat 6:30-7:00 p.m., 9 Jul-10 Sep 1977

A half-hour musical variety show, Who's New originated in different cities. Paul Gaffney produced the Ottawa show, which starred the brilliant singer-songwriter David Wiffen. Joe Armstrong produced programs in London, with Terry McMannis. Tom Owen was the star of the Windsor show, produced by John Peterson, and Hagood Hardy starred in the Toronto edition, produced by Bob Gibbons. The program returned the next year on CBLT, produced by Gibbons, with Rainer Schwartz as host.

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**Who's The Guest**

Mon 9:30-10:00 p.m., 25 Jun-17 Sep 1956

A panel variety show, and a summer replacement for The Denny Vaughan Show, on Who's The Guest, panelists tried to identify mystery guests from the entertainment field in Canada. Gerald Bern gave them clues and caricatures, and the guest, once his or her identity was revealed, performed. Rudy Toth conducted the orchestra for the show, which was produced by Bob Jarvis.
**Whozit**

Fri 10:00-10:30 p.m., 16 Oct 1953

Fri 10:00-10:30 p.m., 30 Oct-28 Nov 1953

On this quiz show, panelists tried to guess the identity of well-known people from clues provided by cartoonist Bert Grossick’s caricatures. The host was Michael Cashin.

**Why Is It So**

Sun 5:30-6:00 p.m., 4 Sep-23 Oct 1960

In this series of science programs from Vancouver, Robert Quintrell and the exuberant professor Julius Sumner Miller demonstrated principles of physics.

**Wicks**

Mon-Fri 12:30-1:00 p.m., 10 Sep-16 Nov 1979

Mon-Fri 12:30-1:00 p.m., 7 Jan-23 May 1980

Mon-Fri 1:30-2:00 p.m., 8 Sep 1980-30 Jan 1981

Mon-Fri 4:00-4:30 p.m., 1 Jun-11 Sep 1981 (R)

So-called cartoonist and cockney gadabout Ben Wicks was the host of this half-hour talk show. Wicks sought out unusual guests, and often went to visit them for his interviews rather than bring them into a studio. The series was produced by the CBC and J.T. Ross Associates.

**Wild Canada**

Various Days and Times, 26 Nov 1979-4 Mar 1981
Another nature series featuring the work of John and Janet Foster, creators of To The Wild Country, Wild Canada included thirteen one-hour films on their travels to wilderness regions of the country. The series was produced by Ralph C. Ellis and Dan Gibson for their company Manitou Productions, in cooperation with the CBC, and the programs were directed by John Foster. They voyaged from the Nahanni River in the Northwest Territories to the Bay of Fundy off Nova Scotia to the Queen Charlotte Islands off the British Columbia coast.

Willie Wonderful

Tue 5:30-5:45 p.m., 30 Dec 1952-19 May 1953

A fifteen minute program, Willie Wonderful featured stories for children told with marionettes.

Window On Canada

Mon 9:30-10:00 p.m., 5 Oct 1953

Sun 10:30-11:00 p.m., 18 Oct-15 Nov 1953

Sun 9:30-10:00 p.m., 13 Dec 1953-

Sun 10:00-10:30 p.m., 2 May-20 Jun 1954

Fri 7:00-7:30 p.m., 1 Oct 1954-1 Apr 1955

Writer and broadcaster Clyde Gilmour introduced this series of half-hour National Film Board productions, intended to present different aspects of life in Canada. The program was seen at different times on different stations (for example, Sundays at 10:30 in Toronto and Mondays at 9:00 in Ottawa). Among the films were The Son; Shadow On The Prairie; Listen To The Prairies; Opera School; Musician In The Family; Motorman; Look To The Forest; Shop Steward; Ballet-O-Maniac; Men At Work; and Ti-Jean Goes Lumbering. Starting in the 1954 season,
the program included not only the films and introductions, but also Gilmour in discussion with authorities on the subject of the film of the week.

Window On The World
Thu 6:30-6:45 p.m., 4 Oct-8 Nov 1956
Sun 12:00-12:15 p.m., 18 Nov-23 Dec 1956
Sun 12:00-12:15 p.m., 10 Feb-17 Feb 1957
Fri 6:30-6:45 p.m., 15 Feb-22 Feb 1957
Mon 6:00-6:30 p.m., 7 Oct 1957
This was a series of fifteen minute travelogues.

