

THE JACK KANE SHOW

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JUST MARY

The Jack Kane Show

Mon 8:30-9:00 p.m., 26 Sep 1960-3 Apr 1961

Jack Kane and his Music Makers had starred in the half-hour variety shows, Music Makers '58 and Music Makers '59 from 1957 to 1959. The next year, that show expanded to a full hour and ran every other week under the title Music '60. For the 1960-61 season, the CBC returned the show to its original format of a weekly half-hour. The production also returned to a more modest scale that stressed the music of the band and its members in smaller combos, and of featured vocalist Sylvia Murphy. Kane also introduced guest performers, such as singers Steve Lawrence and Andy Williams, who appeared on the first two shows of the season. The singers and musicians played to a Toronto studio audience. The show was written by Bernie Rothman, and produced by Bill Davis, though the first two programs in the series were produced by Stan Harris, because Davis was ill.

Jack London's Tales Of The Klondike

Sun 8:00-9:00 p.m., 16 May-7 Jun 1981

Fri 8:00-9:00 p.m., 14/21/28 May and 16 Jun 1982 (R)

William Macadam's Norfolk Communications produced this series of six, one hour dramas based on the stories of Jack London. The tales included The One Thousand Dozen, directed by Peter Rowe and starring Neil Munro; In A Far Country, with Scott Hylands and Robert Carradine; Scorn Of Women, starring Eva Gabor; The Unexpected, with John Candy and Cherie Lunghi; Finis; and The Race For Number One. Orson Welles narrated the stories.

The Jackie Rae Show

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.

Jake And The Kid

Tue 8:30-9:00 p.m., 4 Jul-19 Sep 1961

Tue 9:30-10:00 p.m., 23 Jun 1963

W.O. Mitchell's stories of hired hand Jake, his friend the Kid, a twelve year old boy, and the citizens of Crocus, Saskatchewan, had appeared in the pages of Maclean's magazine since 1942 and had been a popular feature on CBC radio from 1949 to 1954. A natural subject for CBC television, already known to appeal to the Canadian public, the stories were tied up when Mitchell became involved in long negotiations for a U.S. television series to have starred Burgess Meredith and Brandon de Wilde as the title characters. After the deal fell through, The National Film Board announced that it planned to produce twenty-six episodes of Jake And The Kid, which the CBC would air in two thirteen week series, and optioned one story to produce as a pilot for the series. John Drainie was cast as Jake, the character he had played on radio, and Tony Haig as the Kid (whose radio voice had been Aileen Seaton's). The only story from the series to appear from the NFB studios was "Political Dynamite," a tale of social conflict over the issue of Sunday curling. It was released in 1962 and aired on the CBC on 23 June 1963.

In the meantime, however, the CBC produced its own Jake And The Kid for thirteen weeks in the summer of 1961, starring Murray Westgate as Jake, Rex Hagon as the Kid, and Frances Tobias as Ma. The producers of the series were Ronald Weyman and David Gardner, and the executive producer was Raymond Whitehouse.

The same year, Macmillan of Canada published Mitchell's Jake And The Kid stories in book form.

Jalna

See The Whiteoaks of Jalna.

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.

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

The March Of Time until mid-June 1953, when it started a weekly run. Norman Jewison produced.

Jeunesse Oblige

Tue 5:30-6:00 p.m., 29 Sep 1964-22 Jun 1965

The Montreal segment of the 1964-65 Music Hop (q.v.) series of popular music shows, Jeunesse Oblige starred Jean-Pierre Ferland in 1964 and Pierre Lalonde in 1965.

The Jim Coleman Show

Fri 10:45-11:00 p.m., 4 Sep 1959-24 Jun 1960

On this fifteen minute broadcast for late Friday evenings, produced by Ty Lemburg, Toronto sportswriter Jim Coleman presented sports news and interviewed sports personalities.

