

SCTV NETWORK
to
SESAME STREET

SCTV Network

Fri 11:45-12:45 a.m., 19 Sep 1980-10 Sep 1981

One of the most brilliantly self-aware comedy series on television since the innovations of Ernie Kovacs, SCTV evolved from the stage work of the Toronto company of Second City, and followed the lead of NBC's Saturday Night Live, which had attracted talent, such as Dan Aykroyd and Gilda Radner, from the Canadian Second City troupe. The program had been produced by Andrew Alexander and Old Firehall Productions (named after the Toronto theatre that is Second City's home) since 1977 under contract to Global Television, and was originally taped in the splendid, though ultimately stifling, isolation of Edmonton. As the show syndicated widely in Canada and the U.S.A., and earned money, it could afford to return to Toronto and its more expensive production facilities.

Television was undoubtedly the principal s 36-BDC BTps (uci9(s)13()21((i)18(s)1y)31(CT

viewers. The Sammy Maudlin Show was an especially painful parody of talk shows with obsequious hosts in general, and of Sammy Davis, Jr.'s syndicated variety show, Sammy And Company, in particular. Flaherty played the unctuous Sammy Maudlin, who regularly welcomed as his guest the incredibly sleazy

both with process hairstyles, bedecked with gold chains and dressed in too much polyester, looked like mirror images, and found each other funnier and more moving than anyone in the audience. Another regular guest on The Sammy Maudlin Show was airheaded singer and dancer Lola Hetherton. played with frightening brilliance by Catherine O'Hara.

SCTV newscasts were anchored by a pair of announcers, Floyd Robertson and Earl Camembert, played by Flaherty and Levy, respectively. While Robertson seemed conservative and sedate, Camembert, dressed in bow tie and loud, checked jacket, frequently lamented the bush league status of the station and his job, and aspired to bigger and better things than reading the Melonville headlines. Flaherty also played Count Floyd; although heavily made-up as a vampire, the Count was clearly only Floyd Robertson doing double duty as host of Monster

production such as Dr. Tongue's 3-D House of Horrors, with John Candy as the infamous mad scientist Dr. Tongue, who lifted scissors, knives, and other objects directly to the camera and retracted them to produced the full 3-D effect. The

broadcast, *Land of Cartier*, described fishing and sealing along the route taken by explorer Jacques Cartier. Subsequent programs explored the lives of the Montagnais in northern Quebec, the ceremonies of the native caribou hunt, the whale hunters of L'Anse aux Basques, and winter sealing in Labrador.

Already extremely successful in selling its dramatic series, *R.C.M.P.* to foreign broadcast markets, by 1962 *Crawley* also sold *St. Lawrence North* to Italian, Australian, and West German television.

Saturday Date With Billy O'Connor

Sat 7:30-8:00 p.m., 4 Oct 1958-27 Jun 1959

Billy O'Connor had established himself as a television star in 1954, and had launched the television career of Juliette, who succeeded him in the post-hockey time slot and reigned over late Saturday night for many years. O'Connor returned with a pre-hockey musical variety show, which also featured another blonde, big-voiced vocalist, Vanda King, as well as Allan Blye and m.c. Don Parrish. O'Connor was supported by a quartet that consisted of Jackie Richardson on bass, Vic Centro on accordion, Kenny Gill on guitar, and Doug McLeod on drums, and his repertoire consisted mainly of standards and older tunes. His guests on the show included younger Canadian performers, such as Joey Hollingsworth, Janet Stewart, Annie Brook, Patti Lewis, and Lorraine Foreman, and a frequent guest was Cliff McKay, of Holiday Ranch.

around a stuffed sofa to pat down a rumpled antimacassar. By dextrous use of stopwatch, i've been able to devise a word-output time equation upon which the Scarlett Hill technique is based: 15 minutes of script plus new style pregnant pauses = one 30-minute episode."

