

MUSIC ALBUM  
to  
THE MYSTERY MAKER

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Music Album

Thu 9:30-10:00 p.m., 17 Sep 1970-4 Feb 1971

Thu 10:00-10:30 p.m., 4 Feb-20 May 1971

Mon 7:30-8:00 p.m., 24 May-28 Jun 1971

Music Album showcased Canadian talent in programs of show tunes, light classics, and popular music. The show alternated between Toronto and Vancouver production centres, and featured orchestras conducted by Lucio Agostini in the former and Ricky Hyslop in the latter. Occasionally, the show also welcomed guest conductors, such as Howard Cable, as it presented concert band style music. The series also featured Wally Koster, and was produced by Neil Andrews.

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Music Break

Tue 3:00-3:30 p.m., 18 Oct 1960-27 Jun 1961

Wed 3:00-3:30 p.m., 4 Oct 1961-29 Jun 1962

A weekly afternoon show produced in Winnipeg, Music Break starred vocalist Georges LaFleche in a program of music and chat. LaFleche welcomed guests and featured a female vocalist each week. On one week, his guests were singer Florence Faiers, Lorraine Marsh, actor Gordon Pinsent, and wrestler Gene Kiniski. The show's orchestra was conducted by Bob McMullin, and the announcer was Warren Davis.

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Music Canada

Wed 9:30-10:30 p.m., 19 Oct 1966-24 May 1967

A series of eight, one hour programs spread over the full television season, Music Canada opened with a concert set against the backdrop of the unfinished Expo '67 site in Montreal. It starred the Oscar Peterson Trio, resplendant in tuxedos and hard hats, Miriam Makeba, Gordon Lightfoot, Jean-Pierre Ferland, Pauline Julien, Marcel Carignan, Aldor Morin, and an orchestra conducted by Jimmy e

who was bewitched by a stranger and saved by love. It had been presented at



The next year, Music Hop underwent some major changes. In Toronto, Trebek was replaced by Dave Mickie, one of the "motormouth" disk jockeys who thrived on AM radio in the mid-1960s. Mickie seemed to descend out of nowhere, and attracted a considerable audience to his CKEY radio show with his mile-a-minute patter and his voice, which had an epiglottal push that could not be matched. The sight of him on television more than met listeners expectations. He had a headful of hair, piled high and combed back, so he looked like Bobby Rydell in a distorting mirror. In contrast to the Ward Cleaver cardigans of science teacher-like Trebek, he wore loud sport jackets and looked like he would take your little brother as a down payment on a used car. As far as the teenage audience of Toronto was concerned, of course, he was a true star.

In addition, the show expanded, and the Music Hop title embraced shows from across Canada. They included, on Mondays, Let's Go, from Vancouver, produced by Ain Soodor; Tuesdays, Jeunesse Oblige, from Montreal, produced by Pierre Desjardins; Wednesdays, Hootenanny, from Winnipeg, produced by Ray McConnell; and Fridays, Frank's Bandstand, produced by Manny Pitson in Halifax. The original Music Hop, from Toronto, and now produced by Allan Angus, held down the Thursday time slot. By 1966, the CBC estimated that one million people watched the show at least once a week. Most were under twenty years old, but the network also guessed that nearly a third of the viewers were adults.

In the second half of the 1960s, the "good, clean fun" of Beatlemania had begun to transform itself into psychedelia and expressions of social unrest. The music itself seemed to expand past the boundaries that half-hour, network television shows such as Music Hop could contain. (In the U.S.A., prime time shows such

it was the result of brain damage, this was Dave Mickie. It turned out the rumors were right. At the time of writing, David Marsden is program director of CFNY-FM, the freest form station in the Toronto area.

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### Music In Miniature

Thu 3:00-3:30 p.m., 20 Oct 1960-29 Jun 1961

Wed 6:30-7:00 p.m., 6 Jul-24 Aug 1966

Sun 4:00-4:30 p.m., 7 May-18 Jun 1967

Sun 2:30-3:00 p.m., 6 Aug-10 Sep 1967

Sun 2:00-2:30 p.m., 7 Jul-22 Sep 1968

Music In Miniature presented a half-hour of serious music on a weekday afternoon over the 1960-61 season. The program featured short vocal and instrumental selections, performed by such musicians as Elizabeth Benson-Guy, Barbara Strathdee, Ilona Kombrink, and Mario Bernardi. Most of the programs were produced in Toronto by Franz Kraemer, although the series originated in Vancouver for five weeks in December and January.

