

PERSPECTIVE

to

THE PURPLE PLAYHOUSE

Perspective

A half-hour program, produced by the National Film Board, *Perspective* included both documentaries and dramatic productions. Most concerned contemporary issues in Canada, although several films, such as *Haiti*, were produced outside the country, and a few were historical reconstructions, for example, *Wolfe And Montcalm*.

The opening program in the series, *Raw Material*, concerned the activities of the John Howard Society, and outlined them in dramatic form, as many subsequent productions dramatized stories drawn from contemporary social issues. The producers took advantage of recent developments in lightweight camera and sound recording equipment and took crews into the streets and on location to make films with a naturalistic style. *Monkey On The Back*, for instance, was a

of On The Spot. It also anticipated the direct cinema of The Candid Eye, which replaced Perspective in its Sunday afternoon time slot.

Pet Corner

Thu 5:15-5:30 p.m., 22 Oct 1953-1 Jul 1954

On this fifteen minute, weekly program from Toronto, first called Pet Shop, host Rick Campbell talked to young guests about the care and training of their household pets. Peggy Nairn and Joanne Hughes produced the show, in cooperation with the Toronto Humane Society.

Pet Shop

See Pet Corner.

Pet Show

Sun 3:00-3:30 p.m., 28 Jun-12 Jul 1959

Jeff Hogwood and Audrey Laurie were the hosts of this half-hour program, from Montreal, on the care and training of pets.

The Phoenix Team

get more high-tech, however, he found himself alienated from the craft and demoted to a desk job. Nonconformists and authority-flouters, Brook and Koester were set against Brook's overly bureaucratic and technocratic superior, Graydon, and the General, the head of Canadian secret service, who actually sympathized with their desire for independence and their initiative, and relied on them. Graydon was played by Brian Linehan, the unctuous Toronto television host, best known for his interviews with entertainment personalities, and the General was portrayed by the most hyphenated person in Canadian show business, Mavor Moore.

The series opened with a two part story called Old Times' Sake, directed by John Trent, in which the two agents investigated an apparent shooting accident, and uncovered a unit called Section D, a remnant of the Cold War that seemed to be still active. Their inquiries led back to the death of Val Koester's father eighteen years before. Subsequent programs were titled Like Father, Like Son; Sanctuary; Saving Grace; The Judas Game; Close Shave; and The Fourth Man.

Other members of the cast included Steve Pernie as Carvallo, Gerry Crack as Moffat, Amelia Hall as Miss Woods, Lee Broker as Janev, and Arnie Achtman as Theo. In addition to Trent, Graham Parker, Douglas Williams, Al Waxman, and Don McBrearty directed episodes of the series. The scripts were written by John C.W. Saxton, and the program was produced by Lawrence S. Mirkin, with executive producer Stanley Colbert.

Piano Alley

Thu 7:30-8:00 p.m., 30 Apr-11 Jun 1981

In this series of eight musical variety shows, eight different pianos in a music

theme, such as women, artists, history--the opening program was a visual trip across the country, with items from St. John's to Vancouver. The short films were introduced by host Alex Trebek.

Pick Of The Week

Mon-Fri 11:25-11:55 a.m., 16 Oct 1967-29 Sep 1969

Arthur, wife and partner of Canada's "Mr. Showbusiness," Jack Arthur. As Hugh Garner wrote in 1955, "It is quite an imposing panel to judge the merits of tumbling acts and cowboy singers, and I have had the impression sometimes that they deliberately lower their sights to pick acrobats and jugglers in an attempt to show that they are just as down to earth as any of us short-hairs in the audience."

Biologist William W.H. Gunn, professional consultant to the productG00t to tessgs00c] TJETg0

Fri 5:00-5:30 p.m., 16 Apr-30 Apr 1954

Planet Tolex was an alternate planet; it revolved at exactly the same speed as Earth, but was always hidden from our view because it was located on the other side of the sun. The program, produced by Joanne Hughes and Peggy Nairn, originated in Montreal, and presented the adventures of Bricol and Lexo and their friends from Tolex. The puppets that populated the cast were operated by Leo and Dora Velleman, who created the program.

Pf10 ybill ***Playbill***

Playbill, the first half-hour drama series on the CBC, started in the summer season, though the title was later used for a drama program scheduled in the regular season. Productions in the first season included Oscar Wilde's story, Lord Arthur Savile's Crime, adapted by Rita Greer Allen, produced by Norman Campbell, and starring John Colicos; Goodbye Hollywood, Hello New York, written by Ted Allan and produced by Leo Orenstein, and Andrew Allan's production of There Are Very Few Of US Left, with John Drainie, Katherine Blake, Charles Palmer, and Josephine Barrington.

