

## **MAGGIE MUGGINS**

to

**McQUEEN**

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### ***Maggie Muggins***

Thu 4:45-5:00 p.m., 29 Sep 1955-28 Jun 1956

Thu 5:00-5:15 p.m., 4 Oct 1956-27 Jun 1957

Thu 5:00-5:15 p.m., 3 Oct 1957-26 Jun 1958

Thu 4:30-4:45 p.m., 16 Oct 1958-25 Jun 1959

Tue 4:45-5:00 p.m., 13 Oct 1959-21 Jun 1960

Tue 4:30-4:45 p.m., 18 Oct 1960-26 Sep 1961

Wed 3:45-4:00 p.m., 4 Oct-27 Dec 1961

Wed 4:45-5:00 p.m., 3 Jan-27 Jun 1962

Writer Mary Grannan created Maggie Muggins, a freckle-faced girl in a gingham dress, with her red hair pulled back in two long pigtails. Her stories had been heard on CBC radio and in print for years (See *New Maggie Muggins Stories: A Selection of the Famous Radio Stories*. Toronto: Thomas Allen, 1947) before Maggie and her friends in the meadow materialized on television in 1955.

In the popular, fifteen minute broadcast, Maggie played with friends like Fitzgerald Fieldmouse and Grandmother Frog. When she was caught in a quandary, her neighbour, Mr. McGarrity, usually to be found in checked shirt, straw hat and bib overalls, working in his garden, gave her advice or tried to help her to understand whatever was bothering her. When she was bored or tired, he might tell her a story or cheer her up by leading a song. Along with these principal characters, the meadow was filled with other animal friends, some of whom fit the pastoral setting, others who seemed a little out of place; Reuben Rabbit, Big Bite Beaver, Chester Pig, Greta Grub, Benny Bear, Leo Lion, Henrietta Hen, and Fluffy Squirrel. John and Linda Keogh operated the puppets for the animal characters,

and the voices came from Linda Keogh, Pegi Loder, and, as Fitzgerald Fieldmouse, Norma Macmillan.

Beth Morris originated the role of Maggie Muggins on CBC television when she was twelve years old. Starting the 1956 season, Deanne Taylor played the part and, when she outgrew it, eight year old Mary Long replaced her in autumn 1959. John Drainie (1955-56), Frank Peddie (1956-59), and Doug Master (1959-62) each played Mr. McGarrity.

The producers of Maggie Muggins were Dick Knowles and Francis Chapman.

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### ***Magic***

Thu 7:30-8:00 p.m., 23 Oct 1952-13 Nov 1953

An early Montreal television production, this broadcast featured a professional magician and an audience of twelve children. It started on Friday 26 September 1952 on CBMT, and was broadcast on CBLT Toronto starting 23 October 1952. The Montreal broadcasts ended on 31 October 1952, and the Toronto broadcasts concluded on 13 November.

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### ***The Magic Lie***

Wed 4:30-5:00 p.m., 26 Jan-30 Mar 1977

Wed 4:00-4:30 p.m., 4 Jan-29 Mar 1978

Wed 4:30-5:00 p.m., 3 Jan-28 Mar 1979

W.O. Mitchell invented the title for this series of half-hour stories for children, and introduced the programs. CBC producers across the country contributed to the series, which was organized by Don. S. Williams (1977) and David Peddie (1978-79).

Among the productions were A Horse For Running Buffalo, adapted by Frank Adamson from a story by Madeline Freeman, and produced by Don S. Williams in Winnipeg; Boy On Defence, written by Scott Young and also produced by Williams; Snatched, from a book by Richard Parker; Aunt Mary's Visit, from Victoria Case's story; and The Infinite Worlds Of Maybe, by Lester Del Rey, all

three produced by Hugh Beard in Vancouver; Tunnel Of Terror, adapted by Frank Moher from Patricia Clyne's novel, produced by Jack Emack in Edmonton; Muskipitoon, from a story by Kerry Wood, adapted by Frank Adamson, produced by Don. S. Williams; Mr. Noah And His Second Flood, a musical fantasy with Leon Bibb; No Way Of Telling, produced by John Thorne in Montreal, from a story by Emma Smith; and Buckskin And Chappers, based on Paddy Campbell's play, and produced by Jack Emack in Edmonton.