The first year's production schedule was slated to result in 195 half-hour episodes, which ran over thirty-nine weeks, at a cost of \$780,000. The series was sold to ATV in the U.K., where it was planned to be shown in one hour blocks on a weekly basis.

Science All Around Us

Tue 4:45-5:00 p.m., 6 Jan-31 Mar 1959

Mon 4:45-5:00 p.m., 19 Oct 1959-28 Mar 1960

On Science All Around Us, a quarter-hour afternoon broadcast for school age viewers, Lorne McLaughlin, of Ottawa Teachers' College, discussed subjects in natural science, such as turtles and reptiles or the sun as a source of energy, and mechanical science, such as motors, how they function and how one can be built with nails, paper clips, and wood. Some of the programs fit the occasion: the Hallowe'en broadcast about owls or the Christmas show on different types of Christmas trees. The program was produced by Marion Dunn.

Science And Conscience

Thu 10:30-11:00 p.m., 23 May-11 Jul 1968

Patrick Watson hosted Science And Conscience, an eight week series of half-hour programs on scientific and technological changes and the moral and ethical issues they raise. Executive producer Lister Sinclair and producer James Murray assembled panels drawn from a wide range of authorities and commentators, including writers Malcolm Muggeridge and Pierre Berton, Dr. Jacob Bronowski, James Eayrs of the department of political science at the University of Toronto, anthropologist Edmund Carpenter, research engineer Norman Alcock, sociologist Walter Goldschmidt, geneticist Margaret Thompson, physicist Ralph Lapp, chemist John Polanyi, philosopher A.J. Ayer, and Dr. Donald Ivey, already known

to CBC television viewers for his appearances on The Nature Of Things and other science programs. The director of the series was Jack Sampson.

In the opening program, Turn A Blind Eye, Bronowski, Eayrs, and Muggeridge discussed the interrelations of the scientist and society, and the responsibilities of the scientist with respect to government and industry. Subsequent broadcasts included Building Better Babies, on eugenics; Color Me Different, about cultural, inherited, national, social, and racial differences among people; Kill And Overkill, on nuclear energy; Man On The Moon, on the space program; Learn, Baby, Learn, which concerned education; and Should They Or Shouldn't They?, a program on euthanasia and resuscitation. The panelists who opened the series returned for a final broadcast, Bend, Staple, And Mutilate, on the State's use of technology to monitor private existence and behaviour.

Science Magazine

Mon 10:00

Producers for the show included John Bassett, Milan Chvostek, Heather Cook, and Di

Seafarers

Mon 5:30-6:00 p.m., 14/21 Aug 1967

A series of half-hour programs produced by John McKay in Halifax, and written and hosted by Paddy Gregg and Jim Bennet, *Seafarers* used interviews, narrative, and other devices to explore the maritime tradition of Atlantic Canada. Individual programs were to examine such subjects as shipwrecks off the Nova Scotia shores, ghost ships, fishing, clipper ships, inshore fishing, convoys during the two world wars, and shipbuilding in Parrsboro, Nova Scotia. According to records, only two programs aired on the network.

Search For Stars

Fri 9:00-10:00 p.m., 13/27 Apr 1979

Fri 9:00-10:00 p.m., 4 May 1979

Fri 9:00-10:00 p.m., 18/23 Apr 1980

Fri 9:00-10:00 p.m., 2/30 May 1980

Wed 10:00-11:00 p.m., 1/15/29 Apr 1981

Wed 9:00-10:00 p.m., 20 May 1981

Various Days and Times, 11/18/25 Mar 1982

Various Days and Times, 28 Apr 1982

Sponsored by du Maurier cigarettes and produced at Toronto's Queen Elizabeth Theatre, *Search For Stars* was an annual, national talent competition, broadcast in series of four, hourlong programs. Several hundred auditions produced eighteen semifinalists, who appeared on the first three shows, and six finalists, who competed on the fourth and final show, which was broadcast live. Each semifinalist received \$2000, and each of the finalists was awarded \$5000 more from the du Maurier Council for the Performing Arts. Musical styles ranged from classical to country and western, and performers included instrumentalists, singers, actors, and dancers. The host was Fred Davis, and the programs were

written by David Warrack, the musical director was Bob McMullin, and the producer and director was Ray McConnell.

