

TGIF

to

THIS HALF HOUR

TGIF

Fri 2:30-3:00 p.m., 5 Jan-11 May 1973

Fri 2:30-3:00 p.m., 5 Oct 1973-29 Mar 1974

A production of CBLT and circulated in the Ontario region, T.G.I.F. included interviews, reports on local activities, and suggestions for the weekend in the Toronto area. The show featured hosts for each day of the weekend, including announcer Alex Trebek, the program's producer Agota Gabor, and cartoonist Ben Wicks. Regulars also included Doug Lennox, Sol Littman on art, Brenna Brown on restaurants and dining, and Harold Town on movies. The executive producer was Dodi Robb.

Tabloid

Mon-Sat 7:00-7:30 p.m., 9 Mar 1953-26 Jun 1954

Mon-Fri 6:30-7:00 p.m., 6 Sep 1954-

Mon-Fri 7:00-7:30 p.m., 3 Jul 1955-31 Sep 1960

Tabloid was the eclectic half-hour of news, public affairs, and interviews pioneered by producer Ross McLean at Toronto's CBLT. It also established the tendency of Canadian television to draw its stars from news programming as much as from variety or dramatic programs. The host of the show was Dick MacDougal, a veteran radio host with a portly figure, basset hound eyes, and an affable manner. The first live human being to appear on CBC television in Toronto, the lean, bespectacled, and garrulous Percy Saltzman had forecast the weather on Let's See before McLean moved him from the puppet show to Tabloid. Saltzman, a meteorologist with the Dominion Weather Service, had started a parallel, second career in writing and b

colourfully described the weather patterns over the nation as he covered a large, chalkboard map with scrawls, and invariably ended his reports by jauntily flipping and catching his stub of chalk. Both notably relaxed and friendly characters, MacDougal and Saltzman set a lighthearted tone for the program, clowning with each other in a manner that many viewers found winning, though a few complained that the hosts were too frivolous.

Early in 1953, McLean engaged Elaine Grand, a personal friend who had trained as a fashion illustrator and had no broadcasting experience, as a freelance interviewer for the show. She was still in her twenties when her husband died in December of that year, and two months later McLean hired her to join MacDougal and Saltzman as an interviewer on *Tabloid* full-time. In addition Saltzman's weather reports and features with the three interviewers, the show also included a newscast with Gil Christy (or, later, John O'Leary), sports with Dave Price, and a newsreel. The newsreel, assembled by Gunnar Rugheimer, drew from international news footage from such news services as United Press and Movietone News in the U.S.A., the BBC in the U.K., and newsfilm organizations in the Netherlands, West Germany, Denmark, Italy, Switzerland, and Japan, as well as the Canadian armed forces.

Grand worked for *Tabloid* (and other CBC productions, such as the afternoon talk show, *Living*) until 1956, when she left for England to work for Associated Rediffusion. McLean conducted extensive auditions to replace Grand, who was an appealing and intelligent television personality, and important enough to the program to be considered irreplaceable. She was replaced in the interim by Paisley Maxwell, and ultimately by Joyce Davidson. A mother of two by age twenty, Davidson had worked in offices and a factory before she turned to television and gained some success as a chef's assistant on a Hamilton cooking show and as a model and demonstrator for commercials. On *Tabloid*, like Grand, she brought an intelligence and interest to her job as an interviewer that fed media writers looking for the typical "beauty with brains" angle. Noncontroversial on the show, she attracted criticism for her outspoken opinions in other public forums. In 1959, as a "Today Girl" on Dave Garroway's NBC-TV morning news show, *Today*, she allowed as how, "like the average Canadian" she was "pretty indifferent" to the upcoming visit to Canada by Queen Elizabeth II. The indifferent, average Canadians who watched *Tabloid* and heard or read reports about Davidson's gaffe responded vociferously, as did advertisers, precipitating her release from the CBC. Although the immediate reaction was in violent disagreement with her, over the next few days, the calls and letters numbered in her favour, and she returned to Canadian television. Later, her opinions ran against the grain of the Roman Catholic Church when she stated in an interview

with Pierre Berton that she thought any woman still a virgin at age thirty was "unlucky." In the wake of the furor surrounding this incident, she resigned from the CBC to move to the United States and cohost, with Mike Wallace, the syndicated talk show, P.M. East-P.M. We

Tabloid was retitled when it was discovered that a drug manufacturer had registered "Tabloid" as a trademark. The show was also given a modified format as 70l.

