

R.C.M.P.

to

REAR VIEW MIRROR

R.C.M.P.

Wed 8:00-8:30 p.m., 28 Oct 1959-

Wed 8:30-9:00 p.m., 28 Sep-19 Oct 1960

Mon

In some stories, the R.C.M.P. officers served their conventional function as law officers and investigators of crime. In a segment called *The Smiling People*, Gagnier attended a trial of a native woman in the arctic accused of killing her husband, and in another Mitchell disguised himself as a beatnik (a part obviously tailored for then-hipster/sometimes jazz singer Don Francks) to investigate narcotic dealing to teenagers. In others they were implicated in the story itself. For example, in a segment titled *The Accused*, written by George Salverson, Scott faced evidence that he had assaulted a leading citizen of the town. In another, Gagnier travels to Ottawa for a refresher training course.

Besides the prolific George Salverson, the writers for the series included Munroe Scott, Raymond Bowers, and Vincent Tilsey, who had been brought from the BBC to act as script editor for the series. The music was composed by Bill McCauley, the musical director for Crawley Films. Episodes were produced and directed by Bernard Girard, Harry Horner, and George Gorman. The executive producer was F.R. "Budge" Crawley.

The CBC originally aired the series at a cost of \$8,000 per episode, and the BBC paid \$10,000. The program also appeared on U.S. television on a syndicated basis, and in the February 1962 issue of *Canadian Business*, it was touted to have returned more than a million dollars in foreign sales, to rank as the country's highest earning television show in the export market.

Racquetball

Sat 4:30-5:00 p.m., Sep 20-

Racquetball

Sat 2:00-2:30 p.m., 29 Nov 1980-11 Jul 1981

Radisson

Sat 7:00-7:30 p.m., 9 Feb-4 May 1957

Sat 7:00-7:30 p.m., 2 Nov 1957-25 Jan 1958

Davy Crockett image. Wally Koster, star of Cross Canada Hit Parade, had recorded the ballad of Radisson on the Spiral label:

Radisson, Radisson,

Canada's courageous pioneer!

Radisson, Radisson,

Lord of the Wilderness,

The man who knew no fear.

With lyrics by the scriptwriter Lucarotti and melody by Johnny Cowell, the song never caught fire. Toy manufacturers issued a Radisson doll, a Radisson rifle, a Radisson belt, a Radisson music box, a Radisson buckskin suit, a Radisson t-shirt, a Radisson board game, and Radisson fur hats, which were actually leftover Davy Crockett coonskin caps, with the tail pulled off and a white feather added.

Although the series ran for the full thirty-nine episodes, over two seasons, it was generally considered incompetent and a flop. Nevertheless the show was sold to Australian and English television, and to stations in the U.S.A., where it was retitled Tomahawk.

The Raes

Fri 9:00-10:00 p.m., 30 Jun-25 Aug 1978

Tue 8:30-9:00 p.m., 11 Sep 1979-1 Apr 1980

The Raes were Cherill and Robbie, a husband and wife vocal duo who starred in this half-hour of musical variety from the disco period of the 1970s. First a summer replacement, it returned a year later for a run in the regular season. The show was taped in front of a studio audience, although it stressed technical glitz as much as live performance. Jackson Davies and Lally Cadeau regularly appeared in comedy spots, as the show's studio director and wardrobe person. The orchestra was led by Tommy Banks, and Jeff Hyslop was the choreographer for the show, which also featured the James Hibbard Dancers. Ken Gibson directed the program in Vancouver.

The Rare Breed

Wed 7:30-8:00 p.m., 12 Jul-30 Aug 1978

Tue 8:30-9:00 p.m., 29 May-3 Jun 1979

Tue 10:30-11:00 p.m., 3 Jun-24 Jun 1980

The Rare Breed, a half-hour show broadcast over three summers, concerned the modern farmer and other people involved in today's food production. These profiles stressed the elements of business and economics and up-to-date scientific practices as well as traditional activities involved in agriculture and the food industries.

Three of the first five shows concerned cattle and beef. Michael Barnes produced a segment on Ontario beef producer Ross Procter, and another on British born Tom Ellison and Roger Saunders and their cattle operation in Manitoba, and Ray Burley contributed a profile of Jim Burns, owner of the Anchor X ranch in Cochrane, Alberta. Les Harris produced a film on the threat to a domestic tomato operation, Don Walker's Canada Choice Tomatoes, and Michael Barnes produced a third film for the series, a profile of Donald Ziraldo, the young president of Ontario's Inniskillin Wines.

It wasn't that he moved slowly; his shell and his feet, in fact, did not move at all. However, his neck, his head, his mouth, and his mind were all very animated. He had a penchant for the worst jokes and puns, called "groaners" on the show. A performer of remarkable versatility, he changed characters as easily as changing what he wore on his head or around his neck (which is basically how he did change character). He was Howard Mellotone, with the Pick of the Pops from radio station COW, he was Jimmy Fiddle Faddle with the latest gossip from Hollywood, he reported news of real importance for the Razzle Dazzle Daily, he was poet Howard I. Threadneedle, he hosted Howard Handsome's Dance Party with the Razzle Dazzle Dancers, and he was the impresario of Turtleshell Theatre.

Howard's human companions, the hosts for the first few years of the show's run, were Al Hamel and Michele Finney. Al, the kiddies' pal, had a healthy wardrobe of sweaters and slacks, closely cropped hair, and a lot of teeth. A CBC staff announcer, Hamel was a charter cast member of the leering, late night comedy show Nightcap, where he was billed as "our smiling Razzle Dazzle reject." He appeared on both shows in 1963 and 1964, when he finally vacated Razzle Dazzle Alley. Michele, eleven years old when the show started, just about dared you to call her perky. Dark haired, always earnest, bright, cheerful, and (yes) sexy, her resourcefulness seemed to suggest her ambition and independence. After all, she already had a career on television, and appeared to live among friends, not in constant reference to her parents. (She even interviewed the Beatles for the Toronto Daily Star [8 September 1964], p. 18.) She seemed not to defer to the authority of adults. Although Al was her elder and, perhaps just because he was male appeared to control the show's agenda, Michele remained very much his equal. Although still very young and a model with whom to identify, she was herself a figure of authority in relation to the children on the set, as well as the kids in the viewing audience. Al was the older brother whose personality had set, and whose wide Razzle Dazzle smile seemed to conceal his Nightcap libido. Michele, however, was growing to become a modern woman. Where Al resembled Eddie Haskell, the adolescent toady of Leave It to Beaver, then Michele would have grown up to be Mary Richards, the career woman played by Mary Tyler Moore in the 1970s.

The same relationship held for their successors. In 1964, Ray Bellew, a younger, oilier man with wavy, dark hair replaced Al, and Trudy Young, a blonde suburban high school student, as bright and charming as Michele, took over as co-host. (Trudy later shared the small and big screens with other anthropomorphized animals, including Arbuckle the Alligator in Alphabet Soup (q.v.), Art Hindle

confidence, both of which we knew to be absolute, unaware that the contest would end and we would--be tied. No. Anything but a tiebreaker. I'm having a heart attack. Let Dr. Charles Booth discover the score is wrong, that they won. Peering over the fake holly, quizmaster Alex Trebek winds up to pitch the final question. My finger holds the button a fraction of a micrometer from the point where electr

On special occasions, producer Athan Katsos combined shows on a single theme--an Easter broadcast, for example, included Paul Almond's drama *The Hill* and the documentary *Holy Week in the Pacific*. Even thematically coherent