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### ***The Magic Of Music***

Tue 4:30-5:00 p.m., 22 Nov 1955-10 Apr 1956

Tue 5:00-5:30 p.m., 22 Jan-16 Apr 1957

Tue 5:00-5:30 p.m., 1 Apr-24 Jun 1958

Violinist and conductor Eugene Kash introduced children to the instruments of the orchestra and their history, and concepts in musical theory to develop young people's general knowledge and appreciation of music in this half-hour program. The 1955-56 series ran on alternate weeks, while subsequent series ran weekly. The program, written by Helmut Blume, won an award from the Institute for Education in Radio and Television at Ohio State University.

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### ***Make A Match***

Sat 7:00-7:30 p.m., 6 Nov-28 Nov 1954

Tue 10:30-11:00 p.m., 7 Dec 1954-15 Feb 1955

A game show produced by Oliver Wakefield in Montreal, Make A Match ran every other week, alternating with House Party. It matched a panel of four, composed of a married man, a married woman, a single man, and a single woman, against a group of seven people made up of three married couples and a man or woman in disguise. (Got that?) The panel, after a series of questions, had to try to guess who was married to whom.

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### ***Making Ends Meet***



sense of self-criticism and reform and its growing social commitment. As the program went to air, the CBC's assistant supervisor of religious programming, Rev. Brian Freeland cautioned, "We are not a public relations department for the

See also Roy Bonisteel, *In Search of Man Alive*, Toronto: Collins, 1980.

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***Man At The Center***

Thu 10:30-11:00 p.m., 4 Jan-28 Mar 1968

Thu 10:30-11:00 p.m., 16 Jan-15 May 1969

Tue 10:30-11:00 p.m., 5 Aug-23 Sep 1969 (R)

Tue 10:30-11:00 p.m., 30 Sep 1969-13 Jan 1970

Tue 10:30-11:00 p.m., 27 Jan-30 Jun 1970 (R)

Wed 9:00-10:00 p.m., 23 Sep and 28 Oct 1970

Mon 10:30-11:00 p.m., 16 Nov 1970-14 Jun 1971

Wed 10:00-11:00 p.m., 9 Dec 1970

Wed 10:00-11:00 p.m., 20 Jan/17 Mar/24 Mar 1971

Mon 10:00-11:00 p.m., 7 Feb-

Mon 10:00-10:30 p.m., 29 May-5 Jun 1972

Mon 10:00-11:00 p.m., 11 Dec 1972

Mon 10:00-11:00 p.m., 1 Jan/26 Feb 1973

Sun 2:00-2:30 p.m., 31 Mar 1974

In its first thirteen week run, *Man At The Center* offered half-hour documentary



The intermittent scheduling of Man At The Center continued, and the series aired new programs and repeated previous broadcasts, such as the series Science And Conscience (q.v.), first broadcast in 1968. Starting in the 1970 season, it also periodically expanded to a full hour for special programs on such subjects as extrasensory perception, the Ontario Science Centre, Beethoven, and calligraphy. After several distinguished years on the air, however, Man At The Center broadcasts came less and less frequently, and the type of serious and specialized programming that it represented withered in the broadcast schedule.

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***The Man From Tomorrow***

Mon 5:00-5:15 p.m., 7 Jul-6 Oct 1958







### ***The Marion Clarke Show***

Mon/Tue/Wed 10:40-11:00 p.m., 24-26 May 1954

Marion Clarke, the winner of Chatelaine magazine's "Spring Beauty Week" contest, appeared on Tabloid (q.v.), and shortly thereafter the CBC hired her as an announcer. Her own show, on Monday, Tuesday, and Wednesday nights, seems to have lasted only one week, replaced the next week by The Late Show, with Billy O'Connor and Juliette, the cooking show, Hans In The Kitchen (both q.v.), and a U.S. program called Salome.

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### ***Maritime Gazette***

Mon 6:30-7:00 p.m., 29 Jun 1964-18 Oct 1965

Announcers Jim Bennett, Pat Napier, and Don Tremaine introduced items in this open format program of news features or variety segments from Halifax. produced by J. McAndrew. Maritime Gazette became one of the segments of Across Canada (q.v.). Tuesday morning broadcasts repeated the Monday evening programming.