Seaway

Thu 8:00-9:00 p.m., 16 Sep 1965-8 Sep 1966

Sun 3:00-4:00 p.m., 2 Jul 1966-20 Aug 1967 (R)

Maxine Samuels followed the success of her juvenile adventure series, *The Forest Rangers*, with another filmed drama, to that date the most costly television series produced in Canada. Budgeted at three million dollars for the first season of hourlong shows, or about \$100,000 per episode, *Seaway* was bought by the CBC for \$850,000 and by ATV in the U.K. for \$1.5 million, with the balance of investments raised by Samuels.

Although distinctively Canadian in approach and setting, *Seaway* was aimed for an audience beyond the nation's boundaries, and corresponded to trends in U.S. television programming. Susan Dexter remarked that it resembled a "waterbound Route 66" ("How Maxine Samuels Built Her Own *Seaway*," *Maclean's* [2 October 1965]), and Mary Lowrey Ross noted that its protagonists--an older, wiser authority figure and a younger, more headstrong and impulsive fellow--followed the pattern of Dr. Kildare, Ben Casey, and Mr. Novak. The series was eventually syndicated to U.S. stations.

Austin Willis played Admiral Henry Victor Leslie Fox, trained in the Canadian services and a World War II veteran, now an official of the Department of Transport and in charge of the operations of the St. Lawrence Seaway. Stephen Young played the U.S. born Nick King, formerly a U.S. Air Force pilot, convinced by Fox to resign his commission and work as a troubleshooter for the Associated Owners and Shippers. Together they worked to safeguard the interests of the

Galloway. The script supervisor was Ed Moser, previously with the CBC's drama department. Programs were shot on location from Toronto to Halifax, and in studios in Montreal, and the directors also included George McCowan and Daniel Petrie. The producer of the series was Michael Sadlier, who had also recently worked with the CBC, as English language program director.

A two part story, called Don't Forget To Wipe The Blood Off, written by Galloway and directed by McCowan, was later released to television as a feature film and continues to show up in afternoon movie slots and on late shows.

Photo (courtesy of CBC) shows Stephen Young.

A Second Look

Sun 10:00-10:30 p.m., 26 Jan-9 Aug 1964

A Second Look, half-hour public affairs roundup, replaced Let's Face It, and ran every other week, alternating with Horizon. The host for the show was Gary Lautens, a columnist for the Toronto Daily Star, best known for his light humour. However, the show attempted to provide insight into serious, newsworthy and controversial subjects, usually in two or three stories per broadcast. The discrepancy of the host and the subject matter indicated the problems with the production.

The opening show featured an interview with British M.P. Anthony Wedgewood-Benn of the Labour Party, who discussed his attempts to discard his title of Lord Stansgate, as well as the elevation to the peerage of Canadian media magnate Roy Thomson; an examination of anti-semitism in Canada; and an interview with U.S. writer Richard Rovere, who talked about Lyndon Johnson. Writers Robert Fulford and Rita Greer Allen contributed interviews to subsequent broadcasts.

According to Nathan Cohen, Lautens had very little input into the program--very little was solicited from him--and was severely tested as an onscreen personality by the experience of the series ("In View," Saturday Night [October 1964]). Cohen laid the blame on producer Barry Harris.

A Second Look

Sun 2:00-2:30 p.m., 5 Jan-16 Mar 1969

Modelled on The Frost Report, David Frost's British program of blackout sketches and comic commentary, A Second Look concentrated each week of its regrettably short, six week run on a specific subject. The first show, for example, had the theme, "Man and the Machine," and subsequent programs lampooned doctors, communications, transportation, and modern women.

Marshal Randall Jackson in stories with an international angle), and Booth Savage (husband of Janet-Laine Green; he played a kidnapper with whom Redfern suffered a case of the Stockholm syndrome).

