

## **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).

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## ***Holiday Lodge***

See Wayne And Shuster.

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## ***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 oversea, 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 Yaroshevskaya, 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.

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***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 heurese 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.

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### ***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.

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### ***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.

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### ***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.

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### ***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.

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### ***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.

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### ***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).

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### ***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).

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### ***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 Leitterman's film, *Youth: In Search Of Morality*.

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### ***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 schedul 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).