



Roy Rogers Is Unique

There are many television series that have real-life husbands and wife teams as the stars. But none of these shows is a western adventure thriller. That's why Roy Rogers and Dale Evans have the distinction of being the only married couple to work together in a top western thriller. NBC Television's THE ROY ROGERS SHOW.

Roy and Dale are known to their millions of TV fans as the "King of the Cowboys" and the "Queen of the West." Every week on Saturday on Channel 13 these two favorites entertain the entire family as the co-stars of exciting adventures in the west.

On the ROY ROGERS SHOW Roy and Dale are always avail-

able to lend a hand or lead the fight for right over might. Helping Roy and Dale preserve law and order is Roy's golden palomino, Trigger, with Bullet, the wonder dog, who can spot danger a mile away. And there's Pat Brady, their amusing pal, contributing his good-humored antics.

Roy and Dale have been happily married since 1947. Besides working together in TV, they also share the honors in motion pictures, recordings and their own rodeo, which attracts capacity crowds in its cross-country tours.

HAPPY HOME LIFE

Despite this heavy schedule of professional activities, the "King of the Cowboys" and the "Queen of the West" still find time to

enjoy a happy home life with their five children on their Encino ranch in California's San Fernando Valley. Added to this family setting is an assortment of pets that include 16 dogs, two baby raccoons, racing pigeons, hamsters and, of course, horses.

Throughout the history of western thrillers there probably has never been a more popular couple (real or fictional) than Roy Rogers and Dale Evans. Their popularity — with youngsters as well as oldersters — can be attributed to the fact that their professional lives parallel their personal lives — they are continuously seeking to bring happiness to others.

Noted Players

Television's oldest and foremost dramatic program, the Kraft Television Theatre will bring its viewers some of the finest classics as well as the most promising works of new writers. In the past, it also has brought heretofore unknown actors and actresses to the television limelight where they have become established as today's outstanding players.

As with many theatrical undertakings, Kraft Television Theatre has stuck to the motto "The Play's the Thing." Each week, outstanding works are presented with a fine capable yet not necessarily "name" cast of players.

A great portion of the show's scripts come to the TV screen by way of the Broadway stage or Hollywood movie lot. Successful novels are also adapted for the program as well as new works by television writers. Since its inception, Kraft Television Theatre has been buying new material whenever possible.

SAW MANY CHANGES

Kraft Television Theatre has pioneered in many TV improvements. Trial and error problem solving during the early years has provided a rich background for many video dramatic shows.

One "first" for the show — which is of interest from a technical angle — was the use of the back screen for rear projection of backgrounds. This staging device which simplified production but often creates a more authentic backdrop for the action, has been used extensively on many programs ever since.

It was the first to use alternate directors; first to use television's largest studio — and has outgrown three studios before moving to its present home; and was the first to use the coaxial cable in 1949.

Even with four cameras confusion during filming of the show is at a minimum, mobility at a maximum. New facilities permit up to 14 sets in one program; set building during the program has been virtually eliminated and even when many sets take up all studio floor-space, new equipment enables the producer to hoist entire scenes above operating level. Thus action can be televised from virtually any angle.

Are You Telegenic?

Blondes are taking a back seat to brunettes insofar as television cameras are concerned. Television cameramen have discovered that dark-haired, dark-eyed beauties register extremely well on television screens, while blondes "seem to wash right into the background."

Among the many new words added to the vocabulary by this newest of entertainment mediums is "telegenic." It does not need much explanation, for it means to television what photogenic means to photography. But there the similarity ends, for a photogenic person is not necessarily telegenic.

Blondes are an example, especially if they are of the variety known as "baby faced." Those appealingly rounded features with their soft curves and elusive dimples may be very photogenic, but telegenic — no. The television camera is most ungalant. It just spreads those rounded faces until they look moonlike.

Sharp features screen well and the cameras have a tendency to flatter them.

With colors, light tones look good on the screen, whites wash out. Which is why, of course, the majority of men appearing on television wear colored shirts, with blue the most popular.

It has been found that the actor or actress who is completely natural has made the first step toward being telegenic.

Ed Sullivan's "Toast of The Town" Top Show

A smart showman from the very beginning — five years ago — when his "Toast of the Town" television show over CBS television established itself as TV's top variety show-case. Ed Sullivan now has seven successful TV years to his credit. You'll see his show on CFCY-TV.

Sullivan's wide acquaintance among sports and show world celebrities, his experience as a vaudeville trouper, stager of huge all-star benefits, and as a big-name newspaperman, aided him

in getting the television revue off to a brilliant start June 20, 1948. In his 30 years of work on New York dailies — 12 as a sports writer and 18 as a columnist writing from Broadway, Hollywood, Europe and Latin America — he has made friends with outstanding personalities in almost every walk of life.

BROADWAY COLUMNIST

As a top Broadway columnist he branched out into vaudeville radio and benefit show-staging in the early 30's. His "Dawn Patrol"

stage troupe has been on the boards for years, and has starred some of the nation's leading vaudeville and night club entertainers.

In radio he introduced to the air-waves such notables as Jack Pearl, George M. Cohan, Florenz Ziegfeld, Jimmy Durante, Gertrude Niesen, Jack Haley, Frances Langford and Irving Berlin. The most important thing he feels he accomplished in radio was bringing Jack Benny to the nation's millions in 1932. In 1942 on his tenth anniversary on the air,

Benny repeated on his own program the script of that broadcast.

