

TV with ROY SHIELDS



DID YOU SEE?

CBC NEWSMAGAZINE. It was hard to recall a program that so made you want to give up on Canada as this one. There in the rotunda of our House of Parliament sat Liberal M.P. Donald Macdonald, the Conservatives' David Fulton and the NDP's David Lewis. Newsman Norman dePoe asked them what they thought of the speech from the Throne and away they went like a broken record. Let's give David Lewis his due, he at least tried to keep the discussion within the bounds of sanity. But Mr. Macdonald and Mr. Fulton were straight Canadiana caricatures, shouting each other down in a childish display of political partisanship of the worst kind. It was enough to make you burn your draft card.

THE PUBLIC EYE. If "Newsmagazine" was discouraging it was nothing compared to the disaster that followed it. "The Public Eye's" satire of the opening of Parliament was more a satire on its own ineptitude. It seemed incredible that Ottawa producer Wilson Southam and the performers who showed such good humor in a similar spoofing of the federal election could have come down with such a resounding crash.

NIGHTCAP. No, it's not really the worst television program in the world. But it certainly is the ugliest. Apart from a couple of skits last night, such as Al Hamel's takeoff on Alphonse Oumet (complete with accent) (they're lucky this show isn't seen in Ottawa), the emphasis was on sex. In fact some of the lines would make Huguette Hefner blush (actually, he blushes easily). Anyway, with Billy Van in England for a couple of weeks doing commercials, June Sampson, Bonnie Brooks and Vanda King carried bravely and effectively on. In fact, Vanda King, a girl who is busting out all over, suddenly emerged as a vamp actress extraordinaire.



VANDA KING

DID YOU KNOW?

BRACE YOURSELVES. William Dozier, executive producer of "The Batman" for ABC is sitting on a second winged treasure. It's "The Green Hornet." However, he assures us that Hornet won't be "campy." If and when it goes into production it would be played straight—as melodrama.

BRACE YOURSELVES AGAIN. NBC is taping a hopeful pilot next week for a series called "The Big Money" which would offer men and women \$50,000 as top prize for feats of athletic prowess. It's the first big prize show since the quiz scandals of the 1950s.

The idea is to test physical skills—a golfer sinks a long putt and the next week sinks a longer one. But in the pilot they have a woman axe-thrower, an army drill sergeant and a carpenter. That's the new showbiz for you.

The tricky art-science of writing for kids



NATHAN COHEN

A man of many parts—a lyrical exponent of the outdoors life, a former sports car enthusiast who now drives a station wagon, the back of which has been converted into a portable bachelor apartment, a devotee of medieval history—Mr. Wiggins got into children's theatre by accident.

Five years ago, when he was spending a year with a theatre in Houston, Texas, on a Ford Foundation grant, he often attended the rehearsals and performances of a number of shows presented there for children. It occurred to him that he could write such material. He worked on a script which became the forerunner to "Please Don't Sneeze."

On his return to Toronto a casual conversation with Diana Maddox, then directing a play for the Museum Children's theatre, led him to producer Susan Douglas Rubes. She commissioned him to write "The Sleeping Beauty," which since has been presented all over the country, from Halifax to Victoria.

"Writing for children," he says, "is tricky and challenging. You must engage their interest, but you must be careful not to write down to them. You should have a clear idea of the age group you want to reach." For "Please Don't Sneeze," he has a 6-to-9-year old audience in mind. One of his discoveries is that about two-thirds of all the audience at children's shows is made up of girls. "That's a factor always to consider, too."

Even as a youngster, he wanted to

write. He stumbled into acting when he was working in Trail, B.C., as a newspaper advertising representative. "The local amateur group needed someone with an English accent, to play in 'For Love or Money.'" Mr. Wiggins still has an English accent, but like Barry Morse has mastered the science of doing Canadian and American accents authentically.

Naturally Mr. Wiggins wants to broaden his dramaturgical horizons. He has thoughts, hopes, about plays for an adult audience, and films. But he does not belittle the value of children's plays. The discipline is hard and invigorating. And, for a family background in commerce teaches you the value of such things he is well aware too that, with nearly 300 professional and semi-professional companies in Canada and the United States doing children's plays, and searching for acceptable scripts, it's a lucrative market.

THAT WANDERING SHOW. "The Village Revue," has found itself a new home. Displaced in turn from the Bohemian Embassy, the Colonnade, the Penny Farthing, and the Village Corner, it now has taken up residence in the Cork Room.

