

THE OBSERVER
to
ON THE SPOT

The Observer

Thu 6:00-7:00 p.m., 3 Oct 1963-25 Jun 1964

Tue/Thu 6:30-7:00 p.m., 30 Jun 1964-30 Jun 1966

A weekly hour-long magazine program, broadcast at the dinner hour on stations in Toronto, Ottawa, and Montreal, The Observer included a range of features on arts, culture, and current events. The show's host was writer and broadcaster John David Hamilton, and its announcer was Al Hamel. They introduced features and interviews on such subjects as Quebec seaparatism, the popularity of French

the final season for the series, Michael Magee and Daisy de Bellefeuille were added to the list of hosts.

The executive producer for the show was Harry J. Boyle, broadcaster, radio producer, writer, and cultural bureaucrat. The Observer was his first regular contribution to television programming for the CBC.

Odyssey

Thu 4:30-5:00 p.m., 13 Feb-27 Mar 1969

Fri 4:30-5:00 p.m., 3 Oct-31 Oct 1969

Wed 4:30-5:00 p.m., 19 Jun-4 Sep 1974

Odyssey is the title of a series of films, programmed by the CBC in a half- hour, after-school time slot for young viewers. The five week series in 1969 included

Mon 10:00-10:30 p.m., 3 Jun-2 sep 1974

Executive producer Ross McLean was responsible for assembling this series of half-hour programs, which ran over three summer seasons. It presented profiles of ordinary Canadians whose work and lives were nonetheless important, or of people who were typically overlooked by the conventional press and media. They included Anne Barrett, a mother of three, who was also the dogcatcher of

The 23 November 1967 segment of the series presented a concert by Harry Belafonte and Miriam Makeba, and was produced by Paddy Sampson. New Orleans trumpet player Al Hirt, British singer Shirley Bassey, and impressionist Rich Little headlined the program broadcast on 10 December 1967. The fourth show in the series, which aired 16 January 1968, starred George Burns, with a battery of young Canadian female performers: singers Monique Leyrac and Mary Lou Collins, National Ballet star Martine Van Hamel, violin duo the Hansen Sisters, harpist Donna Hossack, singing group Les Miladies, dancer Sandra O'Neill, and soprano Teresa Stratas. Alex Barris wrote the December and January editions of the show.

The 13 February 1968 show, made from the same performance format, and presented a book show, musicalization of Henry Fielding's Tom Jones, with music and lyrics by Ruth Batchelor and Bob Roberts, and starring Robin Ward and Ds,

A special, called *The Time Of My Life*, produced by Donnalu Wigmore and aired on the CBC in September 1973, was the root of this series of eight programs about Canadian pioneers who are still living to tell their stories. The subjects were

premiere, four provinces had appointed ombudsmen, most recently and most notably Ontario's Arthur Malloney, a high profile lawyer.

The CBC's ombudsman was also a lawyer, thirty-three year old Robert Cooper, an unassuming, bookish-looking man whose ordinariness probably aided him in gaining the trust of Canadian viewers. For the winter of 1974, the first ten Ombudsman shows ran every second week, alternating with In The Present Tense. When the show returned in the autumn, it aired for three weeks out of every four, with a feature documentary on the fourth week. Cooper invited viewers to inform him of run-ins with institutions and with government and corporate bureaucracy. Under the direction of lawyer Peter Gilchrist, a staff of fifteen researchers investigated legitimate complaints of personal injustice and attempted to settle matters. From these cases, a number were selected for on-air presentation. Typically, the program's film unit travelled to the plaintiff and interviewed him or her about the problem. Then, Cooper interviewed and tried to wrest a satisfactory resolution from a responsible official. Starting in the autumn 1974 season, every second show was devoted to in-depth investigations of major incidences of widespread social injustice, instead of individual cases.

Succeeding seasons attempted to expand the breadth of the show's concerns, and to deal with Canadians' search for justice in a comprehensive way. In particular, regular programs concerned issues of government accessibility and secrecy.

Understandably, the show attracted a considerable volume of mail. After its first partial season run, the network announced that the show had received 7,350 letters and still collected about a hundred per week. At the same time, it announced that the staff had settled 2,137 cases, only nineteen of which had been presented on the air. By the summer of 1975, seven Canadian provinces employed ombudsmen, but grievances continued to collect at the CBC. By 1978, they numbered a reported forty thousand. The staff had managed to confront

forms of information programming into prime time, and specifically noted the upcoming change in time slot for the national news.