The Joan Fairfax Show

Mon 8:30-9:00 p.m., 6 Jul-31 Aug 1959

Mon 10:00-10:30 p.m., 14 Sep-4 Oct 1959

Sun 7:30-8:00 p.m., 25 Oct 1959-17 Jul 1960

Singer Joan Fairfax starred in her own musical variety show, complete with all-woman orchestra, in the summer of 1959, and the program moved to a Sunday evening slot for the regular season in the autumn of that year. The half-hour program proved very popular, attracting an estimated two and a quarter million viewers. In a Saturday Night article, Marcus Van Steen compared the success of the Fairfax show to that of Don Messer's Jubilee, and judged that "the naive and warmhearted sincerity of Miss Fairfax shines through the slick and alien polish that the producer has sought to impose on the show" (23 July 1960). Singers the Van Dorn Sisters joined Fairfax regularly on her broadcasts, which also featured guests such as Norman Brooks and Bill Butler, Ken Steele, jazz pianist Marian

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.

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 backup vocals were by Bonita Beckwith, Jennifer Whalen, and Beth Harrington.

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

John Kiernan's Kaleidoscope

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

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.

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-three years old, had earned renown for his innovative development of CBC radio's two headlining public affairs programs, *As It Happens* and *Sunday Morning* under the aegis of Margaret Lyons, head of English language radio. (Along with morning programs such as *Gerussi* and *This Country In The Morning*, Starowicz's two programs were largely responsible for turning the radio network from a moribund, cobweb-ridden institution into a more vital news, information, and entertainment organization.) Starowicz, along with Morgan, John Hirsch, the CBC's head of television drama, and many other high-level executives at the network, had recently devoted themselves to the proposal for a second, smaller, national television network to be controlled by the CBC. Daignault had twice asked Starowicz to take on the job of developing *The Journal*, but Starowicz turned him down until the prospects for TV-2 seemed dim and the opportunity for Morgan, a compatriot, to become head of current affairs arose. (Morgan became head of news and current affairs in February 1982, when Daignault left the CBC to become editor-in-chief at *Visnews*, in London.) Planning for *The Journal* under Starowicz's direction, as executive producer, started in July 1980.

Herrndorf and Daignault had originally planned to make the scheduling change and start the new program in January 1981, but Morgan and Starowicz convinced them that the show could not get off the ground until the autumn. The program's studio and technical setup were designed by Bruce McKay and custom-built for the needs of a world-class production devoted to gathering and disseminating information. Under his advice, *The Journal* was devoted from the start to the potential for electronic news-gathering, and the use of videotape instead of motion picture film. The CBC purchased a battery of state-of-the-art video production equipment for *The Journal*, including a video processing device called the *Squeezoom*, which altered and moved video images within the screen, at a reported cost of half a million dollars. The *Journal*'s budget was estimated between seven and ten million dollars, which was drawn from cancelled public affairs programs, such as *Newsmagazine* and *The Watson Report*, from budget trimming in other programs, through holding off development of new

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 directly supported by advertising revenues. The daily package of news in prime time suggested that the twenty-six CBC affiliates would be deprived of revenues from commercial sales during a slot in prime time, as was the CBC itself. However, the break between the national news and *The Journal* permitted the insertion of commercials, and *The Journal* itself included a break for news headlines to preview local newscasts after eleven, during which time local stations could insert commercial spots. In fact, during the period of negotiations before the show went on the air, the CBC offered to make up any loss in revenue to the local stations incurred as a result of the time change. The immediate success of the program allowed the CBC to brag that it had not had to pay up.

According to a report in *Maclean's*, the first few months of the show had exceeded everyone's expectations in terms of audience and costs. Where the network had hoped to attract 900,000 viewers, *The Journal* was delivering 1.6 million, twenty-one per cent of the available audience. Moreover, the production came in under the costs projected for that period. The depths of the investment that the CBC made in *The Journal* became an issue in explicitly financial terms only a few months after the program first aired in January 1982. Erroneous inflation estimates compelled the network to reduce budget allocations, and Peter Herrndorf had to cut 3.5 million dollars from the English language network. The most glaringly evident result, starting July, *The Journal* was forced off the air for nine weeks.

(See Mark Czarnecki, "A Brief Vacation," *Maclean's* [5 July 1982].)

Starowicz had attracted personnel from other operations in the CBC and from outside the corporation. Upwards of 100 people came to work for this new operation. Senior producer Richard Bronstein had worked with Starowicz on both *As It Happens* and *Sunday Morning*. Others who had worked on the radio programs and migrated to *The Journal* included Andy Moir, David McCormick, Marie Natanson, Esther Enkin, Terry McKenna, and Alan Mendelsohn. Bernie Zuckerman, who had worked at *The Fifth Estate*, came to *The Journal* to oversee the production of its documentary reports, and Bob Culbert was appointed senior editor.

