

FLAPPERS
to

Sun 7:30-8:00 p.m., 11 Sep 1966-11 Jun 1967

Sun 7:30-8:00 p.m., 10 Sep 1967-16 Jun 1968

A half-hour panel game show, with a formula similar to Front Page Challenge's, Flashback held down a Sunday evening time slot for six years. Instead of having to guess a headline, Flashback's four panelists (three regulars, one weekly guest) had three minutes to identify a person, object, or fad from the past, and then interviewed the mystery guest after the quiz was done. Viewers participated by contributing suggestions for the quiz, for which they were paid twenty-five dollars if the panel guessed correctly and fifty dollars if the panel went home stumped.

Producer Bob Jarvis reportedly surveyed 430 candidates for positions as host and panelists. The first host, Paul Soles, did the show for only the first season. Bill Walker replaced him and remained with the program until 1966, when Jimmy Tapp took the chair. Maggie Morris was a panelist for the full run of the program. Her colleagues included Alan Millar (1962-64), Allan Manings (1962-66), Elwy Yost (1964-68), and Larry Solway (1966-68).

Don Brown soon replaced Jarvis as producer. (From 1964 to 1968, Brown produced both Flashback and Front Page Challenge.) Flashback was created by Syd Wayne, Frank Peppiatt, and John Aylesworth.

Fleurs d'amour

Sun 9:37-10:06 a.m., 16 Jun-22 Sep 1968

"A psychedelic show," *Fleurs d'amour* featured Nanette and Rony Roman.

Flight - The Passionate Affair

Sun 10:00-11:00 p.m., 19 Sep-10 Oct 1976

Sun 9:00-10:00 p.m., 10/24 May 1981 (R)

This series of four, one hour films, produced by Cameron Graham and narrated by Patrick Watson, outlined the history of aviation in Canada.

Flipside

Sat 6:30-7:00 p.m., 29 Jun-14 Sep 1974

A summer series, Flipside concerned the Canadian music and recording industry. Host Jim McKenna welcomed guests, such as the Stampeders, Jack Cornell and

Sat 1:00-1:29 p.m., 29 Apr-24 Jun 1967

Focus, a series of public affairs documentaries produced in Montreal, had been seen locally for some time, and went to the network for brief periods in 1967. (The same thing happened to On The Scene, a Vancouver production, at the same time.) Programs included visits to the headquarters of the National Film Board, to the Montreal police training facility, and to an auto rally, and profiles of Johnny Newman, the owner of the Montreal Beavers football club and of a ballet teacher. The producer of Focus was Jack Zolov.

Focus On Ottawa

Tue 9:30-10:00 p.m., 4 Aug-15 Sep 1959

Produced by Pierre Normandin and featuring Terry Kielty, Focus On Ottawa took viewers to points of interest in the Ottawa-Hull area.

Folio

A one hour or ninety minute, sustaining program, Folio followed Scope and preceded Festival as the network's flagship program for quality drama and musical performance. During Folio's run, CBC producers honed their craft and developed greater consistency in generating such programming. To do so, however, supervising producer Robert Allen took a more conservative position in selecting scripts for the series. Writers Len Peterson and Charles Israel both noted in 1956 that Folio demonstrated a kind of timidity that was uncharacteristic of the CBC, particularly the radio drama practices of Andrew Allan. (See Frank Rasky, "Canada's TV Writers: Timid But Slick," Saturday Night [27 October 1956].)

The series opened with a production of Shakespeare's Macbeth, produced by David Greene, and starring Barry Morse and Katharine Blake. Canadian-written productions in the first seasons included W.O. Mitchell's The Black Bonspiel of Wullie MacCrimmon, produced by Robert Allen and starring Frank Peddie; Take To The Woods, a musical comedy by Vancouver writer Eric Nicol, produced by Norman Campbell, and featuring Robert Goulet, Sharon Acker, Jack Creley, Helene Winston, and Maggie St. Clair; a program of five dramatic situations by Len Peterson, produced by Harvey Hart; Norman Campbell's production of The

Woman Who Came To Stay, by Ronald Hambleton; and The Hand And The Mirror, by Lister Sinclair. At least two plays employed both director and producer, and demonstrated a different organizational structure for CBC drama. Ibsen's Hedda Gabler was produced by Paul Almond and directed by Esse Ljungh, and Shaw's The Philanderer was produced by Robert Allen and directed by Andrew Allan. The first season also offered opera (Puccini's La Boheme and Mozart's The Marriage of Figaro) and dance (Offenbach In The Underworld, with the National Ballet, and Moods and Variations, produced by Harvey Hart, with choreography by Gladys Forrester, Jean-Leon Destine, and the Dance Drama Company of New York).