The Winners
Sun 5:30-6:00 p.m., 17 Jan-28 Mar 1982
Sun 8:00-8:30 p.m., 15 Jul-26 Aug 1982 (R)
Sun 9:30-10:00 p.m., 2 Sep 1982 (R)

This series of ten half-hour productions dramatized the lives of heroes from Canadian history. Underwritten by Shell Canada, the programs were produced at the CBC by Laura Phillips, with executive producer Stanley Colbert. The first was about Emily Murphy, the early feminist known as "Janey Canuck." Written by John Kent Harrison and directed by Martin Lavut, it starred Martha Henry, with Douglas Rain, William Hutt, Gerard Parkes, and Douglas Campbell. Donnelly Rhodes played Pere Athol Murray, the founder of Notre Dame College in Saskatchewan (who had also been portrayed by Thomas Peacocke in Zale Dalen's 1980 feature film, The Hounds Of Notre Dame). The Winners episode was written by Gordon Ruttan and directed by Brian Walker. Norman Klenman wrote the story of H.R. MacMillan, the modernizer of the Canadian forest industry, for the production directed by Lawrence S. Mirkin. The story of native poet Pauline Johnson was written by Munroe Scott and directed by Martha Coolidge, with Fern Henry in the lead. Yvon Ponton played J.A. Bombardier, the inventor of
the snowmobile; the script was by James Brown and the director was Jean Lefleur. Kate Lynch played the long-time mayor of Ottawa, Charlotte Whitton, in a story by Carol Bolt, directed by Graham Parker. Fiona McHugh wrote and Scott Hylands directed the episode about John Wesley Dafoe, the editor of the Winnipeg Free Press. McHugh also wrote the script for the program on obstetrician Marion Hilliard, who was played by Chapelle Jaffe. The show also featured Lois Maxwell, Peter Dvorsky, Janet-Laine Green, and Mary Pirie, and was directed by Zale Dalen. Reginald Fessenden invented wireless transmission for voice; he was played in this segment, written by George Robertson and directed by Richard Gilbert, by Alan Scarfe. Finally, Robertson and Scarfe also collaborated on the story of arctic explorer Vihjalmur Stefansson, starring Michael J. Reynolds, with John Friesen and Eric Peterson.

Winter Conference

Fri 9:30-10:00 p.m., 24 Feb 1956
Sat 2:30-3:30 p.m., 25 Feb 1956
Sun 2:00-3:00 p.m., 26 Feb 1956
Fri 9:00-9:30 p.m., 22 Feb 1957
Sat/Sun 9:00-9:30 p.m., 23/24 Feb 1957
Sat/Sun 2:30-3:30 p.m., 22/23 Feb 1958
Sat/Sun 3:00-4:00 p.m., 20/21 Feb 1960
Fri 9:30-10:30 p.m., 24 Feb 1961
Sun 4:00-5:00 p.m., 26 Feb 1961
Fri 9:30-10:30 p.m., 8 Feb 1963
Sun 4:30-5:30 p.m., 10 Feb 1963
Fri 8:30-9:30 p.m., 12 Feb 1965
Sun 4:30-5:30 p.m., 14 Feb 1965
Mon 10:30-11:30 p.m., 24 Jan 1966

Sun 3:00-4:00 p.m., 30 Jan 1966

Sun 4:30-5:30 p.m., 5 Mar 1967

The CBC presented regularly presented highlights of the annual conference of the Canadian Institute of Public Affairs, called the Winter Conference or the Couchiching Conference. Subjects included the effects of automation on society (1956); politics, promotion, and consent (1957); bureaucracy (1958); how business reshapes society (1960); Canadian nationalism (1961); Canada and social planning (1963); trade policies (1965); cities and local democracy (1966); and a simulated NATO crisis (1967). A wide selection of authorities were invited to discuss the question at hand; they included Joseph Sedgwick, Sydney Hook, Gilbert Seldes, Rollo May, J.B. Priestley; Erich Fromm; Stanley Knowles; Hugh MacLennan; Jeanne Sauv, George Bain, and Jack Pickersgill. The 1961 conference on nationalism, also included a satirical sketch written by Robert Fulford, which featured musician Ian Tyson and poet Irving Layton.

