

***CBC CONCERT***  
to  
***CANNONBALL***

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***CBC Concert***

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

The CBC replaced its comic program Stopwatch and Listen with this series of

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

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

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***CBC Film Festival***

Tue 9:00-11:00 p.m., 5 Jun-8 Jul 13.56 Tf 0 g72 494.5 468 1.6 ref\*84/MCID 32SnBT1 0 3T 2

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***CBC Film Playhouse***

Tue 9:30-10:00 p.m., 14 Oct-21 Oct 1958

Sun 3:30-4:00 p.m., 6 Jul-14 Sep 1958

Wed 10:30-11:00 p.m., 1 Oct 1958

A title given to a series of non-Canadian filmed programs.

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***CBC Folio***

See Folio.

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***CBC Open House***

See Sunday At 8:00.

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***CBC Playbill***

See Playbill.

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***CBC Premiere Presentation***

Thu 9:00-11:00 p.m., 24 Sep-10 Dec 1981

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Interviewer and CITY-TV personality Brian Linehan introduced the first series of films, which featured *The Silent Partner*, *State of Shock*, *Murder By Decree*, *Wild Horse Hank*, *Suzanne*, *Mr. Patman*, *Klondike Fever*, *Title Shot*, and *Outrageous*.<sup>1</sup> Gordon Pinsent served as host of the second series, and introduced *Heartaches*, *The Changeling*, *The Magic Show*, *Bear Island*, *The Hounds of Notre Dame*, *Les Bons debarras*, *Les Plouffes*, and *Circle of Two*.

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### ***CBC Summer Movie Festival***

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

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

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

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### ***CBC Summer Symphonies***

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

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

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### ***CBC Television Theatre***

From its first week, and for nearly a decade after, the CBC English language service featured a regular ninety-minute program of television drama. At the time,

in fact, it was the only hour and a half drama on the air in North America. CBC Television Theatre, also known as CBC Theatre, was the title for the sustaining series. (When the program took on a sponsor, the series title changed to Ford Television Theatre to reflect the change.)

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

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

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

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

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

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

Sun 6:30-7:00 p.m., 4 Jan-3 May 1953

Sun 7:30-8:00 p.m., 4 Oct 1953

Sun 7:30-8:00 p.m., 11 Oct 1953-26 Apr 1954

Sun 9:30-10:00 p.m., 10 Oct 1954-4 Jun 1955

Sun 9:30-10:00 p.m., 2 Oct 1955-3 Jun 1956

Sun 9:30-10:00 p.m., 7 Jul-29 Sep 1957

Sun 9:30-10:00 p.m., 20 Oct 1957-29 Jun 1958

Sun 7:30-8:00 p.m., 21 Sep 1958-14 Jun 1959

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

Leslie Bell left the show after two years, and cited the pressures that television exerted on its talent even in its early days. It offered little security, it demanded too much of performers--asking dancers to be singers and singers to be dancers, and Bell himself to become a character actor-- and overextended them. Budgetary restrictions prevented extensive rehearsal time, and slashed the size

and the choreographer from 1955 to 1956, replaced that year by Fred Kelly. The 1956 season also featured appearances every few weeks by Alan and Blanche Lund or by the Don Gillies Trio. The program's producers included Harvey Hart (1954-55), Don Hudson (1955-56), and Len Casey (1957-59).

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

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***Call For Music***

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



Clouds, on the Banff School of Fine Arts, both produced by Norman Caton. Camera Canada also broadcast Upper Canada Village, produced by Gene Lawrence, and The Changing Island, a documentary written and hosted by J. Frank Willis.

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

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

In 1965, to lead up to Canada's centennial year, a special series of documentary programs, on Canada's natural resources, were ann2(e)16(r)4 229.1 0 1 g70.584 181.1 L160

Sun 10:30-11:00 p.m., 11 Jul-12 Sep 1965

Sun 10:00-11:00 p.m., 3 Jul-24 Jul 1966

Sun 5:30-5:59 p.m., 16 Jul-24 Sep 1967

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

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

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

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

Various Times 25 Nov 1964-16 Apr 1967

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

Canada 98 consisted of The Fraser (Wednesday 25 November 1964, 8:30 p.m.),





Sun 1:00-1:30 p.m., 16 Jul-

## ***Canada's Story***

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

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

The NFB produced most of the films under the collective title, *The History Makers*. The *Struggle for Self-Government* series was completed in 1961, the *Prelude to Confederation* series in 1962, and the *Explorers* series in 1964. Producers included Julian Biggs, T. Farley, Bernard Devlin, Richard Gilbert, Andre Belleau, and David Bairstow. Directors included John Howe, Julian Biggs, Gordon Burwash, Morton Parker, Pierre Patry, Richard Gilbert, Denys Arcand, and Bernard Devlin. Among the actors, Powys Thomas played Henry Hudson, James Douglas was David Thompson, Don Francks was Alexander Mackenzie, and Robert Christie portrayed Sir John A. Macdonald.

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## ***Canadian Authors***

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

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

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## ***Canadian Cinema***

Sun 9:00-11:00 p.m., 21 JUL-25 Aug 1974

For the CBC, an all-too-rare series of recent, Canadian feature films: *The Rowdyman*, directed by Peter Carter, and starring and written by Gordon Pinsent; *Isabel and Journey*, both directed by Paul Almond and starring Genevieve Bujold; *Mon oncle Antoine*, directed by Claude Jutra; *Between Friends*, directed by Don Shebib, with Michael Parks and Bonnie Bedelia; and *The Visitor*, directed by John



Given contrasts new and old wealth in Canada. The Best Job in Canada revolves around the chairman of CPR, Ian Sinclair. The Little Guy From Sudbury is a profile of Paul Desmarais, head of the Power Corporation of Quebec. The final segment, The Establishment Challenged, concerns the arriviste Calgarians.

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

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### ***Canadian Express***

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

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

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

Cow on a Tightrope, which outlined how a quart of milk got from the farm to the consumer; and Road to Rosetown, an investigation of the decline in rural communities as costs decrease with improvements in transportation.

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### ***Canadian Feature Films***

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

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

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### ***Canadian Film Makers***

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

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

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

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### ***Canadian Film Makers***

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

Like its predecessor with the same title seven years before, Canadian Film Makers presented the 7 in the Conal

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

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

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Television networks developed the idea of packaging competitions among

The producers for the series were Roman Kroitor and Wolr Koenig, and the Executive Producer was Tom Daly.

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### ***Cannonball***

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

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

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

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