

W.O.W.

to

WINTER CONFERENCE

W.O.W.

Sat 12:00-12:30 p.m., 15 Sep 1979-30 Aug 1980

Sat 12:00-12:30 p.m., 6 Sep-18 Oct 1980

W.O.W. stood for "Wonderful One-of-a-Kind Weekend." This was a children's series, produced by Nada Harcourt, with writer Pat Patterson. The series consisted of special programs, shot in different locations across the country, and starring such personalities as the singing team of Sharon, Lois, and Bram, musician Bill Usher, and science broadcaster David Suzuki.

Walk With Kirk

Tue 4:30-4:45 p.m., 23 Nov 1954

Wed 5:15-5:30 p.m., 5 Jul-21 Sep 1955

In this fifteen minute program for young viewers, Kirk Whipper from the School of Physical and Health Education at the University of Toronto took groups of children on tours of workplaces, such as farms, dockyards, hydroelectric power plants, and other industries.

Water Polo

Sat 4:00-5:00 p.m., 7 Oct-30 Dec 1967

Sat 4:00-5:00 p.m., 5 Oct-28 Dec 1968

Phil Reimer was the host and Don Wittman and Guy Simonis the commentator for these water polo tournaments, held at the Pan Am Pool in Winnipeg. The official title of the series was CBC Sports Presents: Championship Water Polo.

The contestants were teams from Vancouver, Montral, Edmonton, Hamilton, Toronto, and the host city. Like other CBC television tournaments, the matches were edited to fit a time slot, and usually joined in progress.

The Watson Report

Thu 10:00-10:30 p.m., 9 Oct 1975-8 Apr 1976

Thu 9:00-9:30 p.m., 28 Oct 1976-

Sat 6:30-7:00 p.m., 9 Apr-14 May 1977

Wed 10:30-11:00 p.m., 5 Oct 1977-24 May 1978

Wed 10:30-11:00 p.m., 18 Oct 1978-28 May 1979

Mon 10:30-11:00 p.m., 17 Sep 1979-19 May 1980

Mon 10:30-11:00 p.m., 29 Sep 1980-25 May 1981

The CBC has rarely identified a personality with a public affairs or news show by attaching his or her name to the program's title. Patrick Watson had fought the Seven Days battle to cross over from the producer's desk to the on-camera host's desk, and was a star of television public affairs for a decade when *The Watson Report* succeeded *Some Honourable Members* and identified him as the inquiring voice. Produced, like its predecessor, by Cameron Graham in Ottawa, *The Watson Report* expanded its scope beyond the Houses of Parliament into business, the civil service, and other public concerns, though it kept a close eye on government, and included a series of interviews with the three major party leaders, Ed Broadbent, Pierre Trudeau, and Joe Clark, during the brief period that Clark's Progressive Conservatives formed the government. Starting principally as an interview show, in succeeding years the show attracted increased research, travel, and production budgets to finance more film reports.

The Way It Is

Sun 10:00-11:00 p.m., 24 Sep 1967-23 Jun 1968

Sun 10:00-11:00 p.m., 29 Sep 1968-29 Jun 1969

Executive producer Ross McLean returned to network public affairs with *The Way It Is*, the successor to *Close-Up*, *This Hour Has Seven Days*, and *Sunday* in the late Sunday evening public affairs slot. McLean had been producing the Toronto dinner hour public affairs show, *TBA*, the descendant of his own *Tabloid* and *701*, and continued to do so, renaming it *The Day It Is*. The two shows combined their staffs as an information programming unit of fifty to sixty people. The producers were Perry Rosemond, Peter Herrndorf (who as head of the English television service would later spearhead the creation of *The Journal*), and Patrick Gossage, and the story editors Tim Kotcheff, Hans Pohl, Cameron Smith, Starr Cot, Barbara Amiel, and Susan Murgatroyd. Later Joan Fiore and Barrie McLean joined the production staff. The show had a unit of film directors, who included George Bloomfield, Terence Macartney-Filgate (one of the pioneers of direct cinema technique in Canada), Henry Lewes, and Don Shebib, with freelancers Cliff Solway, Paul Rockett, Kerry Feltham, Yves Delarue, and, based in New York, Beryl Fox. The studio directors were Ray McConnell, Jack Sampson, and Garth Goddard. One of the show's script assistants, recruited by McLean, was Jan Tennant, who later joined the network's announce staff, read the national news, and left the network to anchor Global TV's nightly newscast (See John Zichmanis, "The Way It Is, The Way it is," Maclean's [December 1968]). Robert Hackborn designed the show's set, and McLean pointed out that it was suitable for both black-and-white reception and colour, which was just being introduced, and suggested the similarity of its three rear-projection screens to the multi-screen film installations at Expo '67.

