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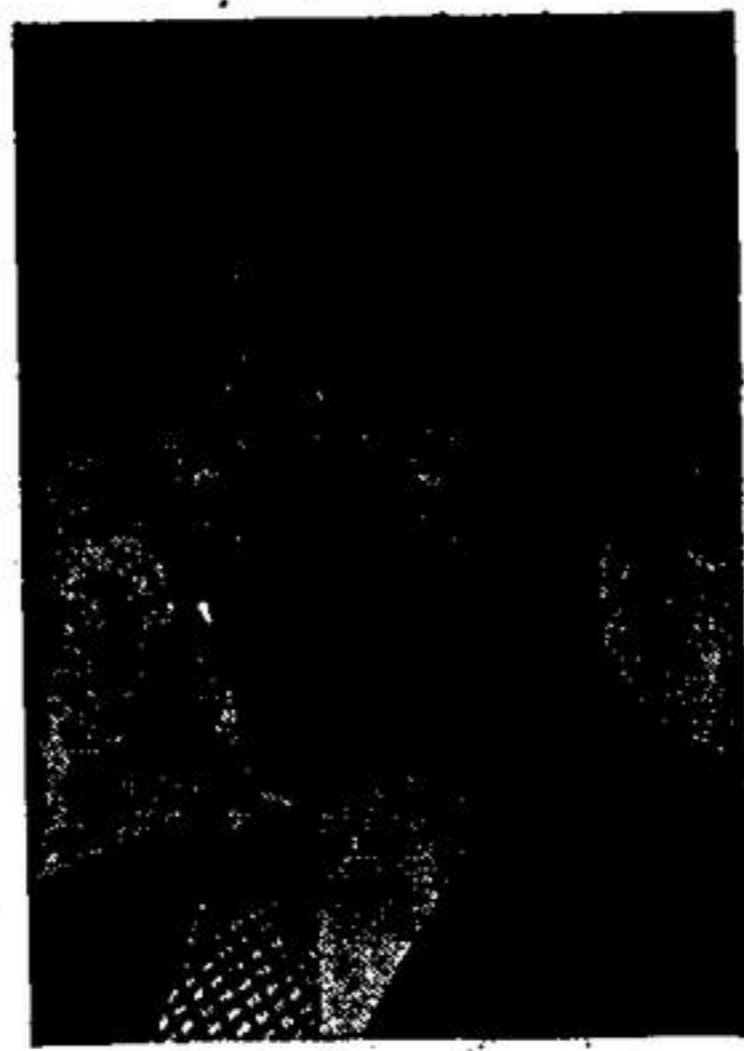
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—J. S. Woodsworth, founder of the C.C.F.

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FARM NEWS

Demand Factors Are Important in Hog Price

The swift and practical uninterrupted uptrend of hog prices from mid-April to mid-June on Canadian markets may have led the casual observer to conclude that the course of hog prices this summer was bound to be more or less similar in pattern to 1951. Two years ago, it may be recalled, hogs attained all-time high levels at various markets, with a record peak of \$41.50 per cwt. for Grade A dressed hogs at Montreal, the third week in July.

A little serious reflection on various price making factors, now as compared to 1951, indicates important changes in the situation, which, at the same time, help to explain recent market readjustments.

Looking first at the supply side it seems probable that hog marketings this summer will be on approximately the same scale as in 1951. But here the similarity ends.

Stocks of frozen pork in Canada at June 1st this year totalled 43.3 million pounds, compared to 27.8 million pounds at the same date in 1951. A similar comparison for beef shows 26.8 million pounds and 6.0 million pounds respectively. Total of all meat freezer stocks this June 1st were 40 million pounds larger than in 1951. In addition, there is a very substantial portion of last year's pork surplus still remaining in cans. This product, owned by the Agricultural Prices Support Board, totals over 60 million pounds and is a factor of some importance.

The beef situation has also entirely changed from 1951. Two years ago beef was the price pacesetter and, with limited cattle marketings, prices attained record levels. This year, with cattle slaughtering at high levels and beef prices lower, pork has lost its former price advantage. This is being reflected in a slowing of domestic disappearance of pork, even with employment and earnings remaining at comparatively high levels.