Take A Look

Tue 5:00-5:15 p.m., 5 Jul-20 Sep 1955

Wed 4:30-4:45 p.m., 28 Sep 1955-27 Jun 1956

A fifteen minute broadcast for young viewers, Take A Look was hosted by Dick Sutton of the Manitoba Museum and the University of Manitoba. He gave talks about subjects of natural history, illustrated with specimens from the museum.

Take Sixty/Take 60

See Take Thirty.

Take 30/Take Thirty

Mon-Fri 3:30-4:00 p.m., 17 Sep 1962-25 Jun 1965

Tue 5:30-6:00 p.m., 29 Jun-14 Sep 1965 (R)

Wed 10:30-11:00 a.m., 29 Jun-14 Sep 1965 (R)

Mon-Fri 3:30-4:00 p.m., 20 Sep 1965-

Mon-Fri 3:00-3:30 p.m., 16 Sep 1968-16 Jun 1969

Mon-Fri 3:00-3:30 p.m., 16 Jun-26 Sep 1969 (R)

Mon-Fri 3:00-3:30 p.m., 29 Sep 1969-19 May 1970

Mon-Fri 3:00-3:30 p.m., 19 May-25 Sep 1970 (R)

Mon/Fri 3:00-3:30 p.m., 28 Sep 1970-14 May 1971

Mon 10:30-11:00 p.m., 12 Jul 1970-26 Jul 1971

Mon-Fri 3:00-3:30 p.m., 17 May-24 Sep 1971

Mon-Fri 3:00-3:30 p.m., 27 Sep 1971-30 Jun 1972

Mon-Fri 3:00-3:30 p.m., 3 Jul-22 Sep 1972

Mon-Fri 3:00-3:30 p.m., 25 Sep 1972-

Mon-Fri 3:00-3:30 p.m., 24 Sep 1973-3 May 1974

Thu 10:00-10:30 p.m., 25 Oct 1973-23 May 1974

Thu 10:00-11:00 p.m., 11 Oct 1973-4 Apr 1974

Mon-Fri 3:00-3:30 p.m., 6 May-6 Sep 1974

Mon-Fri 3:30-4:00 p.m., 9 Sep-7 Oct 1974

Tue-Fri 3:30-4:00 p.m., 7 Oct 1974-

Mon-Fri 3:30-4:00 p.m., 20 Jan 1975-

Mon-Fri 3:30-4:00 p.m., 12 May-12 Sep 1975

Mon 10:30-11:00 p.m., 26 May-12 Sep 1975

Mon-Fri 3:00-3:30 p.m., 15 Sep 1975-7 May 1976

Mon-Fri 3:00-3:30 p.m., 20 Sep 1976-

Mon-Fri 3:00-3:30 p.m., 19 Sep 1977-

Mon-Fri 3:30-4:00 p.m., 3 Apr 1978-

Mon-Fri 3:30-4:00 p.m., 1 May-8 Sep 1978

Mon-Fri 3:00-3:30 p.m., 11 Sep 1978-

Mon-Fri 2:30-3:00 p.m., 2 Apr-27 Apr 1979

Mon-Fri 2:30-3:00 p.m., 30 Apr-7 Sep 1979

Fri 10:00-10:30 p.m., 10 Aug-14 Sep 1979

Mon-Fri 2:30-3:00 p.m., 10 Sep 1979-25 Apr 1980

Tue-Fri 2:30-3:00 p.m., 29 Apr 1980-

Mon-Fri 2:30-3:00 p.m., 7 Jul-5 Sep 1980

Mon-Fri 3:30-4:00 p.m., 8 Sep 1980-24 Apr 1981

Mon-Fri 3:30-4:00 p.m., 27 Apr-9 Oct 1981 (R)

Mon-Fri 3:30-4:00 p.m., 12 Oct 1981-14 Mar 1982

Mon-Fri 3:30-4:00 p.m., 17 May 1982-

Mon-Fri 2:00-2:30 p.m., 30 Aug-10 Sep 1982

Mon-Fri 2:00-2:30 p.m., 13 Sep 1982-13 May 1983

A long-lived series, *Take Thirty* assumed the place of *Open House* as the network's weekday afternoon public affairs show. It was originally designed as a so-called women's show, and, as Maclean's reported, to "feature more entertainment along with useful hints and chatter" (25 August 1961). In the opening seasons, each day of the week was devoted to a different general subject: entertainment, household advice, public affairs, men's taste, and travel. However, the series evolved into a much more vital program of documentaries, commentary, and other features than that early description might have indicated. In fact, six years later, Maclean's called it "relentlessly educational, on topics ranging from cooking through politics, architecture, university life, and the new theology" (April 1967). As the program developed conscience, its critics perceived that it purveyed guilt. Again Maclean's, another six years later: "If there is a social problem anywhere in the world, *Take 30* will be there, full of concern. It's a guilt-

finance, and Rita Deverell, who handled the viewer access section of the show (see Access).

