

MAGGIE MUGGINS

to

McQUEEN

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.

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.

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.

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.

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.

Making Ends Meet

Mon 9:30-10:00 p.m., 2 Jul-13 Aug 1962

This series of seven, half-hour programs outlined problems in family finances. After an introductory show, called Making Ends Meet: How Do We?, the remaining programs each concentrated on a different way of spending or using money: Food, Homes, Appliances; Clothes; Cars; and Money In The Bank. The programs used three urban couples as examples of possibilities for family budgeting. At a time when the annual average income was \$5,000, Nancy and Jim earned under \$4,000 annually, Sandra and Harold had an income of between \$6,000 and \$7,000, and Kay and Gordon earned just over \$10,000. The shows included documentary material and discussion by experts on the subject at hand. The program's host was Percy Saltzman. Making Ends Meet was written by Jean Morrison, and the programs were organized by Richard Nielsen and Catherine MacIver, and produced by Leo Rampen.

Mallets And Brass

Sat 10:15-10:45 p.m., 15 Mar-3 May 1969

A post-hockey, musical variety show, replacing Comedy Cafe, Mallets And Brass starred vibraphonist Peter Appleyard and trumpet player Guido Basso, with a twenty-one piece band that included regular CBC and studio musicians, such as Moe Koffman on flute and reeds, Teddy Roderman on trombone, and Ed Bickert on guitar. The eight programs on the series also featured guests: singers Dianne Brooks and Debbie Lori Kaye, actor Bruno Gerussi, and the musical group Mutual Understanding. Bob Jarvis produced the show in Toronto.

Man Alive

CBC television's weekly inquiry into issues of faith, commitment, and contemporary life took its title from St. Irenaeus, the second century Bishop of Lyons, who wrote, "The glory of God is man fully alive." The fact that the phrase, "Man alive" appears more popularly as an expletive suggests the down-to-earth pertinence of the program's approach. In fact, a Maclean's review called Man Alive "An irreverent new approach to religion" (December 1967). Catchy headlines can misrepresent the show, however. Man Alive grew out of the wake of Vatican II and the movement toward ecumenism in the 1960s. Although it has maintained a vigilant and critical attitude toward the church, it has generally reflected its

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 churches of Canada," and executive producer Leo Rampen added, "Nor are we seeking the benediction of the churches."

Since its premiere in 1967, *Man Alive* has built a reputation for adventurous public affairs programming. The show and its host since the beginning, Roy Bonisteel, have shared images of credibility and integrity. The program's producers have been rewarded with a consistent and loyal audience and the show's consequent longevity.

Man Alive resulted in part from the expansion of the CBC's Religious Broadcasts department. Personnel for previous programs, such as *Heritage* (q.v.) had come from the network's regional production centres. In 1967 Rampen, formerly producer of *Take Thirty*, headed a team that included veteran producers who had worked on such public affairs shows as *The Other Eye* and *This Hour Has Seven Days*. Originally in a magazine format, *Man Alive* reflected the public affairs training of its producers, and covered such subjects as current bills in Parliament that dealt with questions of divorce, capital punishment, and abortion; the recent Synod of Bishops in Rome; Billy Graham's rally at the CNE Stadium in Toronto; and the cult of exorcism. The program employed both filmed documentaries and studio discussions in its inquiries. In the 1970s, the producers decreased the studio-bound programs and tended more toward documentary investigations and filmed interviews.

The program started in a Sunday afternoon time slot, where it was followed by *Hymn Sing*, itself a popular and long-running series. After two seasons, *Man Alive* moved into prime time on a weeknight, where it became less strictly associated with religious programming. In fact, it was North America's only prime time offering devoted to issues of religion. It remained in that time slot, with little variation, until 1979, when it moved to Tuesdays. Repeat broadcasts, sometimes under the title, *The Best Of Man Alive*, have turned up on Sunday afternoons during summer seasons and in the regular season.

Producers of *Man Alive* have included David Ruskin (1967-68), John Ryan (1967-68), Garth Goddard (1968), Terry Thompson (1968-69), Sam Levene (1969-71), Louise Lore (1970-1979), John McGreevy (1970-75), Sig Gerber (1973-77), Tim Bentley (1974-78), Rosalind Farber (1974-75), Wayne Thompson (1978-date), Catherine Smalley (1978-date). Executive producers have been Leo Rampen (1967-77, 1978-79), Sig Gerber (1977), and Louise Lore (1979- date).

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

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 examinations of such subjects as puberty rites, the human brain, Charles de Gaulle, and political terrorism. The broad selection of subjects from the areas of science, public affairs, and culture covered in the show reflected the diversity of executive producer Lister Sinclair's interests. The series was produced in the Science Unit of the network's Public Affairs department by James Murray, who had also worked on *The Nature Of Things* (q.v.), with individual programs directed by Murray, Vincent Tovell, and Jack Rutherford.