Writers for the show, aside from Del Grande and Barlow, included Sheldon Chad, Bill Gough and Anna Sandor, Larry Gaynor, and David Cole. The breezy scripts and freewheeling performances, directed by George McCowan, made the show refreshingly different from the studied, conservatively high-quality drama characteristic of CBC television in the 1980s or from the committee-made drama or comedy of the U.S.A. The dramatic premise, Louie's clairvoyance, was practically a parody of television gimmicks as he flashed back to the moment of the killing, seen through brilliant but softly filtered light, then returned to consciousness. The scripts deftly combined the requisite mystery story and the continuing story of Louie's marriage and family, the realm of situation comedy. After three or four seasons, however, the scripts lost some steam. The first things to go were those valuable character and story nuances, which gave way to more broad humour and jokes. Although the characters continued to be winning, they seemed to strain more for the big laughs.

After its initial success at home *Seeing Things* sold to both individual stations and through PBS in the U.S.A. Although critically it was very well received, it did not make enough of a splash in the States. The series also sold well in many other markets, including Australia, West Germany, Italy, Ireland, South Africa, Singapore, and, perhaps most successfully, Spain. It has also run on Radio-Canada, under the title *Un journaliste un peu trop clairvoyant*, though not before the show sold to France's FR3. Unfortunately, the CBC has typically been able to produce only eight new programs per year, which meant that it could sell a full, half-year season only after more than three full years of production.

The executive producer of *Seeing Things* was Robert Allen.

A Sense Of Place

Tue 10:30-11:00 p.m., 4 Oct-25 Oct 1966

Vincent Tovell produced this series of four half-hour broadcasts on new architecture, which examined three main examples in Canada, all different and all serving people in very different settings: Arthur Erickson's design for Vancouver's Simon Fraser University on Burnaby Mountain; John Andrews's plans for Scarborough College in Toronto; and Moshe Safdie's Habitat, on the Expo 67

site. James Acland of the University of Toronto wrote and narrated the series, which star

The Serial opened with a ten week version of *The Son Of A Hundred Kings*, by popular historical novelist Thomas B. Costain, adapted by Leslie McFarlane and produced by Weyman, Melwyn Breen, and Basil Coleman. The first television adaptation of a Costain novel, it starred Martin Norton as a poor immigrant related to royalty. It was followed with *The Wings Of Night*, by Thomas Raddall, another well-established writer of historical fiction. Hugh Webster wrote the TV adaptation, which was produced by David Gardner and starred James Doohan. These two series, which lasted until the end of January, gained appreciative audiences. *Strangers In Ste Angele* featured a cast of Anglophone and Francophone actors, including Sharon Acker, Bruno Gerussi, Graydon Gould, Antoinette Giroux, and Juliette Bessette, in a script by Phyllis Lee Peterson.

showed the first of several runs of *Cariboo Country* which aired locally in Vancouver. Two films from the series, *Cariboo* and *The Education Of Phyllistine*, had also been shown. Produced by Philip Keatley and written by Paul St. Pierre, *Cariboo* starred David Hughes as Smith, the rancher, Lillian Carlson as the wife, and Dan George as Ol' Antoine. The *Cariboo Country* series ran its first season, with a six week interruption, as John Doohan, the bank robber trying to reform in *Morley*, and *More Joy In Heaven*, produced by Melwyn Breen.

and with Weyman's production of *Convoy*, Joseph Papp's production about the assault on a Canadian corvette by a Nazi submarine, and produced *Chord Of Steel*, adapted by Lyon Todd from the play of Alexander Graham Bell, starring Paul Harding. A production by Halifax writer Kay Hill, was a comic mystery, starring Gillie Fenwick, and Cosette Lee, and produced in Vancouver. David Gardner also produced Larry Zahab's and Ronald Harpelle's *The Reluctant Agent*, with John Horton and Diane Ladd. In February, The Serial deviated from its plan to run films from the

