

***THE JACK KANE SHOW***

to

***JUST MARY***

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***The Jack Kane Show***

Mon 8:30-

Jackie Rae starred in a musical variety show, which also featured the Grads, a vocal quartet, Jack Kane and his orchestra, and comic and writer Frank Peppiatt. The program's flexible format allowed it to be produced both in the CBC's Toronto studios or, occasionally, in a different location. Guests included Canadian performers, including the cast of "Salad Days," a production at the University of Toronto's Hart House, but often the show strove to attract audiences with high-powered, name guests from the United States, such as Eydie Gorme, Don Cherry, and Dorothy Collins.

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***Jake And The Kid***

Tue 8:30-

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## ***Jalna***

See The Whiteoaks of Jalna.

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## ***Jazz Canada***

Fri 11:45-12:45 p.m., 29 Feb-18 Apr 1980

Sun 4:00-5:00 p.m., 6 Jul-3 Aug 1980

Hosted by trumpet player Guido Basso, Jazz Canada featured studio concerts from Vancouver, Toronto, and Halifax with the country's top jazz musicians. The minimal sets and live-to-tape production techniques stressed the quality of the musical performances instead of conventional production values for a musical television show. Jazz Canada showcased such players as the Moe Koffman Quintet, one of the incarnations of Phil Nimmons's big band, called Nimmons 'n' Nine Plus Six, the Don Thompson Trio, guitarist Ed Bickert, Rob McConnell and the Boss Brass, the Kathy Moses Quintet, the Jim Galloway Band, Paul Horn, the Tommy Banks Orchestra, the salsa band Manteca, Aura Rully, Doug Riley, Sam Notto, Sonny Greenwich, Brian Browne, Pat LaBarbara, the Russ Little Band, the Humber Band, the Harvey Silver Band, the Frank Falco Trio with Eugene Amaro, singer and trombone player Big Miller, Fraser MacPherson, Skip Beckwith, Bobbi Sharron, Doug Mallory, Herb Marshal, and Ron Small. The program was coordinated by Jim Guthro, and produced by Jack Budgell, Bob Gibbons, and Ain Soodor in Toronto, Patsy MacDonald in Vancouver, and Eleanor Lindo in Halifax.

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## ***Jazz With Jackson***

Sat 8:00-8:30 p.m., 10 Jan-3 Oct 1953

Wed 7:30-8:00 p.m., 7 Oct 1953-14 Apr 1954

Sat 9:00-9:30 p.m., 2 Jul 1955-24 Sep 1955

A half-hour of music with a big band, pianist Cal Jackson, host Dick MacDougall, and their guests, Jazz With Jackson alternated in a Saturday evening slot with



McPartland, dancers Irene Apine and Jury Gotschalks and Tink Robinson and Bernie Boyde, and singers Roger Doucet, Wally Koster, and Allan Blye. Alan Lund choreographed the show, which Bill Davis and Don Hudson produced during the summer season and Len Casey produced for the regular run.

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### ***The John Allan Cameron Show***

Fri 9:00-9:30 p.m., 29 Jun-7 Sep 1979

Wed 7:30-8:00 p.m., 8 Oct-10 Dec 1980

Mon 7:30-8:00 p.m., 3 Aug-7 Sep 1981 (R)

Mon 7:30-8:00 p.m., 26 Apr-3 May 1982 (R)