For onscreen anchors, Starowicz hired Barbara Frum and Mary Lou Finlay. Since 1971, on *As It Happens*, Frum had built a national reputation as a persistent interviewer with both an incisive edge and a ready sense of humour. Finlay, who

joined the team after Frum had been signed, had worked for the CBC, on Four For The Road and Take 30, and most recently was a host and reporter for CTV's lifestyles documentary report, Live It Up. Among the regular contributors, the most notable was Peter Kent. A reporter rather than an announcer, Kent had anchored the CBC national news from 1976 to 1978. He had headed the CBC's African bureau and reported to the national news, and then moved to NBC as a correspondent for the U.S. network. The Journal attracted him back to the CBC, where he reported in documentaries from foreign locations. His work included groundbreaking dispatches from Uganda, Poland, and Kampuchea. After a season, however, Kent returned to Toronto, and he and Finlay alternated as Frum's co-host. Although Frum and Finlay have remained mainstays of the show, numerous other reporters have shared the desk and reported from the field, most regularly, Bill Cameron, Keith Morrison, and Ann Medina. Announcers Peter Mansbridge, Chris Skene, and Wendy Harada have also all fronted the program. Tom Alderman contributed visual essays, often about aspects of sport or popular culture. After the program was criticized for its utter disdain for the arts in its first month, the producers stepped up coverage (for a time with regular contributions by Russ Patrick), and usually devoted most of Friday's broadcast (when people who would be most interested in the arts would probably not be at home watching television) to reports on art and culture.

The staples of The Journal--as they are for virtually all public affairs television--have been the documentary report and the interview or discussion.

Documentaries were usually tied together with voiceover commentary and standup appearances by a correspondent. The program's producers had hoped from the start that the technology would make people immediately accessible for interviews virtually anywhere in the world. Interviews and discussions occasionally took place in the space-age studio, surrounded by monitors and electronic controls. More often, however, Frum or Finlay were linked by satellite or through a "double-ender" with interview subjects. They faced a large, blank screen on which the image of the subject was electronically matted, so that they appeared to be bridging distances through a direct, television connection. (Where satellite transmission was possible, they could produce these interviews immediately. For a "double-ender" the CBC would tape Frum or Finlay in the studio, while a remote camera crew shot the subject on location as the interview was conducted aurally over the telephone lines. The remote tape would then be shipped or transmitted via satellite at the nearest possible location, and the signals mixed and edited for broadcast. This was an adaptation of a technique CBS had used for such programs as Face To Face, and which Starowicz had used on radio for Sunday Morning. More recently, ABC had given the technique prominence in its coverage

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).

Journey Into Melody

Journey Into Melody, a Sunday evening half-hour of music, was the first series broadcast live over the network from the CBC Halifax studios. It ran for five weeks in June 1958, and featured Bernard Johnson as a travel agent who dreamed of exotic places in the world that he would like to go. The locations and times that he imagined--such as a Cape Breton village a hundred years ago, or Vienna at the turn of the century--motivated the show's selection of songs. The principal performers were the Armdale Chorus, already well known to Canadians for their ten years of radio broadcasts on the CBC's Trans-Canada network and on the International Service. The music was supported by the Gordon MacPherson Orchestra and dance numbers choreographed by Gunter Budita.

Judge

A half-hour courtroom drama, *Judge* starred Tony Van Bridge as Judge ----- Humphreys, with Barbara Gordon and Gerant Wyn Davies. The program was created by executive producer Herb Roland.

The Judy And Jim Show

Mon 7:30-8:00 p.m., 6 Aug-20 Aug 1973

Fri 7:30-8:00 p.m., 29 Jul-16 Sep 1977

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. Also featured in the show were a trio of Joani Taylor, Pat Hervey, and Michael Vincent, and a band led by the show's musical director, Bobby Hales. Bill White produced the program. Judy and Jim returned to the network in a seven week series, produced by Michael Watt, again in Vancouver, four summers later.