All the things which were agreeable and jocular about it before remain agreeable and jocular in the new quarters. The vulpine Don Cullen, a vertical mass of flesh lightly cobbled together, pitifully follows a man's transformation from the pliant son of an arch-Tory to a flam-

ing radical to a mellow liberal to an arch-Tory, telling his son exactly what his father told him. He puts on his clerical collar to explain afresh the religious nature of the directions on a can of condensed tomato soup.

Barry Baldaro, a plumpish pigeon-pouter, again gives his impression of a bird-fancier with vultures and eagles for pets. Together they visualize what the political platform would be of a British homosexual party and disclose how a small oversight in the writing of the Declaration of Independence brought the U.S. all its racial grief. They repeat too their poignant skit of a lonely man visited in his room by a survey-taker on happiness.

For this engagement, a third performer has been added. Charlotte Vale is a flashing-eyed young woman, completely innocent of the most elementary acting technique, partially makes up for it by her vivid insolence. Aside from a song and a monologue, she appears in just a handful of numbers, and her function in them needs redefinition.

"Small Talk Unlimited" and "Statistics" are new sketches whose removal would elicit no protest. But Mr. Baldaro and Warren Wilson have written some tartly topical chatter for the commander of the German forces stationed in Manitoba. There is the nucleus too of an amusing parody in a skit which cross-fertilizes the James Bond spy story with Gilbert and Sullivan's "The Mikado."

As it has been since its Bohemian Embassy premiere, "The Village Revue" is a grab-bag of unpretentious and lightly-stinging footnotes on the many varieties of contemporary confusion. Last night Mr. Cullen and Mr. Baldaro were quite stiff, plainly a case of "first night nerves"; it's a long time since they played a licensed room. Mr. Baldaro must watch though against mumbling. He has a persistent tendency to step on his best lines.

'I fumble for melodies'

Troubadour Gord Lightfoot

By FRANK KENNEDY
Star staff writer

Some men are paid good money to climb to the top of the Toronto-Dominion Centre steelwork.

Gord Lightfoot would like to get to the top of the Commonwealth's tallest building too. But he can't get clearance.

"I'm writing a song about

it," he says. "But I'd feel a lot better about it if I could go up there and get the feel of it for myself."

Steelwork on the building is now at 46 floors, with 10 to go.

"I'm disappointed there aren't any Mohawk Indians on the project," he says. "It would add a twist to the song. I'm told most of the

steelworkers are from Newfie."

His program is well-balanced, with something humorous, something sad, something profound, something rebellious and something romantic (in Lightfoot's love-em-and-leave-'em way).

His only weakness in an entire set was a slight carelessness of diction in "Early Morning Rain" which slurred some of the lyric.

Lightfoot, who opened last night for a two-week engagement at the Riverboat on Yorkville Ave., keeps up with the news. He has written another one about the

land with Ian and Sylvia for a whirlwind tour of Britain (at one point, seven concerts in seven nights).

It's a long cry from the days when Gord square-danced and sang in the chorus of "Country Hoedown" for CBC-TV.

It's an even longer jump from his boyhood days in Orillia.

"I've been interested in music pretty well all my life," he said. "Even when I was in high school in Orillia, I had hopes of making a living out of music. I've never done anything else."

Gord studied music theory for a year at a jazz school in Los Angeles. Then he came back to Toronto.

"I was anxious to get going," he said. "Toronto's a good jumping-off place to the big time, a lot better than Los Angeles."

He worked for the CBC 3½ years as a studio singer, chorus singer, dancer and drummer.

"I was making fantastic money—\$250 a week. That was something for a kid 21, 22, 23."

"But I quit. I knew it wasn't getting me anywhere."

He took off for Scandinavia, then settled in England where he hosted and sang on The Country and Western Show, a 45-minute BBC-TV show. "It really featured numbers from the slick cowboy musicals—'Annie Get Your Gun,' 'Carousel,' shows like that."

Then Gord began writing his own songs.

He was booked into Steele's Tavern on Yonge St. when Ian Tyson (of Ian and Sylvia) came into the club and heard him. He singled out a couple of numbers he liked best. They were Gord's own.

Ian and Sylvia did "Early Morning Rain" and "For Lovin' Me." The former has now been recorded by eight different artists.

Gord, now 27, seems to be a genuinely modest man, but doesn't waste time with false modesty. He knows that, in Toronto, he has made the big time. The New Gate of Cleve brought in about \$2,000 a week during his last engagement there. He packs concerts. He has priced himself out of the Mariposa Festival. And his once-a-month after Four TV show on Channel 9 has a large following.

And what is it? Folk music? Folk-rock? Rock and roll? Country and western? Everybody has to fit into a classification these days.

"Country folk would be the best way of putting it," he said. But he doesn't knock rock and roll.

"It's changed so much in the last 10 years that it's now an intelligent, artistic form of music," he said.