The CBC revived the title for another series of music on television, which had been broadcast over western stations in autumn 1965, and in Ontario and Quebec in 1966. They featured recitals from western Canada, and a cast of musicians that included pianist Marek Jablonski; the Choristers of Winnipeg, with soloist Peter Koslowsky; guitar player George Sakalarious and flutist Harlan Greene; violinist Thomas Ralston and pianist and harp player Isobel Moore; violinist Lea Foli; and soprano Nona Mari. Dennis Woodrow introduced the performers and musical selections, and Don McRae produced the broadcast.

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### Music In The Air

Sun 10:00-11:00 p.m., 4 Jul-5 Sep 1982

This nine week series of one hour recitals by symphony orchestras across Canada relied on light classical selections. The programs recorded performances before an audience either in a concert hall or in television studios.

CBC Halifax contributed two concerts by the Atlantic Symphony, one with bassist Gary Karr and Philippe Djokic as guest soloists, and another with Acadian singer Edith Butler and actor John Neville. The Victoria Symphony appeared in one broadcast, produced in Vancouver, with soloist Katja Cervosek. Two programs produced in Toronto showcased the Kitchener- Waterloo Symphony in two

a post-David Clayton Thomas style, and he had had a national hit with a heavily arranged pop number, called "The First Cut," which the CBC presumably thought gave him a cachet with younger audiences. Hampshire was at least supported by the considerable talents of musical director Doug Riley, who used the show as a venue for Dr. Music, a large vocal and instrumental group, and the Soul Company, a five voice group (Dianne Brooks, Terry Black, Rhonda Silver, Sharon Lee Williams, Wayne St. John) that included several members of the earlier Music Machine's vocal group, The Machinery. The 1973 season also included a comedy group called the Zoo Factory, who were Dan Hennessey, John Stocker, Bruce Gordon, Harriet Cohen, and Jerelyn Homer.

The show was taped in front of a Toronto audience, in the CBC's Studio 7, and included guest appearances by Canadian bands and musicians, such as Lighthouse, Fludd, Copper Penny, and Valdy. Hampshire, Riley, and company were able to lend the show a strong vocal and instrumental power and professionalism, but not the kind of spontaneity and blood that might have given the show life. The program was written by Gay Claitman, with Ferrier and Tadman, and directed by Athan Katsos.

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Music Makers '58/Music Makers '59

Thu 9:30-10:00 p.m., 31 Oct 1957-13 Mar 1958

Thu 8:00-8:30 p.m., 20 Mar-3 Jul 1958

Thu 8:00-8:30 p.m., 2 Oct 1958-2 Jul 1959

Frank Peppiatt created the Music Makers series, which ran for two seasons and presented big band music with Jack Kane and his thirty-one piece Orchestra, singer Sylvia Murphy. The CBC signs many of Canada's most proficient session and band musicians to play in the house bands for its musical variety shows. The Music Makers included Jimmy Coxson on piano, Hyman Goodman on violin, Ross Culley and Teddy Roderman on trombone, Johnny Niosi on drums, Jerry Toth on alto saxophone, Moe Koffman on flute, Ellis McLintock on trumpet, and Joe Niosi on bass. In addition, the show welcomed a healthy selection of guests from the world of swing and jazz, including Cab Calloway, Peter Appleyard, the Hi-Lites, Oscar Peterson, Mel Torme, Carmen McRae, Jack Duffy, and Shelley Manne. The show's host was Bill Walker, and Norm Sedawie produced the program.

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Music Of Eric Wild

Sun 4:30-5:00 p.m., 28 May-25 Jun 1961

This half-

Music '60 Presents The Jack Kane Show continued the format of Music Makers '59 (q.v.), again highlighting big band music, with an ensemble led by Jack Kane and with vocalist Sylvia Murphy. It also included segments of classical music, with guests Sir Ernest MacMillan, Glenn Gould, and Lois Marshall.

Both programs were produced by Sedawie, written by Frank Peppiatt, John Aylesworth, and Saul Ilson, directed by Bill Davis, and hosted by Bill Walker.

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Music Stand

Fri 8:00-8:30 p.m., 5 Jul 1963

Fri 9:00-

subjects as what it means to be a conductor, the relationship between opera and drama, and the development of electronic music. The series won an award for educational television from Ohio University.