The second season featured a healthy selection of plays by Canadian writers. Joseph Schull wrote Turn Of The Road, which was produced by Henry Kaplan. The next week presented The Lady From Normandy, by Herbert Cobey. David Greene produced The Third Ear, written by Midge Miller and Larry Villani. Stanley Mann wrote the script for The Hideaway, which was produced by Silvio Narizzano. Joseph Cochrane wrote Let's Be Civilized, which Greene produced. Narizzano returned the next week to produce Ted Allan's For Whom The Horses Run. Peter MacFarlane wrote Countess Keller for the next broadcast. Melwyn Breen wrote The Witness, which David Greene produced. Arthur Hiller produced John Lucarotti's contribution, The Rock, and Murray Chercover produced Len Peterson's Divorce Granted?. Peter Francis's Ill-Met By Moonlight was produced by Hiller, and Sheppard Kerman's script, Lucio, by Orenstein. The next program was Alfred Harris's Tobac 2(o)16(,)21 TJET EMC /P #M04f1 72.024 235.61 Tm0 g[(J)1330(

The scripts by Munro, Hood, Nicol, and Moore and Scott were later published as *The Play's The Thing: Four Original Television Dramas*, ed., Tony Gifford (Toronto: Macmillan, 1976).

Playtime With Jerry

Sun 1:15-1:30 p.m., 25 Sep 1955-15 Jan 1956

through the narrative problems that the television version poses and resolves in weekly segments. The film retrieved the historical background of the novel, and set its action in the years 1938 to 1940, against the backdrop of World War II and its conflicts for Quebec. Although different episodes stressed individual members of the family, the centre of the story was Ovide and his pursuit of Rita Toulouse.

The cast included many of Quebec's most distinguished actors. Emile Genest, who played Napoleon in the original series, returned twenty years later to portray Theophile, Papa Plouffe, and Juliette Huot played Josephine, the matriarch of the family. Denise Filiatrault was Cecile, and Gabriel Arcand, Pierre Curzi, and Serge Dupire played the three sons, Ovide, Napoleon, and Guillaume. Paul Berval

This half-hour variety and interview show, which Syd Wayne produced in Toronto, featured the participation of the studio audience in singalongs, games, and sketches. Music was provided by the Rudy Toth orchestra, with vocals by Donna Miller and Allan Blye (1959-60). The affable hosts were Gordie Tapp (1958-59) and Alan Millar (1959-60), the announcer was Rex Loring, and the show's mascot was a spaniel named Daniel.

Points East, Points West

Thu 9:30-10:00 p.m., 27 May-14 Oct 1976

The centrist implications of its title notwithstanding, this series featured musical variety productions from CBC centres outside Toronto, two each from Vancouver, Montreal, Halifax, Edmonton, and St. John's. The programs were pilots for future CBC productions. The Vancouver programs, produced by Mike Watt, featured the brother and sister musical act, Judy Ginn and Jim Walchuk. They had had a series a few years before, and this show was picked up in 1977 (see *Judy And Jim*). The Montreal shows, produced by Pat Cook and titled *Mission Moreau Possible*, starred impressionist and comic actor Jean-Guy Moreau and a program of music and sketches. That *Maritime Feelin'* (q.v.) featured local performers; it originated in Halifax and was produced by Ralph Waugh. One of the Edmonton shows, produced by Don McRae, starred Nancy Nash, and the other, which Bernard Picard produced, featured Gabrielle Bujeaud. The St. John's shows, produced by Kevin O'Connell, starred Beth Harrington and David Michael.

Port Watch

Mon 9:30-10:00 p.m., 18 Jul-1 Aug 1955

Captain Thomas Gilchrist took viewers on visits to the Vancouver waterfront in this half-hour program, which had a brief run in the east. On one program, he talked with diver George Unwin about deep sea salvage operations. Next, he examined fire protection in the harbour, and showed a Vancouver fireboat. The series ended with a program about hiring procedures for longshoremen and the problems of loading and unloading freighters.