An engaging performer with an infectious sense of humour, John Allan Cameron, from Cape Breton Island, played traditional and contemporary music on fiddle and twelve-string guitar and sang with an incurably nasal twang. In addition to music by himself and his guests, the show featured comic sketches written on the premise of Cameron's desire to be a sports hero or a Hollywood star. In the first season, he competed with boxer Trevor Berbick, hockey players Eddie Shack and Errol Thompson, football player Tony Gabriel, swimmer Nancy Garapick, tennis player Don Fontana, basketball player Brian Heaney, karate champion Jim Maloney, and track star Debbie Van Kikebelt. In the 1980 series, the sketches cast Cameron as characters from Hollywood, such as an Errol Flynn-like swashbuckler, Robin Hood, Charlie Chaplin, a Valentino-style sheik, and the Phantom of the Opera. Each program also featured "news from home" with comics Hughie and Allen. Generally, Cameron fared better musically, with concert segments taped at Mount Saint Vincent University's Seaton Auditorium, with guests such as Bruce Cockburn, Valdy, Mason Williams, the Good Brothers, Will Millar of the Irish Rovers, fellow Nova Scotian Denny Doherty, blues legends Sonny Terry and Brownie McGhee, Chicago singer and songwriter Steve Goodman, Roger Whittaker, Murray McLauchlan, Ian Tyson, Tom Rush, Ronnie Prophet, and Tom Paxton. The backup musicians, called the Cape Breton Symphony, were led by bass player Skip Beckwith, the show's musical director, and included Paul Mason on piano, George Herbert on guitar, Don Palmer on flute and saxophone, Tim Cohoon on drums, and Wilfred Gillis and John Donald Cameron on fiddles. Dave MacIsaac accompanied John Allan Cameron, and the

The program also featured a troupe of dancers called the John Allantes. Jack O'Neil produced the half-hour summer show in Halifax.

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### ***John Kiernan's Kaleidoscope***

This fifteen minute show from Montreal featured films about nature and wildlife, with commentary by John Kiernan.

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### ***Journal***

Sun 12:00-12:15 p.m., 15 May-25 Sep 1977

Produced by Don Haig of Film Arts, Journal presented short films by young, independent filmmakers. They included Quebec Village and North Hatley Antique Sale, by Peggy Peacock and Jock Mlynek, For The Love Of A Horse, Lacrosse, The Duel - Fencing, Sailaway, and Step By Step, all by Mark Irwin, Spence Bay, on a settlement in the Northwest Territories, produced by fifteen high school students and organized and shot by their teacher Brian Kelly, and Serpent River Paddlers, by Tony Hall.

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### ***The Journal***

Mon-Fri 10:22-11:00 p.m., 11 Jan 1982-To Date

One of the most important and effective programming decisions in Canadian television took effect in 1982 when the CBC moved the national news broadcast to a time slot an hour earlier, ten o'clock, and introduced The Journal, a high profile, public affairs show, to fill the remainder of the hour. By doing so, the network revived Canadian television news and retrieved five hours of prime time each week for indigenous programming.

In the summer of 1979, Peter Herrndorf, the CBC's vice-president in charge of English language television, and Mike Daignault, head of television news and current affairs, assembled a five week think tank to consider future plans for the network's national news broadcast. The group, which comprised journalist Vince Carlin, director of network programming Bill Norgan, radio producer Mark Starowicz, and former CBC producer Bruce McKay, was asked to make

recommendations on a new time slot (CBC president Albert Johnson had advised the CRTC in 1977 that the CBC would move the news to an earlier hour to permit a greater number of viewers to see the broadcast) and the possibilities for a new current affairs program to complement a revamped newscast. The group recommended the move to ten o'clock, a time slot that generally attracted the CBC dismal ratings in competition with programming on U.S. stations, and the creation of the current affairs show that became *The Journal*.

Starowicz, then thirty-

programming on television and radio, and from sales of extra commercial time on the U.S. shows that the CBC carried.

Current affairs and news on the CBC were generally sustaining programming, not





of the 1979 hostage crisis in Iran, which had given rise to ABC News Nightline in 1980.)

As a prominent addition to the CBC schedule, and as a major development in news coverage in Canada, The Journal has, understandably, attracted a volume of anticipatory, critical, and appreciative press of its own. See Liam Lacey, "The Stakes Are High in Journal Gamble," *Globe and Mail* (31 December 1981); Bob Blackburn, Roy Shields, "Getting Journal Jitters," *Toronto Star/Starweek*, 9-16 January 1982; Mark Czarnecki, "The CBC's Daring New Gamble," *Maclean's* (18 January 1982); Stephen Dale, "Finlay's Journal," *Globe and Mail* (12 June 1982); Martin Knelman, "Their Finest Hour," *Saturday Night* (March 1983).