A battery of producers prepared the five programs a week that the series consumed. Among them were Leo Rampen (1962-66), Denny Spence (1962-64, 1966), Cynthia Scott (1965), Eric Koch (1965-66), Moses Znaimer (1967-68), Manny Pittson (1967-68), Donnalu Wigmore (1969-70), Hamish Livingston (1969-

Talent Caravan

Fri 8:00-8:30 p.m., 6 Feb-26 Jun 1959

Thu 8:30-9:00 p.m., 1 Oct 1959-30 Jun 1960

Talent Caravan employed two production units, under producers Drew Crossan and Claude Baikie, to cover the country and present young Canadian performers. George Murray hosted the show, which originated in different locations, and viewers voted by mail for their favourites among the six contestants in each show in a talent competition that lasted through the television season. The show's musical director was Ricky Hyslop, who conducted the orchestra.

Talent Festival

Wed 9:30-10:30 p.m., 15 Nov-22 Nov 1972

These two special programs presented the winners of the 1972 CBC Radio Talent Festival, and were produced in Edmonton.

Tales Of Adventure

Sat 7:30-8:00 p.m., 13 Sep-22 Nov 1952

Fri 7:30-8:00 p.m., 28 Nov 1952-24 Jul 1953

An early evening drama for young viewers, Tales Of Adventure serialized well-known fiction in half-hour segments. The first was a six-part adaptation by Ray

Dave Ellison and Paul Sutherland produced this ingenious series of stories with (like the 1958 series of Fables Of La Fontaine) footage of actual animals and dubbed actors' voices to speak their dialogue. The main characters were rodents, Roderick the Rat and Hammy the Hamster. In supporting parts were Mrs. Duck,

The Tapp Room

Mon 11:30-12:00 p.m., 14 May 1956-20 Sep 1958

Originally a local broadcast, this late night variety show from Montreal later expanded to wider coverage. It starred Jimmy Tapp, and he talked to visiting show business personalities, and introduced current musical hits. Among the features of the series were the "Name the Chimp" contest, which ran for several weeks in the spring of 1957.

Tea Zone

Thu/Fri 4:00-4:30 p.m., 5 Jul-28 Sep 1962

This afternoon broadcast repeated shows from The Midnight Zone, the late night talk show with Larry Mann, produced by Dave Thomas at the O'Keefe Centre.

Technoflash

Sun 2:30-3:00 p.m., 9/23/30 Jan 1972

Sun 2:30-3:00 p.m., 27 Feb 1972

Sun 2:30-3:00 p.m., 5/19 Mar 1972

Sun 2:30-3:00 p.m., 7 Jan 1973

The title suggested the kinetic style this series used to document technological advances and their effects on Canadian industry. The documentaries were produced in Montreal by Terese Patry, who also directed, along with Jac Segard. The musical score was composed and conducted by Andre' Gagnon.

Tee To Green

Sat 12:00-12:30 p.m., 13 Jun-5 Sep 1970

scripts for the series. Among them were David Cronenberg, who directed his own script, *The Italian Machine*, about the attempts of a group of young people to acquire a rare motorcycle, and Frank Vitale, who directed Richard Benner's script, *Friday Night Adventure*, with Saul Rubinek as a young man's confrontation with his homosexual leanings. Both programs were produced by Stephen Patrick. Vitale also directed *I've Always Been Lucky*, a comedy by Michael Silvani, starring Ardon Bess, Ian D. Clark, Diane D'Aquila, Maxine Miller, Eric House, and Gerard Parkes, and produced by Henry Tarvainen. Tarvainen also produced his own adaptation of the story, *Herringbone*, which was directed by Stephen Katz. George Bloomfield produced *Flashes*, which was directed by Deborah Peaker. Andre' Brassard, who had collaborated with playwright Michel Tremblay on stage productions and in two films, directed Jack Humphrey's script, *Travels With Jane*, which was produced by Robert Sherrin, and another Quebec filmmaker, Andre' Thberge, directed his own story, *Quicksilver*.

The show also provided an outlet for both younger and older writers. Toronto playwright George F. Walker contributed *Sam, Grace, Doug, And The Dog*, which was produced by Alan Erlich and directed by Martin Lavut. Robertson Davies's story, *Overlaid*, was produced by CBC drama stalwart Herb Roland and directed by Christopher Braden.