Juliette

The show opened the star's name in florid script superimposed over a shot of a single rose laid across a page of sheet music. Over the theme, "Love and Marriage," announcer Gil Christie invited viewers, "Now let's meet, and greet, your pet. . . Ju-u-liette." For nearly ten years, Juliette was a fixture of Saturday night television and became a true Canadian television star.

Born Juliette Augustina Sysak (and later using her married name, Cavazzi), Juliette began to use just her first name from the age of thirteen, when she sang with the Dal Richards band at the Hotel Vancouver in the early 1940s. She had performed on the Alan Young radio show, from Toronto, for a year, but spent most of ten years based in Vancouver. She and her husband and personal manager, musician Tony Cavazzi, moved to Toronto in 1954, where Juliette made guest appearances on Holiday Ranch and was hired as a featured vocalist on The Billy O'Connor Show (q.v.), where she steadily built a greater following than O'Connor's. After two years, which ended in friction between the two stars, Juliette broke off from the O'Connor show, and inherited the show's Saturday time slot, between the national news and late-night wrestling.

As Barbara Moon indicated in an early assessment of Juliette's television career, her show appeared at the same time U.S. networks also built numerous programs around "girl singers," such as Patrice Nunsel, Patti Page, Gisele Mackenzie, Rosemary Clooney, and Dinah Shore, but, except for Shore, most of them failed in comparison to the loyal following Juliette possessed in Canada. In fact, Juliette's ratings were bettered only by the programs that led into hers, the hockey broadcast and the Saturday national news. ("Why Should Juliette Knock Them Dead?" Maclean's [26 April 1958])

Like Holiday Ranch, Don Messer's Jubilee, and Country Hoedown, Juliette's show employed a strict and extremely modest programming format. The basic set

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 conservatism in Juliette's approach to choosing music, see Alex Barris, *The Pierce-Arrow Showroom Is Leaking*. Toronto: Ryerson Press, 1969.) The popularity and lasting awareness of the Juliette show, as well as the identification of the show with the late 1950s and early 1960s in Canada led to its reference in *Empire, Inc.* (q.v.). When the elderly Sir James Munroe withdraws and secludes himself in his Westmount mansion, he is discovered in his bedroom, where he eats potato chips and watches Juliette on the television. Just to be holed up watching television and to be watching such an inoffensive and middlebrow show as Juliette's contrasted sharply with Munroe's past, filled with personal and business manouvering.

As the show developed, its budget increased (in the 1957 season, programs were costing only \$6000 each) and the production became more elaborate, although it was always a low-cost enterprise for the CBC, and exhibited resulting restraint. In its earlier years, the series featured trumpet player and novelty singer Bobby Gimby and a male vocalist, such as George Murray (1956-57), Roy Roberts (1957-58), or Ken Steele (1958-59), who were billed as Juliette's "escorts." Subsequently, the program also included performances by two regular vocal groups: the Four Romeos (Rick Stainsby, Alex Ticknovich, Vern Kennedy, and John Garden), from 1959 to 1965, and the Four Mice (Diane Gibson, Sylvia Wilson, Angela Antonelli, and Carol Hill), from 1960 to 1964. Gino Silvi acted as the show's choral arranger. In the final season, she was joined by the Art Hallman Singers. The show's musical directors were Bill Isbister, until 1965, and Lucio

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.

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.

Junior Magazine

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

Sun

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 Junior Magazine, the CBC tried to provide programming that treated children as intelligent and curious beings, who did not benefit from condescension. Subject matter ranged from history to practical explanations of the everyday to ancient legend and myth. Music appreciation sometimes received special treatment, with commentary by Leslie Bell, and, in late 1960 and early 1961, with a six part series of one hour programs, hosted by Louis Applebaum, that featured young musicians performing with symphony orchestras.

Garrick Hagan succeeded Clark as the show's host for the 1959-60 season, and Ross Snetsinger followed him, from 1960 to 1962. Patrick Watson also contributed to the program. The producers of Junior Magazine were Bruce Attridge (1956-59), John Kennedy (1959-60), and Paddy Sampson (1960-62), with Frances Chapman (1961-62).