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The brother and sister singing team of Judy Ginn and Jim Walchuk starred in this series of three programs with an accent on Canadian/Ukrainian music and comedy. It was Vancouver's contribution to a longer summer series of variety shows from four cities. Al

represented the star's living room, and the repetition from week to week of a pattern that conveyed easy familiarity to her audience. She welcomed viewers, "Hi there, everybody," she addressed the male musicians who shared the show with her as "Fellas," and ended each show with a reassuring, "Good night, Mom." Although a showy platinum blonde, she dressed with more show than glamour, in what was once called "party dress" style. (Over time, and with higher budgets, she gained more glitz.) She expressed the friendly and gregarious presence of a hostess instead of the sultry persona of a chanteuse, more in line with her background as a dance band vocalist rather than a torch singer. She was an appealing image, but as Moon related, she was non-threatening enough that Canadian wives approved and identified with her. "One Ottawa woman," Moon reported, "whose husband was in Egypt with the U.N. emergency force confided by way of explanation that he had requested a pin-up for his tent; she was, it seems, unable to think of a pin-up more appropriate than Juliette." Viewers felt they knew the show's star, and knew what the program would deliver. The song selection tended towards innocuous standards and show tunes from the earlier part of the century, and for the most part stayed away from the contemporary hit parade and more sophisticated examples of popular music. (For accounts of the

Agostini for the 1965-66 season. The program also featured appearances from guest singers from Canada and the U.S.A., including Earl Wrightson, Elanor Collins, Marg Osborne, Peggy Neville, and Jack Jones. In addition to his introductions, Gil Christie provided the commercial spots for the show's sponsor, Player's cigarettes.

The show was written by Saul Ilson (1956-59), Alex Barris (1959-63), Rich Eustis (1963-65), and Allan Blye and Peter Mann (1965-66), and produced by Syd Wayne (1956-58), Peter Macfarlane (1958-59), Bob Jarvis (1959-64), Stan Jacobson (1964-65), and Mark Warren, with Jacobson as executive producer (1965-66). In the final season, the program's format changed radically. More emphasis was put on the guests, with a feature called "This Week," in which young and established performers made brief appearances and plugged their current concert or nightclub dates. By that time, however, the television audience had changed, the show's appeal had diminished and its ratings were dropping.

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### ***Juliette And Friends***

Mon-Fri 2:00-2:30 p.m., 17 sep 1973-6 May 1974

Mon-Fri 2:00-2:30 p.m., 6 May-6 Sep 1974 (R)

Mon-Fri 3:00-3:30 p.m., 9 Sep 1974-12 Sep 1975

Juliette, whose CBC variety show had been cancelled in 1966, had continued to make regular appearances on the network in specials. She returned in this daily, half-hour talk show for the 1974 season. From the image of a late night band singer, Juliette became an earth mother in sequins. Many of the shows, directed at the presumed daytime viewer, included interviews about draperies, kitchen appliances and tools, and other household items. Tuesdays were devoted to interior decorating and Thursdays to new talent. Juliette sailed through a show that was ill-conceived and poorly produced like a star. A Maclean's review reported: "Juliette is overwhelming. Her evening gowns sparkle with sequins and jewels while her friends, dressed in plain clothes, fade into insignificance. . . . She is not really interested in what her guests have to say; she brushes them aside to sing a song or turns the conversation quickly to herself." Larry Solway, Bill Lawrence, and Doug Lennox took turns as her "sidekick." The show was produced by Don Brown.

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## ***Junior Magazine***

Sun 2:00-3:00 p.m., 4 Dec 1955-10 Jun 1956

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A sixty minute digest of information and entertainment for young viewers, Junior Magazine presented a selection of short film features and interviews each week. Host John Clark introduced ten minute films on a variety of subjects, but particularly on travel and on family life in foreign lands. For the initial part of its run, Junior Magazine drew its material from film shot by U.S. and U.K. agencies, but later produced its own featurettes. David Clee selected the films and wrote the linking commentary.

Over time, the format became more elaborate, and used a series of correspondents in different regions. Clark shared regular time onscreen with sports commentator Doug Maxwell, mimic Frank Rodwell, naturalist Hank Hedges, and, frequently, fifteen year old dancer Lorraine Green, starting in the 1958 season. The program also included weekly instalments of such Walt Disney productions as Treasure Island and Long John Silver. Further innovations the next year included the development of a panel game and a spot for new talent, called "This Is Young Canada."