Producers of the CBC coverage included Cliff Solway (1956), A. Stinson (1957), J. Lantz (1958), Don MacPherson (1963), Glenn Sarty and James Murray (1966), and John Kennedy (1967).
As This Hour Has Seven Days set an agenda for public affairs on CBC television in the years 1964 and 1965, only a year later Wojeck established a new standard for drama. Both evolved from the techniques and ethics of direct cinema documentary, and tested the established television standards to use the medium as a social tool in vibrant, exciting, and challenging ways.

Wojeck, created by Phillip Hersch, was inspired by the headlines that Dr. Morton Shulman made as Toronto's chief coroner. Shulman extended the influence of his office through his inquiries into deaths caused by institutional and industrial negligence and forced issues of improved safety standards. (See Morton Shulman, Coroner [Toronto: Fitzhenry and Whiteside, 1975].) In the series pilot, Tell Them The Streets Are Dancing, which aired on The Bob Hope Theatre, 9 March 1966, coroner Dr. Steve Wojeck investigated the death by caisson disease of an Italian worker, and his inquiry led him to examine the conditions of the victim's workplace, a tunnel under construction. Producer and director Ronald Weyman and director of photography Grahame Woods, who shot the black-and-white film production on location with a lightweight camera that he could handhold, sacrificed conventional production values for a down-and-dirty naturalism. The program, and the series that ensued, tried to confront contemporary social issues through Wojeck's inquiries. The program's documentary style and the roots of the stories in the headlines of the day established standards and format that has filtered through CBC television drama ever since, in episodic series, such as Corwin or The Collaborators, and anthologies, in particular For The Record.
Wojeck was brought to life by John Vernon. Stalwart, often quiet and understated, Vernon's Steve Wojeck was frustrated or driven to outrage by people, officials, and institutions that failed to provide answers or acknowledge responsibility. He regularly questioned the decisions he had to make and, though he was in some senses a typical hero and paragon of virtue, he was invested with a greater vulnerability and depth, and differed from the standard television hero. Of Polish descent instead of the typical invisible Anglo-Saxon, he was also Catholic, an element of his personality that formed a part of his dilemma about abortion in a two-part episode titled The Cold Smile Of Friends.

The other regulars on the series were Ted Follows as Crown Attorney Arnie Bateman, Patricia Collins as Wojeck's wife, Marty, and Carl Banas as Detective Sergeant Byron James, with occasional appearances by Jamey Weyman and Tanis Montgomery as Stevey and Judy, the Wojecks' son and daughter.

The barriers that the series broke down were thematic as much as stylistic or technical. Under the guidance of executive producer Weyman and associate producer David Peddie, the writers explored issues that had rarely been confronted so directly in television drama, and in fact many of the programs can be categorized by the issue at their centre as much as by the actual story. There was an episode about abortion, about homosexuality, about construction safety, about drug addiction, about auto safety, about food inspection standards and methods, about negligence of the elderly--each of which precipitated a death that might have been avoided.

The first program in the series, one of the finest, exemplified what could be achieved within the form. The Last Man In The World starred John Yesno as a young native who arrives in Toronto from northern Ontario. The complications of his new life in the city--the racial prejudice he encounters, the hooker he mistakes for a girlfriend--propel him to commit suicide in a jail cell. Unfolding in flashback structure, the story is driven by Wojeck's search for the source of the belt with which Joe hanged himself. Visually and aurally adventurous, directed by Ron Kelly from Hersch's script, the program stretches the conventions of television drama to gain both immediacy and dramatic, emotional power.

Hersch wrote the scripts for the ten episodes of the first season. The directors included, in addition to Kelly, George McCowan, Paul Almond, and Daryl Duke. For the second series, which was produced in colour, he wrote only the first two episodes, a two-part story called Swing Low, Sweet Chariot; other writers included Lindsay Galloway, Sandy Stern, Len Barnett, John Gray, Jerry O'Flanagan, Ronald Dunn, and John Simpson. Cinematographer Woods's first film script was also presented in the series, though under a pseudonym while the
program was in production; called After All, Who's Art Morrison?, it was an intriguing and sympathetic script about a middle-aged homosexual and the blackmail plot that forces him to disclose his secret. The directors for the series were Peter Carter, Rene' Bonnire, George Gorman, John Trent, George McCowan, and producer Weyman.

Wojeck gained both critical and commercial success. The Last Man In The World won the Wilderness Award as the CBC's best film production of the year, and an award at the Monte Carlo Film Festival. The series was sold to foreign markets in the U.K., Sweden, Holland, Belgium, Ireland, Finland, and Yugoslavia.