The host of the show was John Saywell, historian and dean of arts and sciences at York University. He was supported by a battery of interviewers and reporters, including Warren Davis, Percy Saltzman, Ken Lefolii (named the show's executive editor), Peter Desbarats, Patrick Watson, Moses Znaimer, and the show featured contributions by producers including John Livingston, from the staff of *The Nature Of Things*, and Douglas Leiterman, who after the *Seven Days* debacle moved to New York. For the second season, Patrick Watson joined the staff as Saywell's co-host.

Although McLean had been known for his vibrant mixtures of entertainment and information programming, *The Way It Is* represented a retreat into safety after the inflammatory *Seven Days* period under Watson and Leiterman and the sixties-influenced and flamboyant year of *Sunday*, produced by Daryl Duke. In addition, the program faced the growing audience for *W5*, the magazine show that competed directly for the private network, CTV. *The Way It Is* tried to balance its coverage with some entertainment and music, but it was best known for its earnest, respectable, and solid research and reporting.

In addition to short reports in the magazine format show, The Way It Is presented

Originally a fifteen minute gardening show with Ray Halward, *A Way Out* later included information on crafts, do-it-yourself repairs and improvements, and outdoor activities. Its hosts were George Finstad (1970-74), and subsequently, on an alternating basis, Mary Chapman and Laurie Jennings. The producers were Doug Lower (1970-71), Neil Andrews (1971-74), and Robert Hutt (1974- 76).

The Wayne And Shuster Hour

Monuments of longevity and success in the Canadian entertainment industry, comedians Johnny Wayne and Frank Shuster met as teenagers in their Toronto high school, and have been a team ever since. They achieved fame during the World War II years, in The Army Show, and a much larger audience on their regular CBC radio broadcasts on the Trans-Canada network in the early 1950s. They hold the record for the most numerous appearances on CBS-TV's *The Ed Sullivan Show*, during the 1950s and 1960s the most popular television variety hour in the United States. They started in 1958 with a contract for twenty-six appearances over the year (reported to pay them and their supporting company \$176,000), and their last appearance on the Sullivan show was their sixty- seventh.

Compared to contemporary standup and sketch comics in the U.S., their soft satires were notably literate and intelligent. They were influenced by the development of professional classical theatre at Stratford (or perhaps more properly, responded to it) in sketches that have become their own classics. "Kiss the Blood Off My Toga" was their hard-boiled reading of Shakespeare's Julius Caesar, best remembered for Sylvia Lennick's Calpurnia and her warning to her husband, in a bleating Brooklynese, "I told him, I said, 'Julie, don't go!'" The flip-side was their baseball game, played in perfect--or at least comically imperfect--Shakespearean dialogue. As these sketches demonstrate, much of their material uses anachronism or the application of one formula on another. Another of their 1950s inventions, for example, took the well-known television phenomenon of the quiz show and applied the awareness of Russia that the cold war brought and produced a sketch about a confiscated recording of the famous Russian television show, *The 64,000 Ruble Question*. (See Walter Harris, "TV Triu(0)25(0)16(p92.024

mad scientist to defuse the fears of a nuclear age, and Johnny Wayne's was Professor Waynegartner, played with a broad, pseudo German accent, an Albert Einstein-style white fright wig, and eyes that roll like Groucho Marx's. Professor Waynegartner was not always a physicist or natural scientist; he was whatever type of academic, scientist, artist, or specialist Wayne and Shuster wanted him to be. Other recurring situations have included the adventures of the Oriental detective Johnny Chan and the tales of the French Revolution and The Brown Pumpernickel (with Wayne as the Pumpernickel, a.k.a. Sir Percy Fynke, and Shuster as his nemesis, Francois Maldette).

They started their regular appearances on CBC television with The Wayne And Shuster Hour in October 1954, and have provided comedy that ranged from clever and literate to godawful corn and mugging ever since, at a rate of one show a month in the beginning, reduced to four shows a season in later years. Exact titles for their shows have varied: The Wayne And Shuster Comedy Special (1968-1978), The Wayne And Shuster Comedy Hour (1978-1981), Super Comedy With Wayne And Shuster (1981, when just about all variety programming on CBC TV was "Super-this" and "Super-that"). For several years, their specials were presented as a Show Of The Week.

