

# COMMUNICATIONS

Communications Editor: RICHARD L. TOBIN



## *The New Potential of UHF*

### EDITORIAL

*By Richard L. Tobin 37*

### LETTERS TO THE

COMMUNICATIONS EDITOR 38

### BOOKS WITH AN

INTERNATIONAL ACCENT

*By Curtis G. Benjamin 39*

### THE CANDIDATE AND THE BROADCASTERS

*By Robert Lewis Shayon 41*

### WATCHDOG OF THE BRITISH PRESS

*By Helen Nelson 42*

### INTERVIEW AT GUNPOINT

*By Burns W. Roper 44*

### PUBLIC RELATIONS: THE ART OF FUND-RAISING

*By L. L. L. Golden 45*

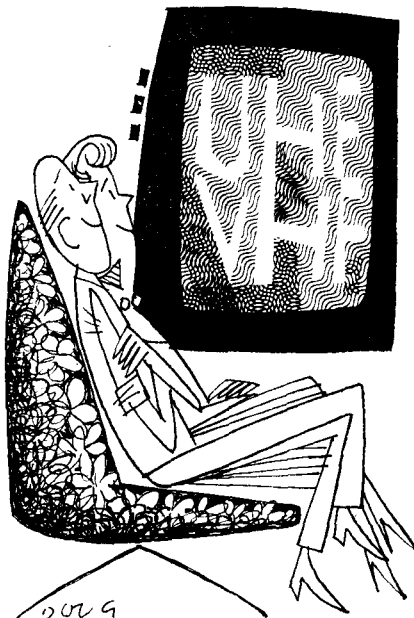
### MADISON AVENUE:

FRANKENSTEIN IN AD ALLEY

*By Joseph Kaselow 46*

### THE LITTLE MAGAZINE THAT COULD

*By James F. Fixx 48*



SINCE the first of May 1964, television in this country has begun to move down a new and exciting road as potentially dramatic and useful to the public welfare as any turning ever taken in the highly controversial and highly important broadcasting industry. Since May 1, all new TV sets sold in the U.S. have had to be able to receive adequately ultra high frequency (UHF) as well as very high frequency (VHF) channel broadcasting. Before May 1, most new TV sets had been able to bring in the standard broadcasting of VHF only, and even those with UHF outlets often had to use special adaptors. TV sets now being manufactured are "all channel" receivers, and the 1,900 channel assignments made possible by the Federal Communications Commission ruling of 1952 are beginning to mean something. Their implementation is bound to alter the broadcasting industry.

Fundamentally, the value of a UHF broadcasting station will have been immeasurably enhanced by the "all channel" TV receiver. Instead of having available only low-number VHF stations, all local areas now will find practical application for higher-channeled UHF outlets. The total number of TV stations, commercial and noncommercial, will quickly rise around large urban centers where a small but selective clientele makes possible a sort of national WQXR of television. The VHF-plus-UHF channel change in sets as well as availabilities is enormously important when you're talking about educational TV or programing of any sort above low-common-denominator network broadcasting.

Generally speaking, the required power of a TV station varies inversely with its channel number; that is to say, the lower the channel number the more effective is the range for a given kilowattage. Indeed, maximum effective power on VHF channels 2 to 6 need be only 100 kilowatts, while on VHF channels 7 to 13 the effective power must be 316 kilowatts, and on UHF channels 14 to 83 the effective power must be 5,000 kilowatts. As with radio stations, therefore, the lower you are on the dial the easier it is for the average set to be tuned in loud and clear and the wider your channel band. The upper reaches get crowded.

Now, suppose you want to apply for a UHF television channel. What are your chances of getting one? Well, here are the availabilities: As of now, there are 1,345 available commercial UHF channels (they are called "assigned" channels by the FCC). Of these 1,345 available commercial UHF channels, 151 have been authorized by the FCC; 90 of the 151 are on the air; and 61 are authorized but have not yet started broadcasting. In other words, about three-fifths of those authorized have already completed their engineering and building and are broadcasting on a regular basis, while about two-fifths are still putting the station together. This leaves approximately 1,100 UHF channels in the United States as yet unauthorized and available to any legitimate and acceptable broadcasting company in the commercial field.

How much does it cost to start a television station? There is, apparently, no rule of thumb on it. But you'd better have at least \$1,000,000 for a UHF

and several million for a VHF, over and above the fantastic cost of the legal fees necessary to win approval from the FCC. Electronic equipment comes awfully high, and you must also fulfil in advance certain programing requisites that extend well into the first year of broadcasting. Ten million dollars is by no means an exorbitant price for a VHF local channel sale from one owner to another. Naturally, it's more expensive to start a new commercial VHF station than a new commercial UHF station.

**T**HIS report is not simply a package of statistics unrelated to the general welfare of the American people. No sensible person would dare to say how many millions of U.S. citizens know more about the world around them in the Year of Our Lord 1964 because of the fact of the telecasting of news. TV is the greatest force for public education and communication the world has ever seen—or it could be were it done more in the public interest and less with mass ratings in mind.

As we have suggested in these pages before, the next logical step is to widen the scope of electronic education, especially in the prime evening hours, through new TV channels as well as old.