Telescope

The CBC introduced *Telescope* in 1963 as a program that would "examine, reflect, and project the Canadian image," and for ten years this half-hour documentary series covered a wide range of subjects, most of them pertaining to Canadians in Canada and around the world. The host, Fletcher Markle, suitably represented what the show itself generally concerned. Born in Winnipeg, after serving with the R.C.A.F. in the Second World War, he started a successful career as a writer, director, and producer for films and television in the United States, most notably of the CBS series *Studio One*, *Life With Father*, and *Front Row Center*. He returned to Canada to direct the internationally successful feature, *The Incredible Journey*, for Walt Disney, and thereafter was reintroduced to Canadians as the on-camera host of *Telescope*.

The mainstay of *Telescope* was the personality profile of a Canadian, whether a national figure, international celebrity, or a notable, unknown citizen. For example, the 1964 season opened with Allan King's two-part documentary on actor

Telescope's long history included actor Bruno Gerussi, singer and songwriter Gordon Lightfoot, opera star Maureen Forrester, musician Glenn Gould, skier Nancy Greene, sportsman Conn Smythe, weightlifter Douglas Hepburn, singer Tommy Hunter, writer Arthur Hailey, and many, many more. (The show also included profiles of non-Canadians, such as writers Lawrence Durrell and Ray Bradbury and movie director John Huston.)

Telescope employed the talents of many Canadian filmmakers. Among the directors who contributed most frequently, besides Markle himself, were Rene' Bonniere, Ron Kelly, Perry Rosemond, and Colin Smith. For the 1968 season, Smith directed a subseries of ten segments called Footnotes On The Future, which examined aspects of modern life and projections for years to come, with regular commentary by Piet Hein, Buckminster Fuller, John Kenneth Galbraith, Stuart Chase, and Herman Kahn. The subjects of the programs included the city; education, privacy, leisure, and conventionally human values in an age of advancing technology; the different strains of thought on outer space; measures to be taken against poverty; the question of automation; transportation of goods and communication; artificial foods; new methods of economic exchange, and trends toward credit and renting; and the current state and prospects for computers.

Telescope had the honour of being the first regular colour broadcast on the CBC when, in September 1966, it telecast a repeat of its documentary on rodeo broncos at the Calgary Stampede, previously transmitted in black-and-white.

The executive producer of Telescope from 1963 to 1970 was Thom Benson, and the producers were Ross McLean (1963-64), Peter Kelly (1964-66), Fletcher Markle (1966-69). Markle had returned to the U.S., but the CBC enticed him to come back to Toronto as the head of television drama, and revived Telescope, with Markle himself as executive producer, Sam Levene the producer, and Ken Cavanagh as the on-camera host.

Telescope Revisited

Mon-Fri 3:30-4:00 p.m., 11 Apr-20 May 1983

France Revisited by Jean le Moyne; Manicouagan; Thirty Minutes, Mister Plummer, by Anne-Claire Poirier; Vancouver Painters; The National Theatre School; and Ballerina, directed by George Kaczender.

The Ten Thousand Day War

Wed 9:00-9:30 p.m., 22 Oct 1980-11 Feb 1981

Sun 3:30-4:00 p.m., 25 Apr-1 Aug 1982

Veteran correspondent Michael Maclear was the executive producer for this twenty-six episode television history of the Vietnam war, from the takeover by the French in 1945 to the fall of Saigon in 1975. (Because of scheduling conflicts the CBC, which had licensed the series for broadcast while it was still in production, could air only eighteen of the half-hour programs.) Maclear was the first western journalist to be admitted into North Vietnam, and used his contacts to obtain footage from Vietnamese film archives to be incorporated into the series. Although the series was praised for the skill with which it presented the sights and sound of the war, and for the sharp writing and effectiveness of individual segments, it was also criticized for its lack of an overall thesis or focus to structure the series.

The series was produced by Ian McLeod and written by Peter Arnett, with commentary spoken by U.S. actor Richard Basehart. Maclear published a written version of the history: The Ten Thousand Day War: Vietnam, 1945-1975 (New York: St. Martin's Press, 1981).

Championship Tennis

Sat 1:00-2:00 p.m., 7 Sep-28 Dec 1968

CBC sports mounted tennis tournaments that pitted six amateur players from six different countries against each other in a round robin competition. Ronald Corey of CBC Montreal produced the series, CBC Championship Tennis, which took place at Le Club de tennis des employs civils in Qubec. Montreal sportscaster

tournament matches were edited to fit into sixteen one-hour time slots for Saturday afternoon broadcasts.

