

No 28-Hr. Sked Required Until Next July 1

WASHINGTON, Feb. 25.—Another sign that upstairs transfer of video is in the immediate offing, is seen here in the wake of the FCC's action Wednesday (20) relaxing requirements for hours of commercial video operations on the air. FCC has waived until July 1 its rule requiring commercial television stations to air not less than two hours of broadcast daily, with a minimum of 28 hours of program service weekly.

Some insiders have even been guessing that FCC will hold back on practically all commercial video application action until television is moved upstairs. While this view is regarded as extreme, insiders feel bolstered by the impact on FCC of Zenith Radio Corporation's recent announcement that it would discontinue manufacture of video black and white receivers on a 50 mc. band.

The view had gained credence in some circles as the result also of FCC's long delay in announcing District of Columbia television assignments. While no official FCC announcement has been made of the DC assignments, it is known that NBC, Philco and the *Washington Star* have been told they will get their channels. DuMont, however, is still being weighed against Bamberger for that fourth channel, it is said.

NBC Tags Prod. Cost at \$750 Hr. in N. Y.; \$100 in D. C.

NEW YORK, Feb. 23.—Relative costs of time and production facilities between medium-size and big-town video were indicated by the testimony of NBC execs before the Federal Communications Division in re the disposition of the four tele channels in Washington. (NBC received one of the channels, as did Philco and *The Washington Star*.) Testimony indicated that the air time for one hour over WNBT in New York would be \$100, with 60 per cent of that for a half hour and 40 per cent for 15 minutes. The WNBT production facilities on the other hand would cost \$750 an hour including, said the testifier, a "reasonable amount of rehearsal time."

Contrasted with that \$750 figure is the one suggested as the basis for a D. C. operation, i. e. \$100 an hour for production fees. This was tagged as a "first year" cost, with the fees going up to \$200 and \$300 the second and third annum. This is one of the few times that time and production costs have been part of a verbal plea for a channel, video or otherwise, and maybe a tip as to what will "sell" the FCC on granting tele channels in the future.

ABC Sells Lockheed, Mars 1/2 Hour Each

NEW YORK, Feb. 23.—Lockheed Aircraft Corporation and the Mars Candy Company have been signed by ABC's tele department for sponsorship of the two half hours which the net has contracted for on DuMont's WABD, New York. Mars will take the Tuesday, 9:30-10 p.m. slot, opening March 12, and Lockheed goes in Thursday, same time, probably starting March 14.

Mars deal calls for share cost sponsorship of *Curtain Time*, video version of the company's ABC web airer. Program will be produced by Harvey Marlowe. Lockheed, signed up by ABC's tele topper, Paul Mowrey, during his current trip to the Coast, will plug its new plane, the Constellation. Plans for the initial program involve film material about the plane and special stuff shot at La Guardia Field.

In both shows ABC will stick to its "split the cost" philosophy with about a 50-50 divvy of time and production charges. Time costs the net \$625 for a half hour under DuMont rules, \$445 above the rate for agencies. Reason for the disparity is DuMont's feeling that webs and stations using its facilities are potential competitors. Steep price, therefore, is intended to cut out guys who think that they can learn about tele at no cost to themselves but a big one to DuMont.

TELEVISION REVIEWS

Covering a Fire

Reviewed Friday (22), 8:20-8:30. Style—News pix. Sustaining over WCBW (CBS), New York.

Just how good spot news pic coverage via video can be was demonstrated by CBS's coverage of a big fire down Greenwich Village way. Both cameramen Al Kleban and Dennis McBride were in the fire-fighting all the way and they didn't hesitate to eat a little smoke.

They proved that video-minded news men can take pix with the limitations of the small screen in mind that bring both the news and the atmosphere to the pic scanning.

There were some shots that, were they still pix, would rate awards in any photography exhibit. In fact, it seemed once or twice that Kleban and McBride stopped the progress of the fire—to catch a pose.

Coverage was beyond doubt the best short news job to date.

The follow-up interview of the fire chief, who supervised the two-alarm fire-fighting by Tom O'Connor, fell flat on its face. Straight interviews just don't scan.

Choretones

Reviewed Friday (22), 8:55 to 9:10 p.m. Style—Ballet. Sustaining over WCBW (CBS), New York.