Photo (courtesy of CBC) shows .

Wok With Yan

Mon-Fri 12:30-1:00 p.m., 26 May-5 Sep 1980 Sat 1:30-2:00 p.m., 10 Jan-21 Feb 1981 (R) Mon-Fri 1:30-2:00 p.m., 2 Feb- Mon-Fri 4:30-5:00 p.m., 26 May 1981- Mon-Fri 4:00-4:30 p.m., 14 Sep 1981- Mon-Fri 2:00-2:30 p.m., 12 Oct 1981 Mon-Fri 4:00-4:30 p.m., 5 Jul-24 Sep 1982

In Wok With Yan, chef Stephen Yan demonstrated how to cook oriental dishes with a wok. A kind of Galloping Gourmet of the 1980s, Yan achieved notoriety for his energy and ebullience and for the bad puns on the word, "wok," printed on his apron. The series was produced by Carlton Productions and Stephen Yan Productions in Ottawa.

The Wolfman Jack Show

Tue 7:30-8:00 p.m., 5 Oct 1976-13 Sep 1977

The U.S. disk jockey Wolfman Jack came to the greater public's attention in the 1972 film American Graffiti and as the announcer for the television rock concert series, The Midnight Special. His Howl Productions co-produced The Wolfman Jack Show with the CBC in Vancouver. The producers booked foreign performers as well as Canadian musical artists, such as the Stampeders and Bachman-Turner Overdrive, and was intended to give Canadian artists an avenue into an international market. The program also featured regular performances by the Famous People Players, and comedy with Danny Wells, Peter Cullen, and Sally Sales.
The executive producer was Don Kelley, the producer Riff Markowitz, and the director Mark Warren.

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**A Women's Place**

Wed 10:30-11:00 p.m., 3 Nov 1976
Wed 10:30-11:00 p.m., 5 Jan 1977

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**Wonderful Grand Band**

Thu 7:30-8:00 p.m., 18 Jun-10 Sep 1981

A half-hour musical variety show, produced in St. John's, this series starred the Wonderful Grand Band, with comics Greg Malone and Tommy Sexton. The band consisted of lead singer Ron Hynes, drummer Rocky Wiseman, fiddle player Jamie Snider, Sandy Morris and Glen Simmons on guitars, and Ian Perry on bass. The program combined rock and traditional music with satire, some of which was directed at the CBC itself. Two programs, for example, made a point of Ron's mother's resentment that her son was being exploited by the CBC. Another show opened in the local Unemployment Insurance office, with Snider singing his own song, "It's U.I.C." The producer was Jack Kellum and the director Wayne Guzzwell.

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**Words And Music**

Tue 10:00-10:30 p.m., 16 Jun-22 Sep 1970

A musical variety show from Winnipeg, Words And Music starred Yvette, with the David Shaw Orchestra. The program featured a selection of local performers and musical styles that included jazz, country, and pop.

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**World Aquarium**

Tue 10:30-11:00 p.m., 3 Jun-29 Jul 1975
Produced by Gordon Glynn and Doug Gillingham at CBC Vancouver, World Aquarium was a series of seven, half-hour shows on marine life in the Pacific. The production ranged from the Vancouver Public Aquarium to the Great Barrier Reef off the Australian coast. The first program introduced viewers to the aquarium, with the institution's director, Murray Newman, who was the host of the series with CBC announcer Bob Switzer. The second and third episodes compared the harbours of Vancouver and Sydney and marine animal and plant life off the two coasts. The fourth program concentrated on sea lions, seals, and basking sharks to be found off the west coast of Vancouver Island. The remaining programs outlined support systems for marine life, the migration of salmon, and the aquatic mammals, whales and dolphins.

**The World In Action**

Tue 10:00-10:30 p.m., 8 Jul 1958 Thu 10:00-10:30 p.m., 25 Aug-17 Jul 1957

This series of documentaries, from the National Film Board, succeeded Window On The World, and described different aspects of the Commonwealth. Individual programs included Ten Days That Shook The Commonwealth, on the Suez Crisis; Four Centuries Of Growing Pains, on the history of the British Empire and the Commonwealth; Crisis In Asia, on India, Pakistan, and Ceylon (now Sri Lanka); Can They Hold Together?, on the tests to the bonds of the Commonwealth; The Invisible Keystone, on the spread of British Constitutional principles to the colonies; Poverty And Plenty, on Commonwealth aid; Colonialism—Ogre Or Angel?; They Called It The White Man's Burden, on the problems of paternalism; Black And White In South Africa, on racial policies; The Colonies Look Ahead, on current economic and social development; and Road To Independence, on the political evolution of the Empire and Commonwealth.