Subsequent seasons continued the format of presenting original Canadian stories and adaptations of classic plays and productions. In the 1956-57 season, Joseph Schull contributed A Case Of Posterity Versus Joseph Howe, which Robert Allen produced, and an adaptation of Joseph Conrad's The Secret Agent. W.O.

guests. In September 1955, after thirty-

Wed 2:30-3:00 p.m.,

Each week, Food For Thought concentrated on a different topic--such as apples, protein substitutes, bread--in its examination of nutrition and physical fitness. Consumer advisor Terri Clark and nutrition expert Edith Redman were regulars on the show, as was Stephanie Ruys de Perez, who provided a fitness segment for each program. Food For Thought was produced by Peggy Lippcott.

Football

Football Huddle

Fri 9:30-10:00 p.m., 2 Sep 1960

Fri 10:30-11:00 p.m., 30 Sep 1960

Fri 7:30-8:00 p.m., 28 Oct-2 Dec 1960

Football Huddle was a weekly round table discussion on current developments in the Big Four and in intercollegiate football, with CBC sports broadcasters Steve Douglas and Fred Sgambati, Toronto Argonaut coach Lou Agase, and their guests.

For Kids Only

Mon-Fri 4:30-5:00 p.m., 11 Sep-20 Dec 1978

Wed 4:30-5:00 p.m., 31 May-6 Sep 1979

In the first part of the 1978 season, the CBC gave the title For Kids Only to the weekday, after school time slot from 4:30 to 5:00. It included Catch Up (q.v.) on Mondays, Pencil Box (q.v.) on Tuesdays, and What's New (q.v.) on Thursdays. Wednesdays offered a magazine program, and Fridays a series of specials, both of which appeared under the title For Kids Only. The magazine program resulted from contributions and suggestions from young viewers from the southern Ontario area. Children also acted as on-camera interviewers, and discussed the results of their work for the program on the show. For Kids Only was produced by P.

concerning political corruption and interference, but also for the casting of well-known CBC announcer Warren Davis as the laconic and ominous party "fixer." Subsequent productions included *Mest Of Shadows*, written by Michael Mercer and directed by Peter Carter; *A Thousand Moons*, directed by Gilles Carle from a script by Mort Forer; *Kathy Karuks Is A Grizzly Bear*, written by Ralph Thomas and directed by Pearson; and *What We Have Here Is a People Problem*, written by Mercer and directed by Francis Mankiewicz.

Now called *For The Record*, the 1977 series started in the new year with a story about a young woman who tries to organize the workers in her factory. *Maria* was written by Rick Salutin and directed by Allan King. *Someday Soon* was adapted by Rudy Wiebe and Barry Pearson from a story by Wiebe, and directed by Don Haldane. *Dreamspeaker*, the story of an emotionally disturbed boy and a native shaman, was written by Cam Hubert and directed by Claude Jutra. *Hank*, with a script by Don Bailey and Ralph Thomas, was directed by Don Haldane. *Ada*, based on a story by Margaret Gibson, was written and directed by Claude Jutra. The final program in the series, written by Peter Pearson, Peter Rowe, and Ralph Thomas, and directed by Pearson, attracted more controversy than any other segment of the series, and probably more than any other dramatic production of the CBC. *The Tar Sands* imagined and recreated the negotiations that led to the Syncrude agreement for the development of the Athabasca tar sands in 1975. It included both fictional characters and characters based on actual participants in the historical events, including Alberta premier Peter Lougheed, played with stirring accuracy by Kenneth Welsh. As a result, the Alberta politician filed suit against the CBC, and the action was not resolved until an out of court settlement in Lougheed's favour in 1983.

A Matter Of Choice, written by Cam Hubert and directed by Francis Mankiewicz, opened the 1978 season. It was followed by *Scoop*, written by Douglas Bowie and directed by Anthony Perris. *Dying Hard*, based on interviews from the book by Elliott Leyton, written by Bill Gough and directed by Don Haldane, concerned the epidemic silicosis among the fluospar miners of St. Lawrence, Newfoundland, and the closing of the mine and the consequent killing of the town. *Seer Was Here*, written by Don Bailey and Claude Jutra, who also directed the film, closed the season.

After Thomas left his position as series producer, the program turned less often toward political conflict and more often toward continuing social problems for story pretexts. After Sam Levene took over as executive producer, Thomas directed the opening episode of the new season: *Cementhead*, which was written by Roy MacGregor and Thomas. *Don't Forget 'Je Me Souviens.'* the next program in the series, was written by Carmel Dumas and directed by Robin Spry.