On Camera

Sat 9:00-9:30 p.m., 16 Oct 1954-2 Jul 1955

Sat 9:00-9:30 p.m., 1 Oct 1955-23 Jun 1956

Mon 8:30-9:00 p.m., 29 Oct 1956-22 Sep 1958

On Camera succeeded CBC Playbill as the principal series for half-hour drama and comedy on the network. The series aimed to encourage Canadian writers, and did provide an outlet for domestic television plays. (Frank Rasky offered a dissenting view, and judged that On Camera, along with General Motors Theatre and Folio, "have specialized largely in either slick formula pap or adaptations [sic] of British and American classics." "Canada's TV Writers: Timid But Slick," Saturday Night [27 October 1956], p. 10)

The production was supervised by Sydney Newman, and many CBC staff producers were responsible for mounting individual episodes of the series, notably Ted Kotcheff, Arthur Hiller, Charles Jarrott, Melwyn Breen, Ronald Weyman, and Paul Almond.

Plays in the series included: Blind Date, written by Jacqueline Rosenfeld; Waltz, by Stanley Mann; Who Destroyed The Earth, by Len Peterson; Gold Mine In The House, adapted by Sidney Furie from a story by J.N. Harris; The Last Long Crusade, by Doris French; The Presid: 34] TJET235(e)16(,)21e f5T5ef87Del MotorsDeFu Fu

The CBC and the National Film Board co-produced this series of three, one hour films on the evolution of national security problems in Canada from World War II to the present. Director/Writer Donald Brittain assembled new interview material, archival footage, segments of fiction films (notably William Wellman's 1948 version of the Igor Gouzenko case, *The Iron Curtain*), and reconstructions into an evocative, though highly problematic, fabric to inquire into the relations of national security and civil liberties.

The first part, *The Most Dangerous Spy*, revolves around the 1946 defection of Igor Gouzenko with documents that revealed Soviet espionage activities in Canada, and the ensuing investigation, arrests, and suspension of civil liberties. The second part, *A Blanket Of Ice*, outlines the Cold War, the witchhunts that penetrated the civil service and diplomatic circles, and the secret activities of the RCMP in the name of national security up to the October 1970 crisis. The final program, called *Shadows Of A Horseman*, traced the activities and problems of the national police force from 1969, when the McKenzie Commission recommended that the RCMP be relieved of responsibility for national security, through the time of the War Measures Act through the 1970s, to the revelation of covert and illicit practices by the RCMP at the end of the decade and the start of the McDonald Commission.

Although Canada has had an international reputation for order and peace, that image has been tarnished periodically over the past several decades, and recent revelations have made the quiet secrecy of this country's operations more and more suspect with relation to its citizens' rights.

The series was produced by Brittain, Roger Hart, and James Littleton, and the

Game Park near Kitchener, in Toronto's Chinatown, at the Kiwanis Music Festival, and at Black Creek Pioneer Village.

The title returned in 1974, in a revival of the format of *On The Scene* (q.v.), for a series of five, half-hour documentaries, originating in Winnipeg and produced by Rudy Gijzen. Segments included visits to the M.S. Lord Selkirk II, the RCMP Barracks in Regina, the Rainbow Stage, the Canadian Forest Rescue Squad Base, and the Morris Stampede and Rodeo.

conducted by

Sat 6:00-6:30 p.m., 21 Mar/4 Apr/18 Apr 1959

Producer Norman Caton prepared this series of three, half-hour broadcasts on the evolution of missiles and rockets from the weapons of World War II to the launch of Sputnik, and beyond. The first program concerned the actual machines and hardware, from the development of the V-1 by Germany and its use in the 1940s, and progressed to the evolution of space vehicles. The second part explored the relations between rocket technology and humans who develop and use it for space exploration. The concluding program speculated on the problems and possibilities for human exploration in outer space.

The program gathered film material from the U.S.A., the U.S.S.R., and Canada, as well as interviews with authorities, such as Wernher Von Braun. Hosts for the show included Caton, Alexander Webster, and Jack Alexander. On The Frontier Of Space ran every other week, alternating with the U.S. drama series, Panic - No Warning.

The first attempt by the National Film Board at film