The series opened with the examination of puberty rites, called *If They're Big Enough, They're Old Enough*, written by Peter Reilly and directed by Murray, followed by the profile of de Gaulle, which outlined the French president's past and how he was perceived in 1968. *The Peacock Revolution*, produced by James Murray, documented the development of art nouveau, including Antoni Gaudi's buildings in Barcelona. Vincent Tovell directed a three part series on the brain, written by William Whitehead: *A Well-Known Stranger* provided insight into the brain itself; *Garbage In, Garbage Out* described the computer and the idea of the extended brain; and *The Hidden Third* concerned sleep, the subconscious, and the unconscious. A later program in the series offered a profile of Sigmund Freud, written by Eric Koch and directed by Murray and Rutherford. The program on terrorism included material on the struggles in Ireland and Algeria. The series also included a program on artistic inspiration, called *The Time, The Place, And The Girl*, and one on Buddhism and reincarnation, called *Do Not Pass Go*.

Man At The Center returned a year later for a second season, which started with *Strangers In Our Youth*, a film about children's poetry, directed by Nancy Archibald. The second program, called *Trouble On The Campus*, was also directed by Archibald, was prepared by Jacob Bronowski, and concerned student unrest in relation to friction throughout the world. Subsequent programs included a film about artist M.C. Escher, directed by Douglas Leiterman, one about the psychology of danger, a report by director Leo Rampen on flood damage and restoration in Florence, and a disquisition on the cultural significance of wine, directed by William Whitehead. The last portion of the 1969 series included two multi-part programs: four segments on modern Japan, directed by Nancy Ryley, and three, half-hour programs on zoos, produced by Vincent Tovell, with William Whitehead.

Later in the year, a series of panel discussions called *Male And Female*, on gender and sexuality perhaps made the title, *Man At The Center*, a misnomer. The eleven programs were produced by Nancy Ryley, directed by Jack Sampson, and hosted by Donald Crowdis. The debates concerned the meaning of being a man or woman in contemporary society, the question of women's natural superiority, the effects of biology on sexuality, the development of female sexual identity, the development of male sexual identity, courtship and marriage, contemporary sexual behaviour and moral values, the question of normalcy and perversion, developments in genetics, sexual fulfilment, and the emotions that accompany sexual desire. Participants included Margaret Mead, Ashley Montagu, Lionel Tiger, Robin Fox, Mary Calderone, Vivian Rakoff, Ti-Grace Atkinson, Fernando Enriques, Hans Mohr, Rollo May, and Margaret Laurence, among others.

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.

The Man From Tomorrow

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

A fifteen minute adventure show for children, The Man From Tomorrow came literally from the future, and was called Melpar. He met two boys of today, and took them on adventures, including a trip to Mars. The program starred Stefan Gair and Michael Morrow, and was written by Kitty Marcuse, who had previously written The Peppermint Prince, a children's series, for the CBC. Jorn Winther produced The Man From Tomorrow in Vancouver.

Man In A Landscape

Wed 10:30-11:00 p.m., 17 Jul-18 Sep 1963

For the summer of 1963, the CBC presented this series of half-hour programs on aspects of culture. Ronald Hambleton prepared two programs on Chopin's life in Paris and his work. Professor James Acland of the University of Toronto presented a two part series on architecture. The series concluded with a six part presentation on tourism and travel for pleasure, produced by Leo Rampen, with Anna Cameron. Franz Kraemer and James Murray also produced for the series. Man In A Landscape was to have started with a program on Beethoven, based on a dramatic poem by Lister Sinclair, but that particular show was pre-empted and delayed until 14 September. Produced by James Murray, it was narrated by Budd Knapp, with Douglas Rain as the voice of Beethoven and Frank Perry as the other voices in the poem.

The Manipulators

Wed 8:30-9:30 p.m., 28 Jan-25 Feb 1970

Sun 9:00-10:00 p.m., 31 Jan-14 Mar 1971

Sun 9:00-10:00 p.m., 25 Jul-5 Sep 1971 (R)

A successor to *Wojeck*, *The Manipulators* fit the CBC formula as a pertinent, contemporary drama about professionals working within social institutions. The concept for *The Manipulators*, stories about parole officers and ex-cons on probation, had a local pilot run in Vancouver as a half-hour drama called *The Clients*, videotaped in black-and-white. For the network, the show expanded to a full hour and was to be produced on film and in colour.