Homecoming, written by B.A. Cameron (Cam Hubert), was directed by Gilles Carle. Certain Practices was directed by Martin Lavut from a script by Ian Sutherland, and Every Person Is Guilty was written by Ralph Thomas from a story by Roy MacGregor, and directed by Paul Almond. The CBC repeated six episodes through the summer of 1979, and added a single episode, called One Of Our Own, written by Florrie Adelson and directed by William Fruet, on 3 October 1979.

The series resumed on 2 March 1980 with The Winnings of Frankie Walls, written by Rob Forsyth, directed by Martin Lavut, and starring Al Waxman as a labourer who had to reeducate himself after being laid off. Harvest, also written by Forsyth, was directed by Giles Walker; Maintain The Right, written by Tony Sheer, was directed by Les Rose; A Question Of The Sixth, written by Grahame Woods, was directed by Graham Parker, who also directed Lyon's Den, written by Tony Sheer. One Of Our Own aired as a repeat to close the series.

The 1981 season opened with Helen Weils's and Bill Gough's A Far Cry From Home, a ninety minute segment directed by Gordon Pinsent. Snowbirds, based on a story by director Peter Pearson, and written by Margaret Atwood, followed, as did Running Man, which starred Charles Shamata in Anna Sandor's story of a middle-aged man discovering his own homosexuality, which was the first dramatic film directed by documentarian Donald Brittain. Cop was written by Grahame Woods and directed by Al Waxman, and Final Edition, the story of a newspaper's closing, written by Tony Sheer and directed by Peter Rowe, ended the series for the year.

An Honourable Member, written by Roy MacGregor and directed by Donald Brittain, starred Fiona Reid as a federal backbencher who is made a Cabinet Minister. Subsequent programs in the 1982 season included By Reason Of Insanity, written by David McLaren and directed by Don Shebib; High Card, written by Anna Sandor, directed by Bill Gough; Becoming Laura, written by Gordon Knot and directed by Martin Lavut (followed by a documentary, I'm Just A Kid, directed by Michael Savoie); and Blind Faith, adapted by Ian Sutherland from a story by Edward Cullen, and directed by John Trent. The season closed with repeats of Final Edition and A Question Of The Sixth.

See Gail Henley's article, "On The Record: For The Record's Ten Dramatic Years," in Cinema Canada, No. 117 (April 1985), pp. 18-21, which outlines the evolution of the program through interviews with John Hirsch, head of CBC Drama at the time the series began, John Kennedy, his successor, executive producer Sig Gerber, and producer Maryke McEwan. Henley also documents the program's success in foreign sales and the awards it has won. See also Seth

Feldman, "On Television Docudrama: The Tar Sands," Cine- Tracts, No. 4 (Spring-Summer 1978), reprinted in Feldman's anthology Take Two (Toronto: Irwin, 1984).

Ford Startime

See Startime.

Ford TV Theatre

One week out of every four, Ford sponsored a ninety minute television play that ran in the Friday night slot usually held by CBC Television Theatre. The plays were produced by Peter McDonald, and the first in the series was Call It A Day, written by Dodie Smith.

Foreign Embassies

See Diplomatic Passport.

The Forest Rangers

The Forest Rangers, a highly successful adventure series for children, was developed by executive producer Maxine Samuels as an independent venture, with the cooperation of the CBC. By the time the show aired in Canada, it had already been sold to networks in England, France, West Germany, and Australia, and by 1966, over forty countries could watch the adventures of a gang of resourceful Canadian young people who lived in northern Ontario.

The show took place in and around a village called Indian River, but the real focus of the story was an abandoned fort that had been taken over by the Junior

way out or were rescued by the government ranger or the R.C.M.P. Although the program's stories were principally adventures, they sometimes had an educational slant. For example, the story might have concerned poaching beaver pelts, but during the course of the show, viewers would see the part beavers play in the ecology of the region.

The leader of the Junior Rangers was Peter Keeley, played by Rex Hagon, whose brother George Keeley, played by Graydon Gould, was the Chief Forest Ranger for the area. (Hagon left the show after the first couple of seasons.) Ralph Endersby played Chub Stanley, a city boy who moves to Indian River to live with foster parents, and is welcomed into the Junior Rangers. The other rangers included Mike Forbes, played by Peter Tully, and Kathy, played by Susan Conway. Early in the series, Syme Jago appeared as Gaby LaRoche, and Paul Tully portrayed Zeke. Apart from George (the only adult relation to any of the young characters to appear in the show), other adult characters included Uncle Raoul LaRoche, played by Rolland Bedard, Indian Joe Two Rivers, a guide played by Michael Zenon, and R.C.M.P. Sergeant Brian Scott, portrayed by Gordon Pinsent. The dog was named S

Fourth Period

Working title for Stay Tuned (q.v.).