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### ***Marketplace***

The CBC made a positive move into advocacy television and intervention in 1972 with Marketplace and, later, The Ombudsman (q.v.). Both shows took the part of the citizen and used television's public forum and power to inquire in order to rectify grievances. Marketplace extended from the consumer aid columns that had become popular and effective in newspapers, and which, incidentally, formed the premise of the CBC drama series, McQueen (q.v.). Consumer reporter Joan Watson and her colleagues--George Finstad (1972-77), Harry Brown (1977-78), and Bill Paul (1978-date)--rooted out consumer fraud and misleading advertising and promotion, and misrepresentation and brought them to public attention through investigation and reporting. The show was applauded for its intentions, but given mixed reviews at first for its results. For one thing, it was given a relatively limited budget to produce a show that depended on continuity and recognition for its muscle. It was also criticized for paying too much attention to niggling complaints instead of larger problems that affected consumers.

In time, the show did attract a considerable audience and response. The CBC boasted that in 1976 Marketplace attracted three million viewers and one thousand letters a week, a reaction matched only by Hockey Night In Canada and the national news. The program also evolved as less of a program about specific complaints and more of a venue for documentary features on items relating to consumers and to finances.

For the 1974-75 season, the show was followed by its companion series, The Ombudsman, and every fourth week, they were both pre-empted by an hour long special documentary. In addition, the program was repeated in afternoon time slots.

Marketplace's producers were Jock Ferguson (1972-73) and Murray Creed (1973-date). Its executive producers were Dodi Robb (1972-77), William Harcourt (1977-81), and Joe Doyle (1981-date).

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### ***Marquee***

Sun 9:00-10:00 p.m., 6 Jan 1979-17 Feb 1980

Marquee, also known as CBC Marquee, presented adventure dramas. They included Paid Vacation, written and directed by Ralph Thomas and produced by Vivienne Leebosh; Northern Lights, written by Arnie Gelbart, directed by Martin Lavut, and produced by Ronald Weyman; Toronto Jam, written by Rob Forsyth, directed by Stephen Katz and produced by Jack Nixon-Browne; The Phoenix Team (q.v.), which starred Don Francks and Frances Hyland; and Kilroy Was Here, written by Tony Sheer, directed by Rene Bonniere, and produced by Brian Walker. The series's executive producer was Stanley Colbert.

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### ***Master Musicians***

Sun 1:30-2:00 p.m., 26 May-30 Jun 1957

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### ***Matinee Party***

Tue 2:30-3:30 p.m., 4 May-25 May 1954

Monty Hall and Rosemary Boxer hosted this weekly, one hour variety show. Hall introduced guest performers and commercials, and Boxer demonstrated exercises. Other regulars included singers Terry Dale and Wally Koster, comic actor Larry Mann, and keyboard player Lou Snider. The program was produced by Drew Crossan at Toronto's Eaton Auditorium.

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***Maurice Pearson Sings***

Sat 6:30-7:00 p.m., 6 Jul-15 Sep 1963

Maurice Pearson, born in Montreal, had become well-known as a vocalist for the Lawrence Welk orchestra from 1956 to 1961, and had appeared on Welk's ABC

bureaucratic snafus that McQueen typically encountered. The opening show, for instance, called *There's A Car Upside-Down On My Lawn*, explored the complications involved in getting rid of an abandoned automobile.

Jan Goldin played Natasha and Daphne Gibson was Denise, McQueen's two assistants at the newspaper. In two episodes Margot Kidder played Jenny, who also worked at the paper; McQueen enlisted her help to expose the talent agent scam, and she was the character who brought her draft dodger lover's plight to McQueen's attention. Many recognized actors played guest roles as victims and perpetrators in the series: Austin Willis, Lorraine Thomson, Jean Christopher, George Murray, Lynne Gorman, Louis Zorich, Gillie Fenwick, Patricia Collins, Ruth Springford, Paul Harding, Barbara Chilcott, Robert Goodier, Norman Welsh, Don Borisenko, Eric House, Araby Lockhart.

The film series offered opportunities to both established and new Canadian scriptwriters, including George Salverson, who created the show, Leslie MacFarlane, Donald Jack, Jack Gray, Ian Ross, Bryan Barney, and John Fisher. Directors included Peter Carter, Rene Bonniere, and Kirk Jones. The program's associate producer was David Peddie, and the executive producer was Ronald Weyman.