

PACIFIC 13

to

THE PERFORMERS

Pacific 13

Mon 9:00-9:30 p.m., 2 Jul-3 Sep 1956

In the summers of 1956 and 1957, the CBC scheduled this series of programs, which originated in Vancouver, but did not limit themselves to west coast subject matter. The series featured a wide variety of program types, such as opera, documentaries, dramatic pieces, and musical comed

Sun 3:30-5:30 p.m., 6 Aug 1967

Sun 8:00-9:00 p.m., 6 Aug 1967

The 1967 Pan-American Games, held in Winnipeg, commanded considerable airtime in the afternoons and evenings in the last week of July and the first week of August. Radio and television coverage was coordinated by John McCabe, Supervisor of Special Sports Projects for the CBC, and the executive producer for television was Len Casey. The complex organization was centred in the Minto Armoury to capture events at eight sites, including the Winnipeg Stadium, the Winnipeg Arena, the Civic Auditorium, Pan-American Pool, the Velodrome, and the University of Manitoba track. Nine producers coordinated colour and black-and-white television camera coverage, as well as film cameras. As well, the CBC inaugurated the use of a colour videotape recorder that permitted slow-motion and stop action for analysis.

Pan Americana

Mon 5:30-6:00 p.m., 3/10/17 Jul 1967

Tue 2:00-2:30 p.m., 4/11/18/25 Jul 1967

Produced in Winnipeg, Pan Americana was a half-hour, variety show devoted to music from Latin America, which ran for three weeks on the network. It included both indigenous music and North American music arranged in Latin styles. The host and star was pianist and bandleader Jose Poneira (whose band made the cover of Life magazine by playing at the engagement party of Grace Kelly and Prince Ranier of Monaco). Other regulars were Yvette and Ed Evanko, the Paso Doble Dancers, a ballroom ensemble composed of Bill Evans, Janice Holtman, Jackie Graham, and Bob Land, and a vocal group made up of Micki Allan, Sam McConnell, and Barry Stilwell, who called themselves Los Gringos.

Panorama

Wed 8:00-8:30 p.m., 5 Aug-12 Aug 1953

A half-hour program that originated in Montreal and ran on the network on two occasions.

members of the Canadian Opera Company or the Toronto Symphony Orchestra, conducted by Walter Susskind. In addition, they might take chances on innovative and unpredictable performers, such as U.S. comic Jonathan Winters, or on politically unfashionable personalities, as they did with an August 1960 concert by Pete Seeger. Programs might be organized according to a subject, such as small towns or traffic or a salute to London, England. In 1963, the program also produced an adaptation of James Thurber's fable, *Many Moons*, written by and starring Johnny Wayne and Frank Shuster. A popular, semi-regular type of program was called *Sing, Sing, Sing*, in which the audience was invited to singalong with Pat Hervey and the Gino Silvi Singers and to watch the Alan Lund Dancers, backed by Bert Niosi's orchestra. The show's host was Bill Walker.

In 1962, instead of continuing to produce new editions of *Parade* over the summer, the CBC reran programs from the past two seasons, probably the first time the network used such a practice for a variety show.

Photo (courtesy of CBC) shows Max Ferguson.

Parade

Sat 9:30-10:00 a.m.

As it instituted Saturday morning programming for children, the CBC repackaged episodes of *The Friendly Giant*, *Mr. Dressup*, and *Mon Ami* into a one hour program called *Parade*.

The Passionate Canadians

Wed 9:30-10:30 p.m., 26 Oct 1977

Wed 9:30-10:30 p.m., 2 Nov 1977

Sun 2:00-4:00 p.m., 22 Mar 1981

Musician Harry Adaskin introduced and narrated this two-part documentary and dramatic reconstruction about painter Tom Thomson and the Group of Seven. Producer Nancy Ryley devoted two years of research and production into the two, one hour programs, which were shot by one of the CBC's ace cinematographers, Ken Gregg.