**World Of Life**

Mon-Fri 2:45-3:00 p.m., 1 Jun-26 Jun 1959

**The World Of Man**

Fri 4:30-5:00 p.m., 3 Apr-25 Sep 1070 Sat 1:00-1:30 p.m., 15 Apr-26 Aug 1972 Sat 3:00-3:30 p.m., 7 Jul 1973- Sat 1:00-1:30 p.m., 14 Jul-8 Sep 1973 Sat 1:00-
Produced by the CBC's schools and youth department, The World Of Man was first a series of thirteen, half-hour programs on human life and its environment in different locales around the world. Each program concentrated on a different aspect of agriculture and industry: sugar in Egypt, wool in Australia, ranching in Argentina, diamond mining in East Africa, farming in East Germany, coffee in Tanzania, oil in Libya, rice in Thailand, lumber in Finland, and farming in Japan.

### The World Of Music

Sun 7:30-8:00 p.m., 2 Oct 1960-2 Jul 1961

The World Of Music, a half-hour variety show with Wally Koster, devoted individual programs to different themes or styles of music. It was scheduled to include, among its thirty-two broadcasts, nine based on songs from current lps, six that used familiar tunes, six with ethnic musical groups, three that featured dance, and two that highlighted extracts from opera. Guests included Joyce Sullivan, Alan and Blanche Lund, the Travellers, Dorothy Collins, Lister Sinclair, and Ernestine Anderson. The supervising producer of the show was Len Starmer.

### World Of Music

Sat 6:30-6:45 p.m., 3 Oct-28 Nov 1964 Sat 6:30-6:45 p.m., 3 Jul-25 Sep 1965

A program of international music, the mid-1960s version of World Of Music starred singer Lucienne Watson, known as Zou Zou Sabourin, with an instrumental quartet that comprised Chris Jordan on guitar, Harlan Green on flute, Johnny Scivoletto on accordion, and Eddy Bayens on drums. Zou Zou's sister Helene was a frequent guest on the program, which was produced by Gloria White in Edmonton.

### A World Of Music

Sat 10:30-11:00 p.m., 17 Sep-10 Dec 1966
In a world of music, folk duo Malka and Joso took over the Saturday night post-hockey/pre-news time slot for a program of music from around the world. Israeli Malka Himel and Yugoslavia-born Joso Spralya had been singing music in different languages in Canada for several years. The show was chosen from a number proposed to replace Juliette, partly because of the distinct difference it offered. Their guests for the television show included a wide range of folk performers: Odetta, Yma Sumac, Ian and Sylvia, Sonny Terry and Brownie McGhee, Jan Rubes, Miriam Makeba. However, the program did not match the ratings of the Juliette show, which it succeeded, and lasted only thirteen weeks, until December. As the show's head writer Alex Barris noted in his memoir, The Pierce-Arrow Showroom is Leaking (in a chapter titled "Anatomy of a Failure"), the program also attracted racist mail directed against the foreign music and against Malka. The production, he explains, was marked by compromise in order to make the international flavour more palatable, and by friction between the stars and the production staff. The ill-fated series was produced (the first shows in black-and-white and starting in October in colour) by Mark Warren. The musical director was Rudy Toth, and the show's choreographer was Andy Body.

World Of Music

Sun 2:30-3:30 p.m., 4 Feb-17 Mar 1968 Sun 2:30-3:30 p.m., 19 Jan-30 Mar 1969
Sun 3:00-4:00 p.m., 18 Jan-29 Mar 1970 Sun 3:00-4:00 p.m., 24 Jan-11 Apr 1971
Sun 3:00-4:00 p.m., 23 Jan-2 Apr 1972 Sun 3:00-4:00 p.m., 11 Feb-27 May 1973
Sun 3:00-4:00 p.m., 20 Jan-31 Mar 1974

World Of Music presented classical music from around the world in Sunday afternoon, one hour broadcasts. It included original CBC productions, as well as programs purchased from foreign sources, and documentary films on subjects of serious music, such as the National Film Board's portrait of Arthur Rubenstein, as well as programs of concerts, ballet, and opera. The executive producer of the series was John Barnes, and the host for the first season was Glenn Gould.

