

First Report on the TV Survey

FROM Maine to Georgia, New York to New Mexico, readers have been responding with avidity to the opportunity provided in *SR* Apr. 30 for expressing their opinions on Subscription TV. This is the proposed "Pay as You See" system of television broadcasting whose advantages and disadvantages are being argued before the Federal Communications Commission in Washington, D.C. at the present time (May 9).

In favor (to summarize briefly) of licensing a pay-as-you-see system are the Zenith Radio Corporation, the Skiatron Electronics and Television Corporation, and Paramount Pictures, sponsor of a "telemeter" device. Opposed are the Theatre Owners of America, network organizations, etc.

In favor, too, to judge from the sentiments expressed in the brief time since the issue was broached under the title "Whose Money Talks?" [*SR* Apr. 30] are a substantial per cent of *The Saturday Review* readership. For purposes of control and cross-check, the ballot printed in the magazine itself was supplemented by a mailing to a random selection (in the thousands) of the readership. Each element of query has registered a remarkable reaction. So far the answers have been tabulated only in the hundreds; but the final total is far, far away.

A rather remarkable fact exposed by a comparison of the two samplings is close correlation on the question: "Does the idea of 'Subscription Television' appeal to you?" It breaks down as follows:

	COUPON	DIRECT MAIL
Yes	63.4%	65%
No	24.6%	26%

As simple addition indicates, this leaves an uncommitted 10 per cent wavering between "Don't Know" and "Undecided"; but it also embraces a small but steady number of respondents in the "Do not now own TV but would buy a set if Subscription TV were available" category. In other words, the idea of Subscription TV has a strong appeal to persons—10 per cent, approximately, of those clipping the coupon—who do not presently own TV sets but would be "prospects" if the programming were to include special features for which they would willingly pay.

In order to permit as many *SR* readers as possible to register their opinions in a controversy described in a recent *New York World Telegram and Sun* article as a "major puzzler," it has been decided to repeat on this page the ballot first published in the April 30 issue. Readers are urged to use it, as a way of implementing the opinions being expressed by direct mail to the FCC itself. (In a roundup published in *The New York Times* of April 24, it was stated that unsolicited public opinion was roughly parallel to that expressed through *SR*'s TV Survey: 1,200 in favor as against 400 opposed, or an affirmative 3 to 1.)

It is no secret, however, that the negative position enjoys a powerful institutional propaganda. This was conveyed in a lengthy telegram signed by Alfred Starr, "Co Chairman, Organizations for Free TV," with headquarters in a Fifth Avenue, New York, building. Mr. Starr, on behalf of his clients, "requested protest" of "so-called 'resume'." He implied that pay-as-you-see TV was a "raid" against "free TV," asserted that he was "shocked and dismayed" by "unwarranted and undeniable bias" in the questionnaire as published in *SR*, a dismay "thrice-confounded because of esteem in which *SR* is held by us and American reading public." It is pertinent to mention that upon inquiry Mr. Starr identified his clients as the Theatre Owners of America (a party at interest in the current hearings), the Broadway Association, a Retail Merchants Association, the Father Duffy DSC Post of the Catholic War Veterans, etc.

On the other hand, there have been multiple expressions of approval for the opportunity to register a yes or no from readers all over the country. Some, frankly, have voted no (with cogent reasons) and thanked *SR* for the opportunity to do so. These we respect, as well as their reasons. Rather more have supplemented their yes ballots with enthusiastic expressions of approval, including one enthusiast who dispatched a seventy-five word telegram (prepaid) from Mexico. We agree, substantially, with his point "there is no such thing as quote free unquote television." Meaning, of course, that the public pays the toll in one way or another. The question reverts, as previously stated, to the essential one "Whose Money Talks?" Clip coupon and respond, please.

—I. K.

SUBSCRIPTION TV BALLOT: Please fill out and post as soon as possible to TV SURVEY, *The Saturday Review*, 25 West 45th Street, N. Y. 36, N. Y.

1. Do you live in a community that receives television broadcasts regularly?
() Yes () No

2. Do you now own a television set?
() Yes () No

3. Does the idea of "Subscription Television" appeal to you?
() Yes () No

4. If "Subscription Television" were available, would you install a connection in your home?
() Yes () No

5. What do you think is a fair price to charge for a single show seen via "Subscription Television"?

Recognizing that different shows may vary in cost, please check two of the following prices to indicate what you think would be an acceptable price range for your family budget.

() 25 cents () \$1.25
() 75 cents () \$1.50
() \$1.00 () \$2.00
() \$1.25 () \$2.50

6. How much do you think you would be willing to budget a week to watch "Subscription Television"?

() 50 cents () \$3.00
() \$1.00 () \$10.00
() \$2.00

Other amounts.....
write in

7. How many hours a week do you watch television now?

.....hours per week

8. In what area of entertainment do you think "Subscription Television" could contribute to expand present TV coverage?

() Sports () Theatre
() Music () First Run Films
Other.....