The first part outlined the activities of Thomson, Frederick Varley, Arthur Lismer, J.E.H. MacDonald, Frank Carmichael, and Frank Johnston, and introduced the sketching and painting trips to Algonquin Park and Georgian Bay. It covered the years from 1910 to nearly 1920, and depicted the important setbacks that the artists suffered, particularly the 1917 death of Tom Thomson and the effects of the First World War.

The second hour spanned the next decade, with formation of the Group, the first exhibition in 1920, the changes in the membership over time, and the death of MacDonald and dissolution of the Group in 1930.

Passport

See Passport To Adventure.

Passport To Adventure

Mon-Thu 5:00-5:30 p.m., 18 Oct 1965-30 Jun 1966

Mon-Thu 5:00-5:30 p.m., 17 Oct 1966-30 Jun 1967

Flashback panelist and movie fan par excellence Elwy Yost introduced classic Hollywood films, which were presented in serial format in a half- hour time slot, four days a week. Each week, Yost welcomed a guest to talk about the movie.

Pat was pianist and singer Patrick Trudell and Ernie was vocalist Ernie Prentice, who, with bass player Gavin Hussey, drummer Mickey McMartin, and their weekly guests performed semi-classical music in this half-hour broadcast from Vancouver.

Patty's Picture House

Fri 4:30-5:00 p.m., 8 Jan-24 Jun 1960

Donna Miller played Patty, who presented short movies for children on Friday afternoons. The films included both films from Walt Disney's studios and stories and songs illustrated by the CBC's own graphics department. Patty was accompanied by her puppet dog, Woofer, and by other animals on the program. Cliff Braggins wrote the show's scripts, and Paddy Sampson produced. Evidently Patty was demoted to second banana, because the program's title changed starting 19 February 1960 to Pictures With Woofer.

Paul Bernard, Psychiatrist

Mon-Fri 4:00-4:30 p.m., 13 Sep 1971-14 Jan 1972

Mon-Fri 2:00-2:30 p.m., 17 Jan-29 Nov 1972

Producer Michael Spivak raised private money for two pilot episodes of a continuing afternoon drama series about a psychiatrist and the confidences of his female patients. The CBC confirmed its connection with the program once Fremantle International (a company that had gained international success with *The Galloping Gourmet*) came aboard the production.

The format of the show was quite restricted and, on the surface, potentially stifling. Taciturn, bearded Chris Wiggins, looking like a young, well-groomed Freud, played Paul Bernard. Each day, he met one of his patients, and in time would lead her to "the couch," where she would recline and proceed to confess her innermost hostilities, fears, and fantasies (or at least as much of them as afternoon television would allow in the early 1970s), and come to some turning point in her life and her analysis. The stories were based on case histories from the Canadian Mental Health Association.

The production employed a battery of Canadian female character actors and writers. Bernard's patients returned throughout the series, on the average once a month, and viewers could try to follow the progress of her analysis. They were played by Carol Lazare, Dawn Greenhalgh, Vivian Reis, Marcia Diamond, Phyllis Marshall, Nuala Fitzgerald, Tudi Wiggins, Kay Hawtrey, Paisley Maxwell, Peggy Mahon, Josphine Barrington, Michele Oricoine, Shelley Sommers, Anna Cameron, Micki Moore, Diane Polley, Barbara Kyle, Gale Garnett, Til Hanson, Arlene Meadows, and Valerie Jean Hume. Scripts came from Spivak, Tony Flanders, Grace Richardson, Vicki Branden, Les Rose, Barry Pearson, Cornne Langston, Lucille Chapla(R)14(o)25(s)22(e)109 DhineDh ,14(i)27(c)18(,)9 Vickrlene Mrs Mon5

for eleven videotape projects, and Gerald Mayer produced five shows on film. Mayer chose to point the series toward conventional filmmaking and storytelling, and oversaw the editing of each program himself, while Bloomfield took advantage of the growth in experimental theatre to commission more risky

and chose about 100 each season to adapt for production (about a half-dozen stories on each broadcast). Productions involved a wide range of techniques, including puppets, mi

People In Parties

Mon 10:30-

Coming Home Again, Morde5(,)nS322ain

Guests on the show included journalist Ken Lefolii, sociologist Tim Tyler, and futurist Glen Milne.

