of Nov. 22, came off with—if the expression be permitted—flying colors.

Whatever the standard of the show as entertainment, which of course was primarily the standard by which viewers across the nation had to judge it, the chromatic quality as witnessed on color receivers set up for the purpose by NBC was up to any par yet seen in color television demonstrations.

There were instances of greenish flesh tones, occasional color fringing, once in a while a pinkish hue that didn't belong. But the over-all result was pleasing.

Donald O'Connor was starred in this particular program, which was permitted by FCC to be telecast in color as a network-station operation test [BT, Nov. 23] of the compatible color system, and insofar as color was concerned—it or the program—was at his best in the various, gaily bedecked dance sequences.

Color trapings also showed up to good advantage in a sequence featuring songstress Dorothy Dandridge, and in skits featuring Mr. O'Connor and Sid Miller, and Mr. O'Connor with Ralph Bellamy and Corrine Calvet, although the Calvet-Bellamy-O'Connor bit came off duller as entertainment than as an exhibition of television in color.

To this reviewer, however, the best bit of color television was in the Halo commercial—the only commercial done in color. In this segment, which was integrated into the program rather than offered as a separate bit on film, the flesh tones of the model appeared true beyond criticism, and the glitter of the hair gave bright promise of the lure of color TV as an advertising medium.

For viewers across the nation, of course, the test of the colorcast lay in its appeal as entertainment, and in the reproduction of the color signals on black-and-white sets. Whatever their reaction to the entertainment quotient, they could hardly have been dissatisfied with the monochrome picture, which came through with clarity and strength on black-and-white sets that NBC had set up alongside its color receivers.

They also were amply abonished by Mr. O'Connor not to go too excited; that color sets are not here yet; that they should remember that monochrome receivers will bring in color signals in black-and-white whenever there is compatible color programming. and that, if they're in the market for a TV set now, they should have no hesitancy to buy black-and-white.

LIFE WITH FATHER

Network: CBS-TV
Time: Sun., 7:00-7:30 p.m. EST
Origination: Hollywood
Cast: Leon Ames, Lauren Tuttile, Ralph Reed, Fredric March, Ronald Keith, Harvey Grant, Dorothy Bernard, Richard Hale, Mary Adams, Ben Beddye, Mary Lawrence, Maurice Marsac
Producer: Fletcher Markle
Associate Producer: Vincent McConner
Executive Producer: Ben Felner Jr.
Director: John Clarr
Editorial Advisors: Katherine B. Day, Howard Lindsay, Russell Crouse
Set Designer: Robert Tyler Lee
Announcer: Bob Leundam
Sponsor: S. C. Johnson & Son Inc.
Agency: Needham, Louis & Brocty Inc.
Writer: William Roberts

THE DAY family, and its whimsical domestic situations which kept cash registers in a Broadway box office ringing for eight record-breaking years, is at last on TV. Life With Father, starring Leon Ames and Lauren Tulle as Father and Mother Day, made its video bow on Nov. 22.

This tale of family life a generation or so ago can boast a varied career. It was originally a collection of short stories by Clarence Day, then a series of three books, finally a play and a movie, and now the new CBS-TV weekly comedy series.

Perhaps the most appropriate comment that can be made on the debut telecast is that it fit the superlatives used in the avalanche of publicity that preceded the show. The big build-up, seldom realized in production, was completely justified by Mr. Ames, Miss Tuttle and supporting players who artfully recreated mem-

oby Mr. O'Connor not to go too excited; that color sets are not here yet; that they should remember that monochrome receivers will bring in color signals in black-and-white whenever there is compatible color programming. and that, if they're in the market for a TV set now, they should have no hesitancy to buy black-and-white.