Altho titled *Mississippi*, this ballet interlude might well have been from the legit *Showboat*, from which most of the music was lifted. Negro dancer, Tally Beatty, is actually in that play currently, while Bambi Lynn and Robert Pagent, who were featured, are in *Carousel*, all caught the mood of the river and wharf.

Setting by James McNaughton used the perspective floorcloth that he employed several weeks ago for a Belanger slip-up, but the rest of the setting was ideal for the dancing of the heel and toers. This was no guesting of a few stars but a miniature detailed dance drama choreographed by Kitty Doner and Pauline Koner. It was a pro holiday for viewer balletomanes.

All toe duets were delightful, including Elmira Beay and Talley Beatty's bit of light romancing. Beatty's solo to *Old Man River* was sock.

From a scanning point of view, however, there was little to transport anyone to raves. The dissolves were meaningless and while the flower shots were beautiful, the dancer introes thru the foliage were all but invisible.

The camera followed the dancers adequately—but what made the program worth the looking was the choreography and the genius of the dancers.

Close-Ups

Reviewed Friday (22), 8:25-8:40. Style—Variety. Sponsor—Marxman Pipes, Inc. Station—WNBT (NBC), New York.

This was an apology for a video commercial. Selling a pipe with still pix is about as minus in inspiration as anything can be. A pipe is about as natural a product to sell, via enjoyment, noted visually, as anything that could be sold to man—and the entertainment. Ouch!

Lillian Cornell replaced the billed Vera Holly and because, no doubt, she didn't have much rehearsal in mouthing to her recorded tonsiling, she was ill at ease. The ike sees all and tells all, which is to Miss Cornell's sorrow.

Second entertainer on the program was Sheila Barrett doing her cockney girl saying good-bye to her Yank man. The ike sees all and tells all, much to Miss Barrett's sorrow.

When you place a vase of flowers on a wooden column and bring on entertainers to work in front of the flower vase, you put the hex on the performers. They have to be 10 times as good as they are to stand there in front of the camera and give. Why Ernest Colling didn't do something, in a video way, to give either of the girls a crutch to lean on is anybody's guess.

NBC is still holding the commercial production reins on the air pic field, but if this was its idea of good selling, something ought to be done—but quick.

Balaban & Katz

Reviewed Thursday (21), 7:30 to 8:30 p.m. Style—Drama, education, variety. Sustaining and commercial on WBKB, Chicago.

One of its best shows in many a month was presented by WBKB tonight. It had just about everything that could be asked of video in its present period of growth—well-varied programing, excellent production, top camera work and ingenuity of television special effects. Mistakes were minor. Altho it isn't often that we can describe a WBKB program in superlatives, this one deserved plenty of critical applause.

Easily the high point of the program was the drama *They Had Their Hour*. Written by Jack Gibney who also played the one visual role, it utilized plenty of good video staging and production gimmicks that were admirably worked out by Gladys Lundberg who directed it. Excellent assistance by high-grade camera work also was noticeable.

First of a new series to be presented under the same title, tonight's drama told the story of an emperor of Haiti in the year 1820 who had one supreme hour of mastery over paralysis before his death. Most of the story was told by the narration of Don Faust, while the camera was focused on a pair of hands playing drums, on pages of a book, on maps and on drawings depicting the scene. In between these shots Gibney, as the emperor, carried the play alone. Altho he was the only actor used, the visual effects mentioned above and such things as having his shadow cast on a wall while the narrator moved the story along and drum beats provided tone and mood. Top lighting, consisting of dramatic highlights and shadows on Gibney as he gave his lines, also added plenty. If the station had been able to add a few hundred feet of movies to depict the scene in a panoramic form, this drama, only about 25 minutes long and using a very inexpensive, small cast, could easily have been called a paragon of video production that would hold any audience and still bite into any video product's budget.

Also on the program were an explanation of the construction of plastic home and clothes accessories by Caroline Howlitt of the School of the Art Institute; political commentary and cartooning by the well-known *Chi Daily News* cartoonist, Shoemaker, and the singing of Rita Warsawska. Miss Warsawska, photogenic and vivacious, had a good voice. Her voice and the way she made just the right type of interest-holding actions based on the mood of her semi-classical songs, made her one of the best video vocalists we have seen in many a moon.

Don Lee

Reviewed Monday (18), 8:30-10 p.m. Style—Vaude, films. Sustaining on W6XAO, Hollywood.

This could have been a terrific video airer, for it had all the elements of good programing. Film portion of the program was well selected and generally amusing. Flesh seg offered good talent and variety, but that old devil production came into the picture. Or rather failed to come into the pic.