In over thirty years of television, obviously, a parade of supporting players and guests have appeared with Wayne and Shuster, though they have maintained a remarkably consistent repertory company of character actors that has included Sylvia Lennick, Ben Lennick, Paul Kligman, Eric Christmas, Joe Austin, Larry Mann, Pegi Loder, Don Cullen, Jack Duffy, Paul Soles, and Marilyn Stuart, with a dance company led and directed by Don Gillies. For many years, Samuel Hersenhoren conducted the orchestra from arrangements by Johnny Dobson. The announcer for the show was the durable Bernard Cowan. Their producers have been Drew Crossan (1954-58), Don Hudson (1958-63), Bill Davis (1963-65), Stan Jacobson (1965-67), and Norman Campbell, Barry Cranston, and Wayne and Shuster themselves, with, since 1968, Len Starmer their executive producer.

In 1961, they starred in a summer replannn8 ref*EMC 6(p)16(l)2584 257.21 4, yicerny Whuw

Photo (courtesy of CBC) shows Ben Lennick, Johnny Wayne, Frank Shuster.

The Weaker(?) Sex

Mon-Fri 4:00-4:30 p.m., 30 Sep-30 Dec 1968

Mon-Fri 2:00-2:30 p.m., 6 Jan-31 Mar 1969

This talk show responded to the women's movement with British-born Pamela Mason in the interviewer's chair. She confronted male guests from a wide range of fields, not necessarily directly related to issues of sexual politics. The opening show, for example, concerned astronomy and astrology, with the director of Toronto's McLaughlin Planetarium and an astrologer. The only female guest during the first season was Secretary of State Judy LaMarsh. Mason's occasional co-host was radio broadcaster (and future Liberal Cabinet minister himself) Jim Fleming. The thirteen week series was directed by David Ruskin and produced in New York and Toronto by Steven Krantz for his U.S. firm, Krantz Films, in cooperation with the CBC, and was syndicated to the States.

For the second season, Canadians assumed control, and the basic format of the show changed. Lorraine Thomson took over the host's job, and interviewed both men and women. The executive producer was Don Brown, with producers Sig Gerber and Bernard Cowan, and associate producer Beth Slaney.

Weather And Why

Tue 5:15-5:30 p.m., 20 Oct-27 Oct 1953

This fifteen minute program, on which meteorologist Percy Saltzman explained weather for young viewers, was renamed How About That (q.v.).

Web Of Life

Sun 3:30-4:00 p.m., 10 Oct 1959-3 Jan 1960

Sun 3:30-4:00 p.m., 3 Apr-26 Jun 1960

Fri 5:30-6:00 p.m., 14 May-26 Aug 1961

Fri 5:30-6:00 p.m., 19 Apr-28 Sep 1963

Weekend

See CBC Weekend.

Weekend In Sports

Sat 11:10-11:15 p.m., 16 Jan-5 Nov 1960

This network sports report was read by Fred Sgambati on Saturdays and Steve Douglas on Sundays.

Weekend Report

Sun 11:09-11:14 p.m., 2 Jan-

country singer and songwriter Cal Cavendish; Every Saturday Night, by Radford, on the Badlanders, a hoedown band that started during the Depression; McKennirey's film, I Dont Have To Work That Big, on the work of sculptor Joe Fafard; Davies' film, The Jews Of Winnipeg; The New Boys, by Smith, on St. John Cathedral Boys' School, an outdoor school at Selkirk, Manitoba; Ruth And Harriet: Two Women Of The Peace, about the lives of two family women who live in homesteading areas of northern Alberta; Scott's film on Churchill, Some Natives Of Churchill; Starblanket, Brittain's portrait of the twenty-six year old chief of the Starblanket reserve; This Riel Business, by McLaren, about the production of a play on the Riel Rebellion; Van's Camp, by Rose and Brittain, on a fresh water fishing camp in Lac La Ronge, Saskatchewan; and We're Here To Stay, McLaren's film on the Agri-Pool cooperative farmers of Lestock, Saskatchewan.

Western Concert

Fri 9:00-10:00 p.m., 2 Sep-16 Sep 1977

A series of concerts, one produced by Marvin Terhock in Manitoba, another by Ray McConnell in Saskatchewan, and a third originating in Alberta, combined pop, country, and folk musics. The programs were titled Ballet In The Park, Saskatchewan Summer, and Alberta Patchwork.