LIGHTFOOT
'I'm lucky'

sinking of a few months ago of the cruise ship Yarmouth Castle.

He has written about 80 songs. His current publisher has 30 of them.

The song-writing part of the game pays well. He has picked up about \$5,000 in royalty cheques since he began.

"Most of this was from the Peter, Paul and Mary version of 'For Lovin' Me,'" he said.

Gord does most of his writing in the den of his York township home.

"I pick up the guitar and fumble for melodies. I'm lucky. Melodies come quickly for me. I'd have twice as many songs written if I didn't have to worry about lyrics."

Sometimes he writes a song quickly. "I'm Not Saying," which was a big hit in the Toronto area with his own recording last summer, was written in 15 minutes.

"Sometimes I can write it all in an afternoon or an evening. Some take longer. Some I never finish."

He did a one-nighter at Ryerson last week. And he has a winter carnival at Ottawa coming up. Next month he travels to Eng-

TS program was a dull bore but the audience demanded more

By JACKSON HOUSE

Cloying, hopelessly sentimental, and with the stench of lavender and old lace clinging to it, Mendelssohn's violin concerto is still with us, at best a prodigy's showpiece and at worst a crutch for violinists to lean on in times of stress or doubt.

Isaac Stern, recovering from flu, used it as his crutch last evening in an appearance with the Toronto Symphony at Massey Hall, robbing the audience of an opportunity to hear the originally scheduled and superior Dvorak concerto.

Stern's performance was more than perfunctory; it was a dull, thumping bore, lacking life, continuity and style... mere note-spinning of a technically neat but musically flaccid order.

Moreover, Seiji Ozawa and the TS provided an accompaniment that matched Stern's vacuity measure for measure.

But do you think the audience recognized this? Not at all! They rose to it as though it were the music of the spheres played by Zeus himself. Their clamor brought them what they deserved—a repeat of that ticky-tack horror, the last movement; which leads me to believe that such resourcefulness on Stern's part could have sustained him through the Dvorak in the first place.

Perhaps the Mendelssohn sounded good to an audience whose ears had previously been assaulted by Arnold Schoenberg's vulgar and tasteless transcription of Bach's "Organ Prelude and Fugue in E Flat Major." This orchestration provides an excuse for every instrument, including harp and percussion, to deal a death-blow to Bach's contrapuntal design.

Incapable of coping with it, the TS players were given no help by Ozawa. Lacking his usual grace and freedom, he was like a student essaying the totally unfamiliar: his inarticulate beat produced nothing but a turgid blast of meaningless sound.

As two conductors were required for Charles Ives's "Central Park in the Dark," TS assistant Niklaus



ISAAC STERN

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As two conductors were required for Charles Ives's "Central Park in the Dark," TS assistant Niklaus

Wyss handled woodwinds, brass and percussion, while Ozawa managed the strings. Thus, because Ives has two bands going at the same time, not only in opposing rhythms, but also in opposing keys.

Ives's works, all written before 1920, were once considered unplayable and are just now beginning to catch public imagination.

I could not see anything in "Central Park in the Dark" of any great mystery and I wonder that it was ever held in awe. It is piquant, even entertaining, but no more.

However, Wyss and Ozawa evidently felt they had performed a feat of virtuoso brilliance, for they bounced about the stage like the Bobsey Twins on holiday congratulating each other and the orchestra with vaudeville gestures.

TELEVISION

2, 4, 7 — Buffalo	3 — Borne	6, 9 — Toronto	8 — Wingham
10 — London	11 — Hamilton	12 — Peterborough	13 — Kitchener

