

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, Montral, 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.

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.

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 *701*, 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.

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).

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.

Photo (courtesy of CBC) shows Ben Lennick, Johnny Wayne, Frank Shuster.

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

Wed Times Vary, 7 Oct-23 Dec 1981

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.

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.

Weekend Report

Sun 11:09-11:14 p.m., 2 Jan-26 Jun 1966

This was a weekend news report, with Norman DePoe.

The Weekender

See Barris And Company.

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 Dont 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 fresh water 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.

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.

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.

What About

Tue 10:20-10:30 a.m., 12 Mar-2 Apr 1974

What On Earth

Mon 2:00-2:30 p.m., 4 Jan-6 Sep 1971

Fri 2:00-2:30 p.m., 2 Jul-10 Sep 1971 (R)

Wed 7:30-8:00 p.m., 5 Jul-13 Sep 1972

Mon 10:30-11:00 p.m., 28 May-10 Sep 1973

Thu/Fri 2:00-2:30 p.m., 3 Apr-18 Apr 1975

Mon-Fri 2:00-2:30 p.m., 21 Apr-25 Apr 1975

Mon/Wed 1:30-2:00 p.m., 2 Jun-18 Jun 1975 (R)

Mon-Fri 10:00-10:30 a.m., 30 May-2 Aug 1977 (R)

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

Thu 6:15-6:30 p.m., 5 Jul-27 Sep 1962

Wed 7:00-7:30 p.m., 3 Jul-9 Oct 1963

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 Montreal, 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 Qubec 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.

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 Pheasant 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 McKeegan 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.

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?*.

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.

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

Sun 8:00-9:00 p.m., 14 Jun-30 Aug 1981 (R)

Sat 8:00-9:00 p.m., 10 Jul-11 Sep 1982 (R)

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).