Western Summer

Mon-Fri 3:00-4:00 p.m., 2 Jul-13 Jul 1979

For this summer series, produced at CBC Calgary, Toronto host Bob McLean travelled to Banff, Jasper, and to the Calgary Stampede to talk to local guests. The producer of the series was Ray Fitzwalter.

What About

Tue 10:20-10:30 a.m., 12 Mar-2 Apr 1974

What On Earth

Mon 2:00-2:30 p.m., 4 Jan-6 Sep 1971

Fri 2:00-2:30 p.m., 2 Jul-10 Sep 1971 (R)

Wed 7:30-8:00 p.m., 5 Jul-13 Sep 1972

Mon 10:30-

Fri 10:00-10:30 a.m., 7 Oct 1976-

Thu 4:30-5:00 p.m., 7 Apr-26 May 1977

Fri 10:00-10:30 a.m., 7 Apr-26 May 1977 (R)

Thu 4:30-5:00 p.m., 6 Oct 1977-25 May 1978

Fri 10:00-10:30 a.m., 6 Oct 1977-25 May 1978 (R)

Thu 4:30-5:00 p.m., 14 Sep 1978-24 May 1979

Fri 10:00-10:30 a.m., 14 Sep 1978-24 May 1979 (R)

Fri 10:00-10:30 a.m., 12 Oct 1979-31 May 1980

Sat 11:30-12:00 noon, 12 Oct 1979-31 May 1980 (R)

Thu 4:00-4:30 p.m., 16 Oct 1980-7 May 1981

Fri 10:00-10:30 a.m., 16 Oct 1980-7 May 1981 (R)

Sat 12:00-12:30 p.m., 16 Oct 1980-7 May 1981 (R)

Thu 4:00-4:30 p.m., 15 Oct 1981-27 May 1982

A current affairs program for high school age viewers, What's New presented the week's headlines and features geared for teenagers. Features included the caricature puppets of Noreen Young, usually confined to programs for younger audiences, such as Hi Diddle Day. Hosts for the show were Harry Mannis and Sandy Lane (1972- 79), David Schatzky (1979-80), Wayne Thompson (1980-82), Marie-Claude Lavalle (1980-81), Lon Appleby (1980-81), and Sara Welch (1981-82). Ray Hazzan (1972-77), Sybel Sandorfy (1978-82), and Wayne Thompson (1981-82) were executive producers.

Wheelspin

Fri 7:30-

Thu 6:15-6:30 p.m., 5 Jul-27 Sep 1962

Wed 7:00-7:30 p.m., 3 Jul-9 Oct 1963

A half-hour (sometimes a fifteen minute) summer program on auto racing, Wheelspin included both coverage of racing events and technical advice. Hosts were Phil Murray, Jim Chorley, Bruce Marsh, and Jack Wheeler, and the producer Doug Stephen.

Where It's At

Mon-Fri 5:30-6:00 p.m., 30 Sep 1968-23 Jun 1969

A successor to Music Hop and Let's Go, Where It's At featured current popular and rock music in an after-school, before-supper time slot, and originated in a different city each weekday. Ken Gibson produced the Vancouver edition, which was hosted by Fred Latremouille. The Winnipeg show, produced by Larry Brown, provided an early, national outlet for the Guess Who (Randy Bachman, Burton Cummings, Jim Kale, and Gary Peterson) who appeared regularly. Allan Angus produced the Toronto show, with host Jay Jackson and the Majestics. Robert Demontigny introduced the Montreal show, which Ed Mercel produced. In Halifax, Paul Baylis produced and Frank Cameron was the host; guests included Anne Murray and Ed McCurdy. The Lincoln show, which included Frank MacKay and John Gray, who would later write about the band for his play, Rock And Roll/MCID 58816(n)25(t)2

impressive handlebar moustache and his three-corner hat. The show included little dramas, as well as cartoons, newsreels, and musical numbers by Cavall and

Whozit

Fri 10:00-10:30 p.m., 16 Oct 1953

Fri 10:00-10:30 p.m., 30 Oct-28 Nov 1953

On this quiz show, panelists tried to guess the identity of well-known people from clues provided by cartoonist Bert Grossick's caricatures. The host was Michael Cashin.

Why Is It So

Sun 5:30-6:00 p.m., 4 Sep-23 Oct 1960

In this series of science programs from Vancouver, Robert Quintrell and the exuberant professor Julius Sumner Miller demonstrated principles of physics.