Excellent **** Good *** Fair ** Poor * — Unrated • Color

5.30 Passport to Adventure Movie *** Robbery Under Arms Peter Finch (News at 6:20) Mike Douglas Show Laramie Secret Squirrel Mickey Mouse Club Footsteps My Three Sons The Three Stooges 5.35 Music Hop From Winnipeg Mary Ed Mona McKuskey Secret Squirrel 6.00 City At Six Actor-singer Theodore Bikel is interviewed 6.15 News Movie ** "The Deadly Decoy" Roger Hanin Nation's Business Derby Nation's Business Matlab Nation's Business	6.30 Across Canada "Prairie Profile" News: Sports CBS News with Walter Cronkite News Gidget Insight F.Y.I. Wild, Wild West 7.00 CBC News: Metro News: Sports Gilligan's Island Batman The Honeymooners Huntley-Brinkley Report News: Sports (7:20) 12 O'Clock High My Favorite Martian Gunsmoke Man From UNCLE 7.30 Nation's Business Peggy Neville Show Green Acres Gidget Lost in Space The Virginian Batman Farmer's Daughter Nation's Business Film	8.00 Blue Light Three British commandos are parachuted into Germany assigned to kill traitor David March Filmed Drama "The Advocate," James Daly My Favorite Martian Patty Duke Show Mr. Roberts 8.30 Bob Hope Christmas Show—Filmed highlights of Hope's 12-day year-end visit to U.S. servicemen in Orient, including performances in Viet Nam combat zones. Performers include Carroll Baker, Joey Heatherton, Jack Jones and Les Brown and his band (90 minutes) 9.00 NHL Hockey—New York Rangers vs Toronto Maple Leafs Beverly Hillsbillies Blue Light Same as 8.00 p.m.	9.00 Green Acres Bob Hope Christmas Show Same as 8.30 p.m. The Big Valley 9.30 Dick Van Dyke Show 10.00 Festival presents "How to Break a Quarter Horse" another story of British Columbia's Cariboo Country by Paul St. Pierre Merv Griffin Show Danny Kaye Show Tammy Grimes and Bob Crane are guests The Long, Hot Summer (New time) 10.30 Sports Hot Seat Lefty Wilson Roger Miller Special—A musical program starring the "King of the Road" country-western singer Spotlight	11.00 News: Sports 11.15 Viewpoint: Night Metro: Sports News The Sullivan Brothers (11:25) Metro Final Movie * * "Paris Does Strange Things," Ingrid Bergman (11:20) Tonight Movie ** The Trojan War Steve Reeves (11:25) 11.30 Movie * * "So Big," Jane Wyman (11:40) Pierre Berton with French film star Martine Carol (11:40) Trials of O'Brien (11:40) The Virginian (11:40) 12.00 MIDNIGHT News (12:25): Organ Music Milk and Honey (12:10)
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THURSDAY, JANUARY 20

7.00 A.M. CBS News with Mike Wallace Today Show Window on the World 7.30 Schnitzel House News (7:45) Holiday Travel film Rocketship 7 8.00 University of the Air Captain Kangaroo Hour of Music 8.30 Albert J. Steed Romper Room Small Fry Frolix 9.00 Music Playtime Mike's Carnival Boon's Big Top Dialling for Dollars Elaine Cole Ed Allen 9.30 META Schools Telecast—"Pioneer Village at Black Creek" Gypsy Rose Lee Debbie Gillis Ed Allen Karlton Kerner Leave It To Beaver	10.00 Canadian Schools Telecast—"Face of Freedom," Part 2 "Rich Man, Poor Man" looks at gulf that separates developed and underdeveloped nations of world 10.30 The Friendly Giant Chee Hene Ed Allen TV Bingo The McCoys Concentration Donna Reed Show Mr. and Mrs. 11.00 Butternut Square Mike Douglas Show Mr. and Mrs. Andy of Mayberry Morning Star Supermarket Sweep Romper Room TV Bingo	11.20 Across Canada From Winnipeg (CBC News at 11:50) 11.30 Abacadabra Dick Van Dyke Show Paradise Bay The Dating Game Cartoon Capers Sunshine School 12.00 NOON Lunch Date with Elwood Glover Toronto Today News: Speaker of the House Jeopardy Movie: "You Can't Run Away From It," Part 2 Popeye and Pals 10 Cartoons News: Movie 12.30 Search For Tomorrow: Guiding Light The Noon Time I Love Lucy Let's Play Post Office Noonday Report Noon Watch	1.00 Luncheon Date (11) Movie * * "As Young as You Feel," Jean Peters 1.30 Morning Star Meet The Millers PDQ Ben Casey Movie * "Target Zero," Richard Conte Mike Douglas Movie 1.30 As The World Turns James Bead Let's Make a Deal 2.00 Password Kids Is People Dear Charlotte Days of Our Lives The Nurses James Bead 2.30 Love That Bob with Bob Cummings People in Conflict House Party The Doctors A Time For Us	3.00 To Tell The Truth Donna Reed Show Fractured Phrases Another World General Hospital 3.30 Take Thirty Funny Company It's Your Move Edge of Night You Don't Say The Superman Show 4.00 Bonanza Secret Storm Cartoons Sea Hunt 4.30 Razzle Dazzle 4.40 Atom Ant Movie * * "Yesterday's Enemy," Stanley Baker Movie * * "Double Crossbones," Donald O'Connor Big Al Time
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TONIGHT — 8:00

BLUE LIGHT

a spy drama of chilling realism starring Robert Goulet

CBC-TV

TONIGHT — 8:30

BOB HOPE

Highlights of Bob's 14th annual Christmas Show before U.S. troops in Vietnam.

CBC-TV

TONIGHT — 10:00

festiva! presents

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