As the newspaper traditionally opens its entire front page to public service, so should television, with its now greatly widened availabilities for broadcasting, now open its prime evening time to the public weal. With this in view, we suggest again that the TV networks and independent stations, old and new, in cooperation with the FCC, devote the full hours of 6 to 8 P.M. or 7 to 9 P.M. each weekday night entirely to public service programs—television that will instruct and educate in the best American mass tradition.

These public service programs around the dinner hour should include at least the following elements: headlines of the day in much greater depth, documentary films, courses in a foreign language, discussion of history and politics, top-level reports from government, pickups from all over the world, reading aloud of the classics, concerts and opera, and fundamentals in such neglected fields as mathematics and the sciences. The business of entertaining the American people could resume at 8 or 9 P.M., but television would by then have made a far greater contribution that day to the public interest. TV, whose franchise is given by the people (and can be removed or altered by them), could thus perform the greatest conceivable act of adult education, with the aid of the myriad new broadcasting outlets now available, and begin to assume that responsibility one expects of a grownup.

—R.L.T.

## Letters to the Communications Editor



### Cigarettes and the FDA

IN HIS NOTE ON "The Cigarette Warning" [SR, July 11] Richard L. Tobin writes that "... it is unlikely that any government agency will ever force a manufacturer to spend good money on his packaging or in his advertising to condemn the very thing he has to sell."

The Food and Drug Administration is now requiring manufacturers of prescription drugs to do exactly this. Packaging, labeling, and any advertising that says what a drug is for must carry full prescribing information, giving equal prominence to all conceivable bad effects, no matter how unlikely. This has undoubtedly cost these manufacturers a lot of money. Incidentally, a lot of this information is thrown away by the druggist without being seen by anyone.

We, the general public, who need warning more than do the doctors who are flooded by this wasteful multiplication of material, aren't warned about the possible fatal effects of things commonly sold. It seems inconsistent. Is warning being applied to the wrong places?

WILLIAM B. KRIEBEL.

Riverton, N.J.

### The Preprinted Insert

A RECENT INNOVATION in newspaper production, the full-color "preprint" insert, may prove the most important for the business office in a generation. It bids fair to reverse a downward trend in the share of national advertising expenditures that the newspapers get in competition with other advertising media.

Until recently the newspapers were able to use four-color process illustrations only in special sections printed well in advance of publication date on magazine presses, since high-speed newspaper presses were unable to do this close-register color work. For some years experiments had been conducted, both in Europe and the U.S., in printing one side of a roll of paper in full color in advance on an appropriate web press, rewinding the roll, then on publication date feeding it through the newspaper press. There the other side could be printed, and it could be combined with the other rolls of a regular daily edition in the folder as the newspaper came off the press. These experiments led to no practical application. The greatest problem was that stretching or shrinkage of the paper caused "creepage."

A growing demand for full color in metropolitan newspapers finally led to the development of an idea to sidestep one of the problems. This was the "wallpaper design" full-page advertisement, which used a continuous pattern, divided into a number of horizontal sections. On June 13, 1958, the New York *Herald Tribune* included in its regular edition the first four-color newspa-

per preprint insert in the U.S. carrying an advertisement of this kind.

As sales proved favorable, more and more advertisers became interested. Meanwhile, manufacturers of mechanical and electronic control equipment were working with European newspapers on the creepage problem. The first preprinted inserts with accurately registered cut-off pages were published in France in 1958.

In 1960 the New York *News* became the first newspaper in this country to install "inserter" equipment, and in October 1962 it started using "SpectaColor" preprint inserts on a regular commercial basis. Within a few months a dozen other dailies in various parts of the country had inserter equipment installed or on order. It is predicted that in 1964 full-color preprint inserts will bring something like \$5,000,000 in advertising revenue to the newspapers.

P. W. STONE.

Port Washington, N.Y.

CAN YOU GIVE ME the name and address of the company that produces the SpectaColor process?

PAUL L. GARRIGAN.

Detroit, Mich.

EDITOR'S NOTE: Mr. Garrigan and others who inquired can obtain information from Preprint Company, 300 East 42nd Street, New York, N.Y. 10017.

### Objectionable Sex Advertising

Your editorial "Policing the Advertiser" [SR, July 11] is interesting and informative. It does not refer, however, to a type of advertising which, I am certain, is highly objectionable to a great many people but which, unfortunately, is widely accepted by newspapers of every class.

I refer to the advertisements for so-called adult movies and for books offering information on erotic sex practices. As to movie ads, to take one example, a recent issue of the Boston *Globe* prints ads which, in addition to what I consider indecent pictures, offer such "come-ons" as the following: "Sex-ridden best seller turns into lavish film"; "A startling frank exposure of morals"; "Bawdy as *Irma La Douce*." The warning "This is adult entertainment" is merely a euphemism for "This is a dirty picture." No effort is made, and none would be practical, to exclude juveniles; indeed, in a recent review of one of these pictures the *Globe* reviewer referred to "the giggles of the younger members of the audience."...

As to sex books offering secrets of "sexual satisfaction" and usually highly recommended by a flock of doctors or "psychologists," one need only look at the back pages of any issue of the Sunday book review section of The New York *Times*. These ads are a blatant appeal to the prurient-minded,

(Continued on page 49)