World Of Nature

Mon 5:00-5:30 p.m., 19 Oct 1964-31 May 1965

An English version of the Montreal show, Des Fourmis et des hommes, World Of Nature presented a series of programs on natural science and geography. Don
McIntyre narrated segments on tribes of Mexico and the Kalahari Desert, on camouflage in underwater life, on forest vegetation and animals, and other subjects of scientific and anthropological interest.

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**The World Of Plants**

Fri 7:30-8:00 p.m., 22 Sep 1978 Sat 11:30-12:00 noon, 7 Apr-8 Sep 1979 Sat 10:30-11:00 a.m., 31 May-16 Aug 1980

An introduction to horticulture, The World Of Plants was produced by Peter D. Marshall in Calgary, with Holland-born "plant doctor" Tineke Wilders. Shot from a mobile production unit, the program travelled to conservatories, solariums, nurseries, and plant clinics, as well as to W.O. Mitchell's greenhouse, where the writer obsessively tends orchids.

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**World Of Sport**

Sat/Sun Times Vary, 8 Apr 1961-1 Oct 1965

This two hour, weekend afternoon broadcast covered a wide range of current sports activities, with commentary by the CBC sports reporting staff: Steve Douglas, Fred Sgambati, Don Wittman, Doug Maxwell. Often the broadcast featured tournaments that had been mounted for television coverage, such as CBC Championship Golf, or Cross Canada Curling. However, it also featured coverage of regularly scheduled events, including the CFL games and Ontario-Quebec Athletic Association university football. On 17 September 1961, the program also featured the first Canadian broadcast of a National Football League game from the U.S.A., between the Detroit Lions and the Green Bay Packers.

The series was produced by Ty Lemburg, and superseded by CBC Sports Presents.

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**World Of Women**

Sun 5:30-6:00 p.m., 14 Dec-21 Dec 1958
A two part series on the struggle for women's rights, World Of Women replaced The Candid Eye.

The World On Stage

Wed 10:30-11:00 p.m., 21 Jun-6 Sep 1967

Expo '67 and the parade of international entertainers who performed there were the focal points of this series of twelve, half-hour programs. Radio-Canada staff announcer Lizette Gervais introduced programs of opera, ballet, symphonic music, theatre, and popular music from the Montreal World's Fair, produced at the International Broadcasting Centre at Expo. Two versions of the program were produced, one by Neil Andrews, for the English network, and one by Noel Gauvin and Pierre Morin, for the French service. The executive producer was Thom Benson.

World Passport

Mon 5:00-5:30 p.m., 4 Jul-19 Sep 1955 Thu 4:30-5:00 p.m., 25 Sep-11 Oct 1955
Tue 4:30-5:00 p.m., 30 Oct-15 Nov 1955

Tue 5:00-5:30 p.m., 7 Jul-29 Sep 1959

Originating in Ottawa, this half-hour program for children presented films from around the world, selected by producer Michael Hind-Smith. A later version of the formula, under the same title, was produced in Montréal, with host Steve Bloomer.

The World Through Stamps

Mon 5:45-6:00 p.m., 18 Oct-8 Nov 1954 Tue 4:45-5:00 p.m., 16 Nov 1954-17 May 1955

This was a half-hour film production.
**Worlds Together**

Wed 10:30-11:00 p.m., 1 Jun-13 Jul 1977

Adapted from the Radio-Canada series, Ce coin de terre, this seven part series of half-hour programs concerned the culture of Canada's different national communities. The programs themselves originated in different regions of the country. The first, from Vancouver, concerned Japanese, Filipino, and Russian people. The second concentrated on the Jewish community in Winnipeg. The third came from Alberta, and examined the German Canadians. The fourth program dealt with Bolivian and Bulgarian people. The fifth show profiled the Poles in Winnipeg. A Montreal program concentrated on the Greeks there. The series concluded with a program on the Ukrainians of Edmonton. The host for the English version of the show was Margaret Pacsu.