Film seg opened with a clever cartoon, *The Bee and the Butterfly*, followed by a travelog, *Coney Island*, guaranteed to make transplanted Brooklynites yearn for the joys of Luna Park and Nathan's hot-dog stand. An educational feature, *What Happened to Sugar*, did a rational job explaining why the sweet stuff is still scarce. So much for the canned show. The listener is in a good mood—comes the live talent and the show slips.

Film actress, Ruth Warrick, and emcee, Jackson Wheeler, opened the show with a piece of biz all leading up to a mythical transformation of the act to a vets' hospital. Wheeler, who did a generally good job of emceeing, detracted from his delivery by nervously clapping his hands as he spoke. To the listener it sounded like a battery of 105mm. Howitzers in action. Amusin'—but confusin'.

First act was Major, an amazingly intelligent German Shepherd dog who could count like that man from the Internal Revenue Bureau.

Doris Day followed, singing *Love Letters*. Miss Day is a lovely lady, but neither the video camera nor the mike did her much good. Comedian-dancer Nicodemus and hooper Bill Landon, both

Rawls Named Mgr. At ABC in First Expansion Move

NEW YORK, Feb. 23.—Richard B. (Dick) Rawls, ex-manager of studio operations at CBS's telestation here, WCBW, has been appointed manager of television operations under Paul Mowrey in the ABC video department. Rawls will handle administrative duties for Mowrey.

Appointment of Rawls, who served 28 months in the army, is the first step in lining up additional personnel to handle ABC's expanding operations. Net now has two shows per week on G.E.'s WRGB, Schenectady, two more which will bow in on DuMont's WABD here next month and also does occasional shows on Philco's WPTZ, Philly.

In addition, ABC tele department has been acting as a source of information and aid for the net's affiliates. That, plus work to come, all add up to a boom at ABC video.

Plan Special Seg To Salute DuMont's Air Return Mar. 11

NEW YORK, Feb. 23.—DuMont Television's WABD will kick off its return to the air after a three-month silence with a half-hour special event airer from its Washington studios on March 11. Program will be the first non-pool use of AT&T's co-ax line between the capital and WABD's new Wanamaker studios in New York.

Show, which airs from 8:30-9 p.m., will be preceded by a half-hour variety seg using top Stem talent. The Washington stanza will call on FCC members, congressmen and other government officials in a sort of "it's a great thing, maw" tribute.

By late spring, DuMont intends to have a mobile unit in operation, complete with image orthicons made by the company which is an RCA licensee. Until that time, however, all D. C. programing will come out of the studios in the Harrington Hotel.

NEW YORK, Feb. 23.—First commercial show to go on DuMont's WABD when it returns to the air March 11 will be an as yet untitled quiz which Duane-Jones Agency is concocting for the C. F. Muller Company, makers of Mueller's Macaroni, Spaghetti and Egg Noodles. Stanza will air in the Monday, 9-9:30 p.m. slot.

Produced by Tom Hutchinson, late of RKO Television, under the general supervision of Duane-Jones, Walter Ware, the program will feature entertainment spots hooked in with the quiz questions. A panel of name judges will try to answer the posers on the basis of hints thrown out via the medium of songs, gags, dances, etc. Emcee is not yet set.

Commercials will be along demonstration lines, similar to the ones which ABC video used for Chef Boy-Ar-Dee Spaghetti at G. E.'s WRGB, Schenectady, some months ago. Food will be cooked on the set and sampled by the studio audience.

of whom have plenty on the ball, suffered from bad camera focusing, too often being out of range.

High spot of the evening was the surprise appearance of film comic Mischa Auer, who delighted the audience with his *Piano Symphony for Two Grapefruits*, a neat trick of playing the piano with several grapefruits. Spot was short but funny. Songstress Julie Lynn, who sang two popular ballads, had a bad time of it, but thru no fault of her own. In (See DON LEE on opposite page)

8x10 GLOSSY PUBLICITY PHOTOS 100 for \$6.25

As low as 5c Ea. in quantity. If you use photos you should get our price list and see our samples before ordering. Drop us a card for free sample and price list. This is not the cheapest service, but our prices are low enough so that you can now afford real quality. Prompt, courteous service. Quality guaranteed.

Mulson, Dept. B,
310 E. Washington Ave.
BRIDGEPORT, CONN.