The creator of *The Manipulators* was Ed McGibbon, a Toronto writer and broadcaster who had narrated the CBLT public affairs program, *Toronto File*, and had been a correspondent for CJAD radio in Montreal. The program's working title, *The Double Bind*, expressed McGibbon's perspective on the subject and on the protagonists. While probation officers Rick Nicholson and Maggie Campbell acted as officers of the court and bore responsibility to the judicial system in which they worked, they were also obliged to help ex-cons in society and found themselves defending their clients against the system.

The first season consisted of five, one hour stories, and the series opened with a hard-hitting drama about drug addiction, called *Spike In The Wall*. The initial episode attracted media and public attention to the series when Linda Goranson removed her top to appear naked to save addict Jace Vander Veen from his downward spiral. The script by Ben Maartman and direction by Daryl Duke set a tone of adventurous, gritty naturalism for the series. In the first series, McGibbon contributed two episodes, *Where There Is Fear*, which was directed by Don Eccleston, and *Now I Lay Me Down To Sleep*, directed by Daryl Duke.

The second season expanded to seven episodes, and began with *Turn To The Wind*, again starring Jace Vander Veen, this time as a political activist suspected of a bombing on the property of the U.S. consulate. Subsequent episodes included *The Code*, with a theme that involved young people's use of soft drugs and starring Joseph Golland and Ted Rekert; *Bell And Bonnie*, *Bonnie And Bell*, starring Rae Brown, Judy De Moor, and Ivor Harris in a story of a negligent mother and her daughter; and *X-Kalay*, about a self-help rehabilitation centre for convicts, with Margot Kidder.

The series starred Marc Strange, who had appeared in *Hatch's Mill* and who, with his wife Susan Strange, created *The Beachcombers*, as Rick Nicholson.

Roxanne Irwin, a stage actor whose principal television experience was in the Vancouver-produced comedy series, *A Second Look*, played Maggie Campbell, and Gregory Nash played her young son. The executive producer of *The Manipulators* was Philip Keatley.

Manitoba 100

Fri 11:25-11:55 a.m., 17 Jul-14 Aug 1970

Thu 10:00-10:30 a.m., 13 Aug-10 Sep 1970

To commemorate the centenary of Manitoba's entry into confederation, CBC Winnipeg produced this five part documentary series that traced the history of the region and the province. The first part, *A Blot On The Horizon*, outlined the discovery of the region in the initial exploration of North America. The second segment, *New Horizons*, described early settlement and the conflict between the French and English over the fur trade and the Hudson's Bay region. *Tarnished Sunset*, the third part, told the story of the formation of the province in 1870. *Destiny*, the fourth part, traced the years from 1870 to 1910, and the conclusion, *Boom Or Bust*, brought the account up to date. Eric Wells wrote the scripts and Maurice Burchell read the commentary. Don Robertson produced the five, half hour programs.

Marc's Grab Bag

Tue 5:00-5:30 p.m., 11 Sep-16 Oct 1973

Tue 5:00-5:30 p.m., 8 Jan-26 Mar 1974

Tue 4:30-5:00 p.m., 11 Jun-3 Sep 1974 (R)

The setting was a coffee house, and host Marc Stone presented young Canadians, who talked about their work in music and other areas of the arts. His guests included filmmaker Harris Kirschenbaum, mime Naomi Tyrell, pianist Monica Gaylord, singer and songwriter Jack Schectman, and animators Doug Hemmy and Karen Booth. This half hour program for young people was produced in Toronto by Hedley Read.

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.

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.

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).

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.

Master Musicians

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

Matinee Party

Tue 2:30-3:30 p.m., 11 Oct 1953-25 Apr 1954

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.

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 television series during that time. When he returned to Canada that year, he started a radio broadcast on the CBC, from Vancouver. His quarter hour television program ran for nine weeks in summer 1963, and featured a band led by trombone player Dave Robbins to accompany the tenor. Ain Soodor produced the series in Vancouver.

McQueen

Tue 9:00-9:30 p.m., 23 Sep 1969-18 Sep 1970

Ted Follows, who had played the supporting role of Crown Attorney Arnie Bateman in *Wojeck*, portrayed McQueen, a newspaper columnist known, like Juliette, by only one name. McQueen's beat was con men, consumer fraud, and citizens' complaints. His column, called "The Actioneer," was based on Frank Drea's "Action Line" in the Toronto Telegram, which was also where newsroom scenes for the series were shot.

McQueen was less of a self-righteous crusader for justice than a character like *Wojeck*, and the stories had a lighter, often comic, tone as McQueen was set up against flim-flam operations, such as vanity publishers or talent agencies that promised gullible, talentless citizens they could be a star. Many programs took on more serious themes, involving immigration problems or, in one case, a U.S. draft dodger. However, the show's half-hour format stressed plot, and offered little opportunity for depth of character or narrative complexity beyond the kind of

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.