**Worldwide**

Sun 4:30-5:00 p.m., 31 Jan-13 Jun 1982 Sat 2:30-3:00 p.m., 23 Oct 1982-26 Mar 1983

A rare example of both collaboration between English and French services of the CBC and of looking to other nations (besides the United States and sometimes the U.K. and France) as sources for television material, Worldwide and its Radio-Canada counterpart, Tlmonde presented a digest of documentaries from foreign services to provide an international perspective on the world's events. It included coverage from West Germany, the U.K., Denmark, Italy, and other nations, gathered through Intermag, a group of current affairs programs (including the CBC's The Fifth Estate) that have exchanged items. The executive producer for the CBC was Glenn Sarty, and the hosts Carole Jerome (l982), Gerry Haslam (l982), Sheldon Turcotte (l982-83), and Claudia Theriault (l982-82). The host of Tlmonde was Jean Giroux.

**Would You Believe**

Sun 11:00-12:00 noon, 6 Oct 1968-21 Jun 1970 Sun 11:00-12:00 noon, 20 Sep 1970-27 Jun 1971 Sun 11:00-12:00 noon, 3 Oct 1971-18 Jun 1972
This Sunday afternoon discussion program, which alternated with church service coverage, involved contemporary issues of faith and religion. Hosts for the show were Tom Harpur (1968-70), Maxine Nuñes (1968-70), Dana Bassett (1968-70), and Cathie Kneen (1970-72), and the producers Terry Thompson (1968-70) and Sig Gerber (1970-72).

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**Wrestling As You Like It**

Sat 10:00-10:30 p.m., 15 May-2 Oct 1954 Sat 11:15-12:00 a.m., 10 Oct 1955-

See Saturday Night Wrestling.
YES YOU CAN
to
YOUTH MAKES A STAND

Yes You Can

Fri 7:30-8:00 p.m., 19 Sep-17 Oct 1980
Tue 4:00-4:30 p.m., 21 Oct 1980-26 May 1981
Sat 12:00-12:30 p.m., 6 Jun-15 Aug 1981 (R)
Tue 4:00-4:30 p.m., 12 Jan-18 May 1982
Tue 4:30-5:00 p.m., 12 Oct 1982-29 Mar 1983

A half-hour program for children, Yes You Can starred singer and composer Kevin Gillis, with two young co-hosts, Trevor Bruneau and Tammy Bourne, and regular Coach Cuddles (Patrick) Ford, their comic foil. Michael Magee also "appeared" on the show, as the voices of two animated characters, Harry Hog and the Body Man, two opponents locked in the combat for physical health. Designed to encourage good health and exercise for youngsters, the program combined music with exercise and health and sports information, and each week featured an appearance by a sports figure. They included Gordie Howe, Toller Cranston, and Diane Jones Konahowski, as well as ballerina Karen Kain. Produced by the CBC in association with Fitness and Amateur Sport Canada, Yes You Can was written by Jack Hutchinson and Jamie Wayne, produced by Bill Hunt, and directed by Ron Piggott. The executive producer was Michael Lansbury.

Yesterday And Today

Tue 10:00-10:30 a.m., 27 Feb-12 Mar 1968
Wed 4:30-5:00 p.m., 20 Nov-18 Dec 1968

This series of dramatizations was intended to compare the lives of the pioneers with the lives of people today. The five half- hours were first aired on Canadian
School Telecasts and repeated on A Place Of Your Own. Frank Perry played George Scott, the father, Tudi Wiggins was Martha Scott, the mother, and Trudy Young and Jaro Dick played Jennifer and Joel. The series included on-location shooting for the period scenes at Pioneer Village and for the modern sequences in Brampton. The producer of the series was Doug Davidson.

Yesterday's Heroes

Mon 7:30-8:00 p.m., 6 Jul-27 Jul 1981

These four, half-hour profiles recreated the adventures of figures from Newfoundland history, including Sir Robert Bond and Harold MacPherson. The films were produced in St. John's by Tom Cahill.

You Can Do It

Sat 2:30-3:00 p.m., 15 Sep 1979-26 Sep 1981

A program of home repair advice, with John Eakes, Marguerite Corriveau, and Don McGowan, You Can Do It was produced at CFCF-TV in Montreal.