Junior Roundup

Mon-Fri 4:30-5:30 p.m., 17 Oct 1960-3 Jul 1961

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 produced The Children's Corner, and Maurice Dubois and Pierre Desjardins produced Caravan in Montreal. Bill Davidson produced the Monday program during the summer, while Doug Davidson produced on Tuesdays, Wednesdays, and Thursdays. Writers included Michael Spivak and Cliff Braggins.

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.

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.

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.

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

care of interviews about sports and outdoor activities; and Margaret Stott introduced segments on music.

Jury

thu 9:30-10:00 p.m., 4 Jul-18 Jul 1974

A three week series of half-hour documentaries produced by Lee Livingstone in Edmonton, this program followed a local rock band through concert performances, recording sessions, and offstage life. The three members of Jury were guitar player Maurice Marshall, bass player Wes Henderson, and drummer Moe Price. Jury, the show, was part of a summer series of programs from five cities, called 5 X 3.

Just Ask, Inc.

Wed 4:00-4:30 p.m., 4 Feb-25 Mar 1981

Mon 4:00-4:30 p.m., 19 Oct-28 Dec 1981

Introduced on WOW (q.v.), this science show for ages eight to twelve starred David Suzuki. His co-hosts were Lustra (February-March) and Ami (October-December), robots played by Joan Stuart and Luba Goy, respectively. Suzuki, a geneticist, was the best known popularizer of matters scientific in the Canadian mass media, and on Just Ask, Inc. he explored such problems as why people snore, why stars twinkle, why some cats are left-pawed, and other subjects in the areas of anatomy, nature, technology, and astronomy. Viewers were invited to write in with questions of their own, as the program tried to encourage children's curiosity. The eight part series was produced by Denise Duncan, with music by Bill Ivenuik and animation by Neil McInnes.

Just Down The Street

Mon 4:00-5:00 p.m., 18 Oct 1982-28 Mar 1983

Just Down The Street presented a selection of narrative films about children, produced independently with the CBC's participation. The first, which ran in four

parts, was *The World According To Nicholas*, produced and directed by Bruce Pittman (later director of the Oscar-winning short film, *Boys And Girls*), starring Danny Higham, Michael Fletcher, Don Francks, Barbara Hamilton, Jane Mallet, Barry Morse, Kate Parr, and Fiona Reid. Subsequently the series aired the Halifax production *Jenny Koo Koo*; *Lisa Makes The Headlines*; *Sophie Minds The Store*; *Noel Buys A Suit*; *Jimmy And Luke*; *Irene Moves In*; and *A Time To Be Brave*.

Just For Fun

Tue 5:00-5:30 p.m., 16 Dec 1975-30 Mar 1976

Wed 4:30-5:00 p.m., 15 Sep-18 Dec 1976

A game show for grade seven students, *Just For Fun* combined a quiz on general knowledge with competitions that involved stunts, such as balancing brooms, twirling hula hoops, blowing bubble gum, or bobbing for apples. The program was written by Tony Zwig and Serena Stone and produced and directed by Hedley Read. The hosts were Margaret Pacsu (1975-76) and Valerie Elia and Larry Palef (1976).

Just Mary

Thu 4:30-4:45 p.m., 7 Apr-30 Jun 1960

Thu 4:30-4:45 p.m., 20 Oct-29 Dec 1960

The creator of *Maggie Muggins*, Mary Grannan had also written another series of stories for children (See *Just Mary Blue Stories* [Toronto: Thomas Allen, 1951]; *Just Mary Stories* [Toronto: Gage, n.d.]; and *More Just Mary Stories* [Toronto: Thomas Allen, 1981]). For this television series, she read her own stories offscreen and human performers and puppets acted them out in this fifteen minute program. The stories included *The Chinese Bracelet*, *The Princely Pig*, *Golden Shoes*, *The Little Good Arrow*, *Penny Pink*, and *Dolly Petticoats*. Many familiar CBC faces appeared in the stories: Sandy Webster, Merle Salsberg, Syme Jago, Sid Brown, Gillie Fenwick, Winnifred Dennis, Toby Tarnow, Joe Austin, Barbara Hamilton, and Alex Barringer. Unseen actors who provided the voices for John and Linda Keogh's puppets included Douglas Rain, Jack Mather,

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.).