Thus, while current slaughter supplies of hogs are likely to continue to decline seasonally to about the same extent as in 1951, substantial changes in the various factors regulating demand must be reckoned with in attempting to forecast the trend of pork consumption and prices.

The Horseshoe Grill . . .

will be

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AUGUST 7th

Watch next week's 'Ad.'

The Latest Horror

Ernest Newman
in the London Sunday Times

As I said a fortnight ago, I am a newcomer to television. I am finding it a source of great delight in some ways and of horrors in another. At times it seems to confirm me in my general pessimistic opinion that it isn't worth while mankind sweating blood to put some wrong right, for when that has been done another is sure to come into sight that is worse than its predecessor. Progress is an illusion; man never is, but always to be, best.

Let us take a very simple example. We can all of us remember the dark day of long ago when we realized that the crooner was not merely in our midst, but had come to stay. We braced ourselves to endure that visitation; this, we said to ourselves with the courage of despair, is the limit. We were wrong, as usual; the Fates had up their sleeves a still worse affliction for us; after the male crooner came the female of the species.

And now there has come along something far, far worse than even the crooner. I refer to the television close-up of the female mouth. Here again we had been warned, so to speak; for years we have been unable to open a popular paper without wondering at the modern compulsion that makes a camera woman, as soon as she sees a camera pointed at her, put on a horse grin, apparently regarding her mouth as an instrument primarily devised by nature to afford in the twentieth century a free object-lesson in the basic facts of dentistry. Surely we have often said to ourselves, if Helen of Troy had been in the habit of grinning in this chawbacon fashion in season and out of season there would have been no Trojan war; Menelaus would simply have said to the marauding Paris "Keep her, my boy, keep her; rather you than me!" In that case, of course, we should never have had that immortal line of Marlowe's, "Was this the face that stopped a thousand clocks?" but there we can't have everything.

But as I have said, the television close-up of the mouth of the female singer going into action has brought us the worst horror of them all. In opera performances in the theatre I have been conscious now and then that a heroine's mouth was more widely open than was consistent with facial beauty, and I have admired the fortitude of the tenor or baritone in standing up as he did to the vast void in front of him when she passionately exhorted him to "Look Into My Heart, Love" and provided him with every physical opportunity for doing so. In the theatre, however, distance, if it does not actually lend enchantment to the view, spares us some of the worst pains of disenchantment.

To drain the cup of horror to the dregs we have to go to the television close-up. What kindness do the gallant camera experts imagine they are doing with this? What would we say to a Lieder singer who insisted on standing a mere twelve inches from us in our own music room and confronting us with a vast cavern of a mouth as she bellows at us "Ich liebe dich" or "Du meine Seele, du mein Herz?"

Yet even that procedure could not compete in hideous blatancy with the television close-up, in which, in the first place, the curvature of the picture exaggerates and burlesques some features of the singer's face, in particular broadening it and putting bulges on the cheekbones and widening the arch smile in a grin, making her look all the world more like a ventriloquist's dummy than a human being, and in the second place affording us a view into the cavernous interior that already includes teeth and tongue and makes us ask ourselves with a shudder where, as science progresses, these personally conducted expeditions into the interior are going to end.

I have just been reading of "a new lens of 80-inch focal length for television cameras" that is now on loan to the BBC. For the previous 40-inch lens, it appears, it was claimed that it "could spot a fly on the face of a man half a mile away", while in one test "the lattice work of an aerial most three miles away was shown on the monitor screen in clear detail." And now, I gather, these wonders are to be multiplied by two!

Shall we have them applied right away to the close-up of the female singer? I hope not; the present apparatus surely provides us with all the viewer needs in the way of mingled exasperation and ribald amusement in that field. The BBC must have a rich collection of these atrocities by now. I venture to suggest that it should preserve them as a Television Chamber of Horrors and reel them off to us in quick succession for a quarter of an hour every now and then. Not only would that be grimly entertaining for us ordinary viewers, but the singers concerned would have a chance to see themselves as others have seen them on these dreadful occasions.

After some recent experiences I have been brooding tensely on the hilarious possibilities of tragic opera on television; but that is a subject that will have to wait.

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