The Young Chefs

Wed 5:00-5:30 p.m., 6 Oct-29 Dec 1976

Fri 4:00-4:30 p.m., 7 Oct-30 Dec 1977 (R)

Tue 4:30-5:00 p.m., 4 Apr-27 Jun 1978 (R)

Wed 2:00-2:30 p.m., 7 Jul-5 Oct 1982

The Young Chefs starred one of the country's oldest and most experienced: Mme Jehane Benoit. Mme Benoit taught skills of food preparation to Lisa Schwartz, thirteen when the series started, and Karim Kovacevich, nine. The programs were shot at the Benoit sheep farm, Noirmouton, at Sutton Junction, Quebec, and included features on the origins and development of the foods as well as
demonstrations of their preparation. Inter-Video, Inc. and Neilsen-Ferns produced the series for the CBC.

**Your World**

Thu 10:00-10:15 a.m., 7 Jan-15 Apr 1965

Tue 10:00- a.m., 7 Jan, ll Feb, 25 Mar 1969

This series of fifteen minute programs, produced by Earl Barnholder, was presented on Canadian School Telecasts. Targeted for students ages twelve to fifteen, on it Lloyd Robertson discussed significant events, illustrated with newsfilm.

Another series of school broadcasts, produced by Rena Elmer of the Schools and Youth Department, used the same title. The three programs in that series examined issues of responsibility, in relation to the United Nations, the role of Canada in world affairs, and the contemporary student movement.

**Youth Confrontation**

Sun 2:00-2:30 p.m., 7 Jan-17 Jun 1973

Sun 4:00-4:30 p.m., 20 Jan-30 Jun 1974

Tue 5:00-5:30 p.m., 10 Sep 1974-25 Mar 1975 (R)

This program pitted a group of twenty to thirty young people against an authority in a question and answer session. Bruce Rogers was the host and Don Elder the producer for the show, which originated in Toronto and other cities. Issues included professional sport, with Clarence Campbell, president of the NHL, the pressures on Canadian culture and the economy, with Paul Zimmerman, the president of Reader's Digest, censorship, and Canada in the year 2000.

**Youth Forum**

Thu 7:30-8:00 p.m., 29 Jan-5 Feb 1953
A half-hour broadcast, this show replaced Stump The Experts.

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**Youth '60**

Mon 5:00-5:30 p.m., 5 Oct 1959-28 Mar 1960

This afternoon program combined entertainment with discussion. Host Tommy Common presented interviews with persons of interest to young audiences, young performers, career discussions, and a letters segment, which included correspondence from viewers on subjects of interest. Also on the show were Penny Williams, a grade twelve student from Leaside Collegiate, and Dennis Crothall, grade thirteen from Mimico High School. The producer of the series was Paddy Sampson.

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**Youth Takes A Stand**

Mon 4:30-5:00 p.m., 18 Oct 1954-30 May 1955

On this early panel show for teenagers, with host Gordon Blackford and Vernon Trott, the director of guidance for Forest Hill Schools, young people discussed issues such as juvenile delinquency, citizenship, and sportsmanship.
Zoo World

Thu 5:00-5:30 p.m., 1 Aug-19 Sep 1974
Thu 5:00-5:30 p.m., 5 Jun-17 Jul 1975 (R)

On Zoo World, an eight part series from Winnipeg, produced by Larry Brown, host Clive Roots, formerly director of the Assiniboine Park Zoo, discussed the history and development of zoos. He addressed issues such as animal conservation, the simulation of natural habitats in captivity, feeding practices, and the problems of zookeeping.

Zut!

Sat 7:00-7:30 p.m., 17 Oct 1970-3 Apr 1971
Sat 7:00-7:30 p.m., 22 May-3 Jul 1971

Zut! succeeded Comedy Cafe and Comedy Crackers as the television descendant of CBC radio's Funny You Should Say That. Among other slight changes, it retrieved Peter Cullen to the cast, which also included Barrie Baldaro, Joan Stuart, Ted Zeigler, Dave Broadfoot, Wally Martin, Al Boliska, and Dave Harriman, with singer Donald Lautrec, and an orchestra conducted by Francois Cousineau. (Cullen played Gilles to Stuart's Anglo Penelope--she called him Giles, he called her Penny-lope--in the recurring sketch about the cross-cultural couple called the L'Anglaises.) Zut! obviously had a higher budget and more rehearsal time than its predecessors, which had been slapdash productions. The program specialized in broad satirical sketches and blackouts on distinctively Canadian characters and situations, particularly Quebec-Canada relations. The series was produced by Dale Barnes in Montreal.