Portrait

Thu 8:30-9:00 p.m., 8 Jul-9 Sep 1965

This series originated from a feature of the CBLT program, A La Carte, for which producer Dave Thomas prepared segments to profile a number of musical performers. Portrait highlighted such musicians as Joey Hollingsworth and Joel Denis; Al Harris, Ed Bickert, Marice Bolyer, and Jim Pirie, in a program on guitarists; Shawne and Jay Jackson in a performance of spirituals and inspirational music; composer, arranger, and conductor Lucio Agostini; and nightclub singer Betty Robertson. The series also included a satirical revue called The Conformist, with Paul Soles, Corinne Conley, Michael Magee, Paul Wayne, Jodie Pape, and Michael Bowtree. The programs were produced by Dave Thomas, Terry Kyne, Bill Davis, Paddy Sampson, and Don Brown.

Prairie Profile

an-11 Apr 1965

presented films on the history and people of Manitoba
i voiceover commentary by Marilyn Phillips, Bill Guest, or

ul

such topics as theatre's arrival in Canada, Gilbert's and Sullivan's partnership,

Professor Maxwell G. Moffett, a British designer and engineer, demonstrated principles of science in a half-hour program aimed at children aged nine to fourteen. Representing the target audience onscreen were a sister and brother, Claire Anne and Stuart Bundy, ages twelve and nine. The series opened with an exploration of the nature and properties of sound, which Moffett demonstrated with ordinary objects, such as empty bottles, tin cans, bells, and such. Subsequent programs covered such subjects as space and the solar system, flight, the alphabet, minerals, heat and cold, plastics, time, the human body, architectural shapes, optics, robots, computers, and light and colour. The series was produced for the CBC by Mediavision, Inc. and Durelle Productions.

Profile

Thu 10:30-11:00 p.m., 16 Jun-22 Sep 1955

Sun 10:00-10:30 p.m., 27 May-23 Sep 1956

Tue 10:00-10:30 p.m., 9 Jul-29 Oct 1957

Although it sometimes featured film biographies of notable figures in culture, Profile relied on interviews for its material. It featured a wide variety of important persons, including evangelist Billy Graham, photographer Edward Steichen, poet Robert Frost, Paul-

presented labour organizer Madelaine Parent. The producer of the series was Geoff Hussey, and the executive producer Cam Cathcart.

Program X

Thu 9:00-9:30 p.m., 17 Dec 1970-27 May 1971

Thu 10:00-10:30 p.m., 3 Jun-24 Jun 1971

Thu 9:30-10:00 p.m., 23 Dec 1971-29 Jun 1972

Fri 10:00-10:30 p.m., 22 Dec 1972-15 Jun 1973

Writer and broadcaster Charles Oberdorf was the host of Program X, an anthology of drama and performance that ranged from the conventional to the experimental. The series, overseen by executive producer Paddy Sampson and associate producer George Jonas, had an extremely low budget of about seven thousand dollars per episode, but often achieved valuable results for the cost. It showcased new, domestic writing talent; the first program in the series was *Blackship*, written by Jack Winter, about a clipper that sank off Japan in 1863, taking with it 460 Chinese people who had been on their way to work as laborers in the U.S.A. Subsequent programs included *The Picnic* and *The Musical Chairs*, both by Warren Collins; *Joy Fielding's Open House*; *The Couch*, written by Grace Richardson; *The System*, by Eric Koch and Frank McEnaney; *Sniper*, by Rudi Dorn; and *Boss*, by Michael Spivak. The first season also featured a reading by Vancouver poet David Watmough, and *Wind*, an audio-visual presentation with film and music by Norman Symonds.

Other writers who contributed scripts to Program X included Paul Withrow, Angus Braid, James W. Nichol, Ron Taylor, Sheldon Rosen, Tony Flanders, and Mavor Moore. Herb Roland, George Jonas, Rudi Dorn, and Mario Prizek were among the regular directors for the series, with other shows directed by Gil Taylor, Brian Demude, Lorne Michaels, and David Cronenberg (the 1972 film, *Secret Weapons*).

The series was also a showcase for performances that featured one person, such as *Bits And Pieces: Gordon Pinsent*, and *That Hamilton Woman*, with Barbara Hamilton, and a television adaptation of Mia Anderson's solo tour de force, *Ten Women, Two Men, And A Moose*.

Sun 3:30-4:30 p.m., 12 Jun-26 Jun 1955

Thu 8:30-9:30 p.m., 7 Jul-15 Sep 1955

Thu 8:30-9:30 p.m., 7 Jun-13 Sep 1956

For several years, the CBC broadcast on both radio and television the annual, popular Promenade Concerts held at Toronto's Varsity Arena. The television producer was David Marcus-Roland, and the radio producer and coordinator of broadcast activities was Kenneth Dalziel.

