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JANUARY 3, 1955

Tele Reviews

ADVENTURE IN COPENHAGEN (Climax)

Thurs., 8:30-9:30 p.m., CBS

When a Danish chemist vanishes, then turns up in the hands of the Russians because he's discovered one of their secret weapons, and an American buddy becomes involved in the cloak-and-dagger stuff, there's got to be a maximum of chills. So it was in the latest Climax, a gripping spine-tingler.

Martha Albrand's original is well suited for this series, which specializes in heavy meller. Charles Bennett, in adapting, did a workmanlike job except for a few key sequences in which the heavies speak at length in Russian lingo. It's confusing.

Frank Lovejoy plays a Yank who probes the mysterious "drowning" of his Danish friend and soon learns his friend was kidnaped by Reds because he accidentally learned of their new, deadly bacillus for germ warfare. There's a good deal of action and suspense, climaxed with a hectic escape from a Russian isle off Denmark, during which Lovejoy rescues his pal.

Lovejoy, convincing, strongly scores, and he receives top-calibre help from Vera Miles, his friend's sister with whom he winds up in romance; Lester Mathews, a German blackmailed into helping the Commies; Richard Hale, Robert Foulk and Edit Angold contribute fine support. George Givot as the Russian heavy seemed more comic opera version than the McCoy.

Allen Reisner's direction was well attuned to the suspenseful spots. *Dafu.*

GOOD TIMES

(Max Liebman Spectacular)

Friday, 4:30-6 p.m., KRCA-NBC

On a high note of comedy to which the new year, Max Liebman proved that he's just as adept in this form of extravaganza as in his sweeping production numbers. He has set off his 90-min. spot in tint. To keep the laughs rolling he used tried and true gags, Judy Holliday and Dick Miller, and as special guests the Bros. For the Freres from the West, it was their gayest exit and their mad antics kept the laughs cascading.

In the next to closing spot, Al and Jimmy came on as they do in a platter panel and finished as the Bavarian madmen. Their material by Miller added high voltage to their mad capers. They were topped off with a "Dragoon" dance step against such stout competition from Shawn and Miss Holliday. Ritz bagged the honors. They're a cinch to be back for Liebman in another spot, which planned...

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comedienne. Shawn also was in top form and Steve Allen as m.c., continues to impress with his relaxed manner of keeping the show moving and integrated with his incidental bits and humorous intros. Dance team of Bambi Linn and Rod Alexander fronted the big production numbers with all the flash and flourish of their choreo artistry.

Chalk up another winner for Liebman, comedy-wise his best to date. The Ritzes raised it the extra notch. *Helm.*

TOURNAMENT OF ROSES

(Colorcast)

Saturday, 11-12 a.m., KTLA

The fortunate few owning color sets passed through an exhilarating experience New Year's Day. What they witnessed beyond the picture on their tube was an epic in electronic progress. A hastily put-together mobile color truck picked up the Rose Parade with such amazing clarity on a day Pasadena called its worst in 20 years that observers, who've seen the networks' best, had only high praise for the show and the man who put it on — KTLA's general manager and master engineer, Klaus Landsberg. Comparably, it stood up remarkably well despite "a hundred handicaps."

It was a typical Landsberg production in daring inventiveness and electronic skill. He built his own color truck, put the show together and got in on the road with amazing results. The day was damp and dark but the natural colors of flowers and plants came on the sets in all their vivid beauty. Detail of closeups was as good as the best that's been around and even the longer shots from the camera perched atop the truck didn't have that muddied look. The Zoomar lens gave true definition to even the smallest petal and the red coats of parading handmen blazed with fiery pigment.

The fidelity of color was more amazing to the lookers than Landsberg and his crew of engineers. They preferred the gray, leaden skies which provided a more neutral background than the deeper shadows on a sunny day. The bluish haze set up a solid background for the riot of color from the passing floats. Not once was there any breakdown in the home-made equipment and production and engineering fluffs notably absent. Landsberg and his engineers, John Silva, Roy White and John Pollich, found their pot o'gold at the end of the rainbow. When the history of early video color is written, they deserve a page. It was a resounding blow they struck for tinted tv, an independent station at that, with nothing to sell but entertainment.

Stan Chambers and Dick Lane handled the descriptive commentary on both the color and black-and-white telecasts — another first for KTLA — with relaxed competence. It was a proud day for KTLA, but the triumph belonged to Landsberg, who was the talk of the trade — "He did it again." *Helm.*

JIMMY DURANTE

(Texaco Star Theatre)