In television scores of performers have moved on to successful careers as a result of appearances on Sullivan's "Toast of the Town." Broadway and Hollywood talent would be said to watch "Toast of the Town" more studiously than any other program because of Sullivan's interest in engaging players and established professionals who never before have faced a television camera.

To Expand Bank Guards

Banks and other institutions handling large sums of money will in the near future be able to protect all their entrances and exits by television cameras, TV experts said.

One guard in a strategically located spot will be able to watch several TV screens giving him a clear picture of everyone entering or leaving a building. The moment any suspicious activity is noted, the guard will sound the alarm and switch on an automatic film recorder.

If the invaders do manage to get away, the police will have a TV film identification of them plus the eyewitness description of the guard to aid in effecting a speedy capture.

Set Uses Half As Much Power As Electric Iron

1. Does it cost much to operate a set?

The largest sized receiver uses about half as much electricity per hour as an ordinary electric iron.

2. Should you watch television in a dark room?

It is neither necessary nor desirable to have the room in total darkness. As long as direct sunlight or bright artificial lights are not falling directly on the screen results are satisfactory.

3. Are television sets difficult to tune?

A six-year-old can do it. Most adjustments are made in the installation. All you have to do is turn the set on, switch to the

channel you want, and adjust the brightness and contrast to suit yourself.

4. Why is the range of a television station less than a radio station?

Because of the nature of the electromagnetic waves used in television broadcasting. They are very short waves that travel in a straight line, and when they reach the horizon they continue off into space instead of being reflected from the upper layers of the atmosphere as the longer radio waves are. The normal range of a television station is as far as the eye can see from the top of the tower.

Improving Sport Coverage

Television is going to create a whole new batch of self-appointed "experts" in all fields of sports. That is what electronics engineers are predicting as they add new refinements to television cameras and receivers. They are giving the arm-chair expert a much better picture of what goes on down on the field of play than the man behind first base or on the 50-yard line gets.

New portable equipment for television pickups of sporting events will produce special picture-effects. Close-up pictures of a football game, for example, can be

inserted into any one of the four corners of one central picture, the viewers can see the action in two places at once.

Previously these were accomplished by masks and superimpositions which were difficult to control. They can now be electronically produced with the new equipment.

Other dramatic effects which can be produced are horizontal and vertical "wipes." One such effect would enable the viewer to see both the kicker and receiver during a punt play in a football game.

WAS 1939 "STAR"

Television was introduced to the United States public by the National Broadcasting Company on April 30, 1939, at the opening of the New York World's Fair. One of the "stars" of that show was President Franklin D. Roosevelt.

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GM Theatre One Of Major Shows

One of the top drama shows produced in Canada for television is the "General Motors Theatre," which will be one of the many programs available for CFCY-TV viewers on Channel 13.

General Motors Theatre is one hour of ambitious dramatic fare. It is one of the biggest shows produced by the CBC-TV. Three producers are required for these 60 minute weekly dramas and more than two weeks of rehearsal and hard work goes into the production.

One of the theatre's producers, David Greene has a career in films, radio, TV and the stage in England behind him.

Greene's arrival on the Canadian TV scene wasn't planned but was accidental.

Following a successful season on Broadway with Sir Laurence Olivier and Vivien Leigh in the Cleopatra plays Greene was returning home through Quebec.

En route to Quebec he stopped off in Toronto to visit friends and met Mayor Moore and Stuart Griffiths of CBC-TV, who persuaded David Greene to stay in Canada as a CBC-TV drama producer.

VARIETY OF JOBS

On his way to a theatrical career Greene sold books, was an art student, a swimming champion, a furniture remover, and deck hand on a fishing trawler. Then he landed a job more to his liking—police court reporter for two London newspapers—The News Chronicle and The Star.

After a couple of years he heard of a new theatre group starting in Everyman's Theatre in Hampstead, where Noel Coward had his "first night." He joined the group as its press agent just before the Second Great War. One day the leading man stepped out suddenly to accept a film contract, and Greene stepped into his place.

"I was an awful actor, but fortunately at the time I didn't know it," he recalls. "My first role was a leading one, but after that I took very small ones and then slowly graduated to supporting parts."

He has been in six films, several of which have been shown in Canada. He played in "The Small Voice" (Howard Keel's first film, with Valerie Hobson); he was Flight-Lieutenant Bennett, the chap with the big black mustache in "The Wooden Horse," who stepped in another fellow's face in getting down from an upper bunk; and he played the leading role of the "Spy" in the "Golden Madonna," with Phyllis Calvert and Michael Rennie, this time wearing a thin black mustache, a light double-breasted suit, and a pair of coving eyes.

Greene met his wife, stage screen and TV actress Katherine Blake, when they were both play-

ing in Antony and Cleopatra on the stage in London.

Greene believes that Canadian TV should strive to be strictly Canadian, and he is busy learning as much as he can about Canadian life and thought. As for the

talent he is called upon to use, he says, "that the radio and TV actors and actresses I have encountered and worked with in Toronto are as good as anywhere in the world."

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