The Promised Land

Sun 10:30-11:00 p.m., 16 sep-7 Oct 1962

Produced by Victor Jobin, Lonard Forest, and Guy Glover, and directed by Bernard Devlin for the National Film Board, *The Promised Land* dramatized the settlement of the Abitibi region in northern Quebec during the 1930s. The series, presented in four, half-hour segments, was based on Herve' Biron's novel, *Nuages sur les brls*, and featured singer Flix Leclerc.

Provincial Affairs

Mon 7:30-7:45 p.m., 4 Nov 1957-31 Mar 1958

Mon 7:30-7:45 p.m., 6 Oct 1958-8 Jun 1959

Thu 7:30-7:45 p.m., 8 Oct 1959-2 Jun 1960

Wed 7:30-7:45 p.m., 12 Oct 1960-5 Jul 1961

Wed 7:30-7:45 p.m., 27 Sep 1961-27 Jun 1962

Wed 7:30-7:45 p.m., 24 Oct 1962-26 Jun 1963

Wed 7:30-7:45 p.m., 23 Oct 1963-3 Jun 1964

Wed 7:30-7:45 p.m., 21 Oct 1964-2 Jun 1965

Wed 7:30-7:45 p.m., 17 Nov 1965-29 Jun 1966

Wed 7:45-8:00 p.m., 5 Oct 1966-17 May 1967

Wed 9:15-9:30 p.m., 25 Oct 1967-24 Apr 1968

Sat 6:30-6:45 p.m., 12 Oct 1968-24 May 1969

Sat 11:10-11:15 p.m., 12 Oct 1969-16 May 1970

Sat 11:15-11:20 p.m., 10 Oct 1970-22 May 1971

Sat 11:15-11:20 p.m., 20 Nov 1971-13 May 1972

Sat 11:15-11:20 p.m., 18 Nov 1972-2 Jun 1973

Sat 11:15-11:20 p.m., 17 Nov 1973-1 Jun 1974

Sat 11:15-11:20 p.m., 16 Nov 1974-

Sat 11:15-11:22 p.m., 5 Nov 1977-10 Jun 1978

Sat 11:15-11:22 p.m., 28 Oct 1978-16 Jun 1979

Sat 11:15-11:22 p.m., 27 Oct 1979-14 Jun 1980

Sat 11:15-11:20 p.m., 25 Oct 1980-16 May 1981

Sat 11:15-11:20 p.m., 10 Oct 1981-27 Feb 1982

Sat 11:15-11:20 p.m., 1 May-26 Jun 1982

Sat 11:15-11:22 p.m., 18 Sep 1982-25 Jun 1983

A free time, political broadcast, Provincn1[27D3(o] TJET E7C 6()21(p)16(.)21(m)19(.)30(,)2

The Public Eye

Tue 10:30-11:00 p.m., 5 Oct 1965-21 Jun 1966

Tue 10:30-11:00 p.m., 1 Nov 1966-2 May 1967

Sun 10:00-10:30 p.m., 14 May-25 Jun 1967

Tue 10:30-11:00 p.m., 12 Sep 1967-18 Apr 1968

Tue 10:30-11:00 p.m., 23 Apr-18 Jun 1968

Wed 9:00-9:30 p.m., 2 Oct 1968-18 Jun 1969

A number of the producers who worked on *This Hour Has Seven Days* also contributed to *The Public Eye*, a half-hour public affairs broadcast, developed by Richard Nielsen. The series opened with a discussion between host Philip Deane and NBC broadcaster David Brinkley on the responsibility of television public affairs broadcasts, to set the agenda for the show. The program tried to treat its subjects with greater detail and analysis than weekly news digest programs, such

For several 1966 programs, titled This Week, The Public Eye combined production forces with Newsmagazine.

Puppets Are Fun

Tue 5:15-5:30 p.m., 5 Jul-20 Sep 1955

This weekly, fifteen minute summer show demonstrated to youngsters how to make, paint, dress, and operate puppets.

Purple Playhouse

Sun 9:00-10:00 p.m., 25 Feb-22 Apr 1973

Sun 8:00-9:00 p.m., 6 May 1973

Fletcher Markle conceived the title, which suggested the overblown prose connoted by Victorian melodrama. Perhaps it also seemed a suitable title for a successor to The Whiteoaks Of Jalna, whose time slot it took over. Paddy Sampson was the executive producer and George Jonas the protoo4[(r)14()30(s) tois