

## ***FLAPPERS***

to

## ***FOUR FOR THE SHOW***

---

### ***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 Dahanna, 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.

---

### ***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.

---

### ***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.

---

### ***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.

---

## ***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.

---

## ***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.

---

## ***Focus***

Mon 5:30-6:00 p.m., 4-25 Sep 1967

Sat 1:00-1:29 p.m., 29 Apr-24 Jun 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.

---

### ***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.

---

### ***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.

---

### ***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.

---

### ***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 Lippcott.

---

## ***Football***

---

### ***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.

---

## ***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 Matthewson. 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, also 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

Feldman, "On Television Docudrama: The Tar Sands," Cine- Tracts, No. 4 (Spring-Summer 1978), reprinted in Feldman's anthology Take Two (Toronto: Irwin, 1984).

---

### ***Ford Startime***

See Startime.

---

### ***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.

---

### ***Foreign Embassies***

See Diplomatic Passport.

---

### ***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).

---

### ***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 Jouis-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.).