9. Are you satisfied with the children's programs now shown on TV?
() Yes () No

10. What other kinds of children's programs would you welcome?
.....

11. Would you pay to have your children see the above programs?
() Yes () No

12. If YES, how much would you pay daily for such programs?

() 25 cents () \$2.00 or more
() 50 cents () \$1.25
() 75 cents () \$1.50
() \$1.00

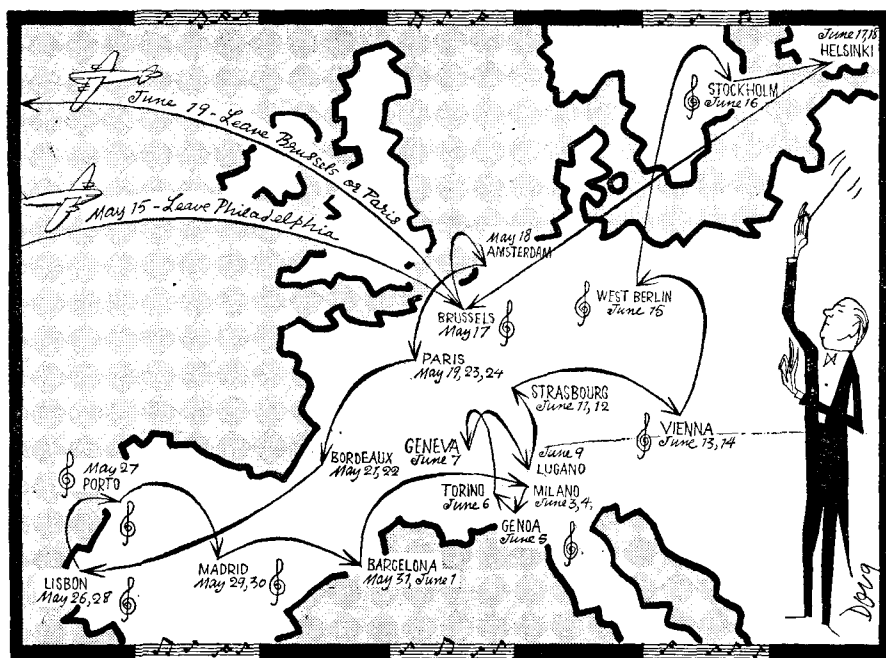
13. Do you feel "Subscription Television" should be authorized by the federal government so that the TV audience can at least choose between free network shows and paid TV?

() Yes () No

14. What do you consider your favorite TV programs now on the air?

.....
.....
.....
A (Please sign here if you wish)

MID-MONTH RECORDINGS



"... we must provide a spiritual strength to oppose the fanatic faith regimented into our adversaries."

Salute to Music

By ABRAM CHASINS

THERE must be many of us who have followed the sad history of the various resolutions and proposals by well-meaning officials and citizens to put Government into the arts—apart from pious verbiage. Now, believe it or not, it turns out that the Department of State has, to our startled delight, given the nod to the "U.S. Salute to France" festival in which the Philadelphia Orchestra will make its Continental debut under Eugene Ormandy. This is the inaugural event of a tour which will take this great American institution through nine European countries.

Until recently the majority of our Government people showed an indifference, not to say embarrassing provinciality, where the fine arts were concerned. In some instances it seemed almost a matter of open hostility. As a result, we were needlessly outwitted and outmaneuvered in the battle for intellectual and esthetic prestige throughout the areas of the world where a mature evaluation of such symbols of civilization prevails.

It wasn't long ago that we were reading of an international art exhibit in South America which spurred the cultural forces of virtually every Government, except ours, to round up its

best artists and their best canvasses and pack them off with every blessing and backing. A few of our painters pooled their own resources (few pennies, many pictures) and doggedly went down to form a self-subsidized and self-appointed "U.S. representation." At the gala opening our titular diplomatic "servant" was conspicuously non-present. "Where is he?" one of the American painters inquired. "Probably out playing golf," said a native attaché, with a patronizing smile.

To the radio station (WQXR) where I spend my working hours come daily reminders of the enviable extent to which artists of even the tiniest and poorest countries enjoy the esteem and support of their countrymen and consulates. Through such pride in their art and in the furtherance of its cause a people restate an eternal truth: that the way to create a worthy future is to build a worthy present, and the way to hold on to the treasures of life is to share them.

Now we are beginning to see light, for, eventually, we too learn. The hard way and the slow, but we learn. Despite the persistent and rigid separation of State and Art in our land, we are all awakening to a belated but welcome realization that a nation's creators and interpreters can be powerful ambassadors; that a nation's art

can exemplify its cultural ideals without recourse to ideology, its spiritual strength without a show of physical strength. It can implement bonds of friendship, and respect, by ties that transcend language and semantics.

Recently a Congressional appropriation was designated specifically for cultural activities abroad. In Germany the Public Affairs Office of the U.S. High Commissioner is working with limited funds—compensated by the devotion of splendid staff—to win friends by encouraging the appearance of American musical talent in a land where music is the people's *Brot*. And there is the American National Theatre and Academy which has since 1949 been doing an heroic job (against imposing odds) through its International Exchange Program.

The "Salute" was arranged in response to a suggestion made by the French Ministry of Fine Arts to C. Douglas Dillon, our Ambassador to France. He forwarded the suggestion to the Department of State which, in turn, approached ANTA for organizational assistance. It was the right move, for it is ANTA which has been responsible for sending some of our outstanding artists over the globe, thus counteracting the conventional notion, in many countries, that all Americans are gum-chewing bores.

ANTA is largely responsible, not only for the presence of the Philadelphia Orchestra in Paris, but also for the administrative planning of that orchestra's further appearances abroad, for the forthcoming European tour of the New York Philharmonic, and for the Asiatic tour of the Symphony of the Air. And this is only part of a worldwide project of the IEP to build bridges of international understanding with achievements in the arts. ANTA's broadly impressive music, painting, dance, and theatre agenda for the "Salute" has attracted attention to all of the festival. Here we are concerned with the symphonic.

THE first musical volley will be fired by the Philadelphia Orchestra under Ormandy in the Paris Opéra on May 19. Two more rounds will follow on May 23 and 24, with such soloists as William Warfield and Alexander Brailowsky (long identified with music in this country) performing with the orchestra in the Palais du Chaillot. Following these events in France the orchestra will make a broad swing through most of Western Europe: Belgium, Spain, Portugal, Italy, Austria, Switzerland, Germany, and up into Finland.

Though Ormandy has performed with resident orchestras in many parts of Europe, the "Salute" marks his orchestra's first appearance in