With Juni

A sixty minute, weekday afternoon package for children, hosted by Murray Westgate, Junior Roundup gathered together programs and segments from across the country for children of different ages. The first fifteen minutes, for children of early school age, was called Bantam Roundup, and presented The Friendly Giant (q.v.) on Mondays, Wednesdays, and Fridays, Maggie Muggins (q.v.) on Tuesdays, and Just Mary (q.v.), with Mary Grannan, on Thursdays. The remaining forty-five minutes, for children ages nine to fourteen, included drama, science fiction, travel spots, interviews, and games.

Mondays featured regular guests Dave Broadfoot and Jean Templeton who played games with a studio audience of children, as well as a telephone quiz, with book prizes for a participant somewhere in Canada. Tuesdays included This Living World (q.v.), a nature program from Montreal, with Steve Bloomer, and regular appearances by John Lunn of the Royal Ontario Museum in Toronto or CBC weatherman Percy Saltzman, who would talk about recent news in space travel. On Wednesdays, from Winnipeg, Stu Phillips performed country and folk music, called Sing Ring Round (q.v.), and a Halifax segment, Sea Songs And Stories (q.v.), included legends of the East Coast natives. Thursdays, after Just Mary, the program presented dramatic films, ballet on film, or concert performances. Fridays included the Vancouver drama, Tidewater Tramp (q.v.), and news for children in a segment called "Your World This Week."

Starting in June, Westgate appeared only on Mondays and Wednesdays as the program altered its schedule for the summer season. He, Broadfoot, and Templeton visited eight summer camps for Monday videotaped features. On Wednesdays, Westgate hosted a potpourri show, with news, appearances by guests who had been regulars during the winter and spring, and viewer mail. Repeats of The Friendly Giant appeared on Mondays and Wednesdays and of Maggie Muggins on Tuesdays. Junior Roundup included a number of new features, including Caravan (q.v.), the travelling circus from Quebec, which had aired on the network the year before. The CBC also produced a number of fifteen minute segments of The Children's Corner (which ran in the U.S.A. on NBC in 1955-56), with Fred Rogers, later known as Mister Rogers, his puppets King Friday the Thirteenth and Daniel S. Tiger, and their guests.

Stanley Cox was the supervising producer of Junior Roundup, and Doug Davidson the producer. Francis Chapman

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### ***Junior Science***

Mon 5:30-5:45 p.m., 11 Oct 1954

Wed 4:45-5:00 p.m., 20 Oct-17 Nov 1954

Mon 4:15-4:30 p.m., 22 Nov 1954-27 Jun 1955

Junior Science was a fifteen minute film series.

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### ***Junior Sports Club***

Produced by Joanne Hughes and Peggy Nairn, Junior Sports Club featured Don Sims, Dave Price, and later Gil Christie in interviews with sports figures for young people.

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### ***Junior Talent***

Fri 8:00-8:30 p.m., 8 Jun-30 Jun 1956

Frank Heron, also the host of Small Fry Frolics (q.v.), hosted this summer talent show for children ages four to fifteen, produced in Montreal.

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### ***Junior Television Club***

Wed 5:00-5:30 p.m., 1 May-26 Jun 1957

Ron Kelly produced Junior Television Club, a program with a magazine format, in Vancouver, and it replaced Hidden Pages on the network. The show, for children ages nine to thirteen, had five hosts, all children themselves, and each had a different area of concentration. Graham Phillips interviewed other children about their hobbies; Gregory Helem had a segment on pet care; Averil Campbell moderated discussions on subjects of responsibility, such as pocket money and the use of lipstick, and was also the host for guest performers; Bobby Olson took





parts, was *The World According To Nicholas*, produced and directed by Bruce Pittman (later director of the Oscar-winning short f

Roberta Maxwell, Doug Master, Winnifred Dennis, Ruth Springford, and Pauline Rennie.

The program was produced by Paddy Sampson in Toronto. Starting October 1960, Just Mary formed part of the regular Thursday fare in the weekday package for children, Junior Roundup (q.v.).