According to the ratings, over a million and a half people watched all or part of the broadcast, and the show attracted several hundred letters and nearly two thousand telephone calls, much of the response enthusiastic about such interactive television. The CAAE had also orchestrated a network of discussion groups to coincide with the broadcast, and collected data from its contacts across the country.

The five, half-hour follow-up programs were presented on Sunday afternoons, and concentrated on more specific issues, such as politicians and the media, jobs and work and unemployment, the role of the economy in meeting the desires of Canadians, and prospects for the future. The host was John Hanlon. The executive producer was Dolores MacFarlane.

Pepinot And Capucine

Sun 5:30-6:00 p.m., 3 Jan-27 Jun 1954

Sun 5:30-6:00 p.m., 19 Sep-19 Jun 1955

A half-hour puppet show for children, *Pepinot And Capucine* originated at CBC Montreal, and was first broadcast in French on 7 September 1952. A version appeared on the English language service from 1954 to 1955. The program told the adventures of a brother and sister, Pepinot and Capucine, their pet bear, Mr. Black, and their friend, the genius inventor Mr. White. The puppeteers included Fernand Dore, Charlotte Boisjoli, Jean Boisjoli, and Marie-Eve Leonard. The series was written by Reginald Boisvert, with music by Neil Chotem, and was produced by Jean-Paul Ladouceur.

The Peppermint Prince

Fri 4:30-4:45 p.m., 10 May-29 Jun 1956

Mon 5:30-5:45 p.m., 2 Jul-24 Sep 1956

Mon 5:15-5:30 p.m., 1 Oct 1956-24 Jun 1957

Fri 5:00-5:15 p.m., 5 Jul-27 Sep 1957

In this fifteen minute children's show from Vancouver, John Chappell played the Peppermint Prince who, with the help of his puppet friends, played out adventures and introduced cartoons. The puppets were designed and manipulated by Dave Orcutt, and the show's scripts were written by Kitty Marcuse. Andy Snider produced the program.

Performance

Sun 9:00-10:00 p.m., 8 Dec 1974-18 May 1975

Sun 8:00-9:30 p.m., 7 Sep 1975

Sun 9:00-10:00 p.m., 16 Nov 1975-28 Mar 1976

Then head of CBC television drama, John Hirsch revived the format of the flagship anthology series to showcase sixty or ninety minute dramatic productions. Performance held a time slot on Sunday evenings for two years and, taking a path toward socially pertinent documentary drama in the latter part of its run, evolved into For The Record (q.v.). The types of programs ranged from original stories to adaptations from Canadian and international sources. As much as expressing Hirsch's desire to renew television drama, it expressed the growth of interest in English Canadian theatre, with contributions from the Theatre Passe Muraille and Toronto Free Theatre companies, and in English Canadian prose fiction, with adaptations from stories by such writers as Alice Munro, Beth Harvor, and Matt Cohen.

The series opened with An Angel Against The Night, produced and directed by Ronald Weyman, the story of the relationship between an old man, played by eighty-two year old actor George Waight, and his grandson. Find Volopchi!,

anarchist Emma Goldman, directed by Martin Kinch and Allan King. Two half-hour productions produced by Maxine Samuels, *Summer Mournings '59* and *The Ottawa Valley*, were combined in one broadcast. The former was based on a story by Beth Harvor and d

Sat 10:00-10:30 p.m., 22 Apr-7 Jul 1972

Fri 8:00-8:30 p.m., 7 Jul-25 Aug 1972

Gordie Tapp hosted this half-hour spotlight for young, professional entertainers from across Canada. The shows were taped in Halifax, Ottawa, Montreal, Toronto, Winnipeg, Edmonton, and Vancouver auditoriums, in front of appreciative local audiences, who cheered on performers from their regions. The CBC repeated the original eighteen broadcasts, first aired in the summer 1971 season, the next spring when a NABET strike crippled the production of variety programs. The producer of *The Performers* was Ray McConnell, and the executive producer was Len Starmer.