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## Music To See

Sun 5:00-5:30 p.m., 5 Jul-26 Dec 1970

Sun 2:30-3:00 p.m., 28 Feb-11 Apr 1971 (R)

Sun 5:00-5:30 p.m., 11 Jul-26 Dec 1971

Sun 5:00-5:30 p.m., 16 Jul 1972-25 Mar 1973

Sun 5:00-5:30 p.m., 1 Jul-

Sun 5:00-5:30 p.m., 8 Sep 1974-14 Sep 1975

Sun 4:00-4:30 p.m., 28 Jan -21 Mar 1976

Sun 4:00-4:30 p.m., 12 Dec 1976-2 Jan 1977

Sun 1:00-1:30 p.m., 2 Jun-

Sun 1:00-1:30 p.m., 18 Sep 1977-23 Jul 1978

Sun 1:00-1:30 p.m., 1 Oct 1978-25 Mar 1979

Sun 3:00-3:30 p.m., 29 Apr-12 Aug 1979 (R)

A long running, Sunday afternoon program, Music To See provided viewers with a wide selection of musical forms, presented soberly. The series presented half-hour recitals from production centres across the country, and included performances by well-established musicians as well as showcases for younger players. The first program featured Stephanie Sebastian on piano, Dennis Brott on cello, and Otto Armin on violin. Subsequent programs in the initial season presented a full program of Elizabethan music, classical harmonica virtuoso Claude Garden, a performance of Saint-Saens's Carnival of the Animals, with verses by Ogden Nash read by Tom Kneebone, and works by the Canadian composer Harry Freedman. The program's producers were Stuart Cuppage and

John Coulson, and the executive producer was John Barnes. In its final season, Music To See was hosted by Barbara Smith.

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### Musical Moods

Tue 10:30-11:00 p.m., 4 Mar-10 Jun 1958

Produced in Winnipeg, this half-hour broadcast presented music by Eric Wild and his orchestra. Each show featured a selection of musical numbers that represented a particular mood, and programs were billed as "music in a sentimental (lonesome, escapist, romantic, happy, etc.) mood." Marsh Phimister was the show's host.

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### Musicale

Sun 10:30-11:00 p.m., 14 Nov-12 Dec 1954

A half-hour program, which ran for a month in Toronto and Montreal in late 1954. The final offering was Maid As Mistress, by Pergolesi, with Robert Savoie and Yolande Dulude, produced by Francis Coleman.

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### Musicamera

Wed 9:00-10:00 p.m., 23 Nov 1973-27 Feb 1974

Wed 8:30-9:30 p.m., 30 Oct 1974-5 Mar 1975

Wed 8:30-10:00 p.m., 5 Nov 1975-11 Feb 1976

Wed 9:00-10:30 p.m., 10 Nov 1976-6 Apr 1977

Wed 9:00-10:30 p.m., 4 Oct 1978-7 Jun 1979

Musicamera appeared on the schedule in limited runs for six years. It concentrated on Canadian musicians and musical productions, but also included profiles of international figures. The first season included performances by Glenn Gould, Maureen Forrester, Barbara Shuttleworth, Gwenlynne Little, Claude

Corbeil, Jon Vickers, Louis Quilico, and Les Feux Follets. The series opened with a performance by Mario Bernardi and the National Arts Centre orchestra at the

Lyn Cook's novel, *Pegeen and the Pilgrim*, served as the source for the characters and situation of *The Mystery Maker*, a thirteen week series for children. Pegeen O'Hara was a teenager who wanted to act, and who lived with her widowed mother, owner of a boarding house in Stratford. Kathy Kastner played Pegeen and Ruth Springford played her mother. The light mystery traced several plotlines that revolved around Pegeen's desire to act and the characters who lived at the boarding house. Supporting actors included Frances Hyland, the mysterious woman who comes to work at the boarding house, and Miles MacNamara as David, her nine year old son; Joseph Shaw as Mr. B., a quiet and wise man who befriends Pegeen; James Edmond as Mr. Pudd, who suspects Mr. B. of no good; Syme Jago as Andy, Pegeen's friend; Beth Lockerbie as Mrs. Hodge; Charles Palmer as Mr. Toby; Jane Mallett; Tudi Wiggins; and Alan Jordan. The story was written not only against the backdrop of the Stratford Shakespearean Festival, but also to relate to Centennial year. Lyn Cook adapted her own story for television, and Bill