Wicks

Mon-Fri 12:30-1:00 p.m., 10 Sep-16 Nov 1979

Mon-Fri 12:30-1:00 p.m., 7 Jan-23 May 1980

Mon-Fri 1:30-2:00 p.m., 8 Sep 1980-30 Jan 1981

Mon-Fri 4:00-4:30 p.m., 1 Jun-11 Sep 1981 (R)

So-called cartoonist and cockney gadabout Ben Wicks was the host of this half-hour talk show. Wicks sought out unusual guests, and often went to visit them for his interviews rather than bring them into a studio. The series was produced by the CBC and J.T. Ross Associates.

Wild Canada

Various Days and Times, 26 Nov 1979-4 Mar 1981

Sun 8:00-9:00 p.m., 14 Jun-30 Aug 1981 (R)

Sat 8:00-9:00 p.m., 10 Jul-11 Sep 1982 (R)

Another nature series featuring the work of John and Janet Foster, creators of To

the program included not only the films and introductions, but also Gilmour in discussion with authorities on the subject of the film of the week.

Window On The World

Thu 6:30-6:45 p.m., 4 Oct-8 Nov 1956

Sun 12:00-12:15 p.m., 18 Nov-23 Dec 1956

Sun 12:00-12:15 p.m., 10 Feb-17 Feb 1957

Fri 6:30-6:45 p.m., 15 Feb-22 Feb 1957

Mon 6:00-6:30 p.m., 7 Oct 1957

This was a series of fifteen minute travelogues.

The Winners

Sun 5:30-6:00 p.m., 17 Jan-28 Mar 1982

Sun 8:00-8:30 p.m., 15 Jul-26 Aug 1982 (R)

Sun 9:30-10:00 p.m., 2 Sep 1982 (R)

This series of ten half-hour productions dramatized the lives of heroes from Canadian history. Underwritten by Shell Canada, the programs were produced at the CBC by Laura Phillips, with executive producer Stanley Colbert. The first was about Emily Murphy, the early feminist known as "Janey Canuck." Written by John Kent Harrison and directed by Martin Lavut, it starred Martha Henry, with Douglas Rain, William Hutt, Gerard Parkes, and Douglas Campbell. Donnelly Rhodes played Pere Athol Murray, the founder of Notre Dame College in Saskatchewan (who had also been portrayed by Thomas Peacocke in Zale Dalen's 1980 feature film, *The Hounds Of Notre Dame*). The *Winners* episode was written by Gordon Ruttan and directed by Brian Walker. Norman Klenman wrote the story of H.R. MacMillan, the modernizer of the Canadian forest industry, for the production directed by Lawrence S. Mirkin. The story of native poet Pauline Johnson was written by Munroe Scott and directed by Martha Coolidge, with Fern Henry in the lead. Yvon Ponton played J.A. Bombardier, the inventor of

the snowmobile; the script was by James Brown and the director was Jean Lefleur. Kate Lynch played the long-time mayor of Ottawa, Charlotte Whitton, in a story by Carol Bolt, directed by Graham Parker. Fiona McHugh wrote and Scott Hylands directed the episode about John Wesley Dafoe, the editor of the Winnipeg Free Press. McHugh also wrote the script for the program on obstetrician Marion Hilliard, who was played by Chapelle Jaffe. The show also featured Lois Maxwell, Peter Dvorsky, Janet-Laine Green, and Mary Pirie, and was directed by Zale Dalen. Reginald Fessenden invented wireless transmission for voice; he was played in this segment, written by George Robertson and directed by Richard Gilbert, by Alan Scarfe. Finally, Robertson and Scarfe also collaborated on the story of arctic explorer Vihjalmur Stefansson, starring Michael J. Reynolds, with John Friesen and Eric Peterson.

Winter Conference

Mon 10:30-11:30 p.m., 24 Jan 1966

Sun 3:00-4:00 p.m., 30 Jan 1966

Sun 4:30-5:30 p.m., 5 Mar 1967

The CBC presented regularly presented highlights of the annual conference of the Canadian Institute of Public Affairs, called the Winter Conference or the Couchiching Conference. Subjects included the effects of automation on society (1956); politics, promotion, and consent (1957); bureaucracy (1958); how business reshapes society (1960); Canadian nationalism (1961); Canada and social planning (1963); trade policies (1965); cities and local democracy (1966); and a simulated NATO crisis (1967). A wide selection of authorities were invited to discuss the question at hand; they included Joseph Sedgwick, Sydney Hook, Gilbert Seldes,