The Tenth Decade

Wed 9:00-10:00 p.m., 27 Oct-

Nevertheless, the series offered a valuable, if loosely defined, perspective on the period from 1957 to 1967 from the vantage of the two protagonists. The first segment, *Prologue To Power*, introduced both Diefenbaker and Pearson and traced their backgrounds, ending with the June 1957 election that brought Diefenbaker's Conservatives to power and ended the twenty-two years of Liberal domination in the House of Commons. The second episode, *From Victory To Triumph*, took the Tories from the narrow margin of their first minority government to the landslide of March 1958, and outlined the Pearson's succession to the

Terry And Me

Sat 7:00-7:30 p.m., 30 Jun-29 Sep 1956

Terry And Me were a wife-and-husband team of singer Terry Dale and announcer Alan Millar. In this half-hour musical variety show, she sang, with musical accompaniment from an eight piece band led by Dave Pepper, and he introduced the numbers and performed in sketches between the musical selections. Frank Goodship produced the series in Vancouver.

That Maritime Feelin'

Fri 7:30-8:00 p.m., 8 Apr-22 Jul 1977

That Maritime Feelin' brought the voice of Marg Osburne back to the public network for a series of thirteen, half-hour shows. For many years, one of the stars of Don Messer's Jubilee, she returned in a more contemporary musical variety show that spotlighted music and talent from the Atlantic provinces, and which was taped in front of a studio audience. The show, produced by Jack O'Neil, picked up from the following of his previous series, The Sunshine Hour, and had a simple format that stressed the music and performances. The styles of music ranged from the traditional to current pop tunes, and the singers were backed by a band led by Paul Mason and included George Herbert on guitar, Skip Beckwith on bass, and Tim Cahoon on drums. Guests included John Allan Cameron, Wilf Carter, Anne Murray, Gene McLellan, Kenzie McNeil, Stompin' Tom Connors, Stan Rogers, Patsy Gallant, Jim Bennet, Shirley Eikhard, Catherine McKinnon, Ken Tobias, and Noel Harrison.

Sadly, Marg Osburne died on the 16th of July 1977 at the age of forty-nine, before the series completed its run.

Theatre Canada

Thu 9:00-9:30 p.m., 17 Sep-10 Dec 1970

Theatre Canada was subtitled Canadian Short Stories, and presented sixteen half-hour film adaptations, under the supervision of producer David Peddie and executive producer Ronald Weyman. The series opened with Barbara Hamilton and Jodi Farber in Morley Callaghan's story, Very Special Shoes, adapted by

Gloria Lyndon and directed by Rene Bonniere. Peter Carter adapted and directed In Exile, which starred Chris Wiggins, from the story by David Helwig. Postcard, from Alice Munro's story, was adapted by David Peddie and Rene Bonniere and directed by Bonniere, with Linda Goranson in the lead role. Bonniere also directed Anna Reiser's adaptation of In The Promised Land, by Pamela Andress, which starred Vladimir Valenta. Bryan Barney adapted Callaghan's story, Rigmarole, which Peter Carter directed and in which Donnelly Rhodes and

They All Play Ragtime

Sun 10:00-10:30 p.m., 3 May-7 Jun 1981

A Vancouver production, this series of six, half-hour programs documented the evolution of ragtime music. Among the performers were Max Morath, Eubie Blake, Dick Wellstood, Milton Kaye, Dick Hyman, the percussion ensemble Nexus, Ben McPeck, the Canadian Brass, and Ian Whitcomb. Producer of the series was Neil Sutherland.

They're Playing Our Song

Tue 9:30-10:00 p.m., 26 Aug 1975

Tue 9:30-10:00 p.m., 9 Sep 1975

Fri 9:30-10:00 p.m., 12 Sep 1975

Mon 8:30-9:00 p.m., 15 Sep 1975

In this series of three programs of popular music of the 1950s to the 1970s, famous Canadians placed requests for their favourite tunes. Among the guests were Jose Feliciano, who played and sang Gary Carter's request, "California

A Third Testament

Wed 9:30-10:30 p.m., 13 Nov-18 Dec 1974

C, on practices in raising swine. From Field To Feed and Money Matters, in 1969, concerned the harvest, storage, and use of feed grain and farm money management, respectively. The 1969 series concluded with a report on the findings of the Ontario Farm Income Committee. The producer of the series was Rena Elmer.

This Half Hour

Sun 10:30-11:00 p.m., 18 Jun 1978-

Sun 9:30-10:00 p.m., 16 Jul-