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COMMERCIAL BROADCASTING

INCORPORATING BROADCASTING BUSINESS
PUBLISHED EVERY SECOND THURSDAY BY AUSTRALIAN RADIO PUBLICATIONS PTY. LTD.

28 OCT 1940

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Watch for the SPECIAL numbers.

"The Watchman" Joins 3UZ and 2UW

Famous Radio Personality Turns to Commercial Radio

"The Watchman" (Mr. E. A. Mann), one of the best known radio personalities in Australia, who for ten years has been the Australian Broadcasting Commission's commentator on world events, has resigned from the A.B.C. to join 3UZ Melbourne and 2UW Sydney, and his talks will be relayed to 4BC Brisbane.

Mr. Mann is so well known in his role of "The Watchman," and his broadcasts have created such tremendous interest amongst people in all walks of life, that this change will come as a major surprise to listeners, as well as to the radio trade.

"The Watchman" will commence his session, which will be identical in form with those which he has made so popular, early in November, but the actual days and times of these sessions have not yet been finalised.

The stations associated in the securing of "The Watchman" for commercial radio are to be congratulated. No other radio commentator has been so widely publicised in this country, and certainly there is none with such a political background.

For a number of years Mann was in the West Australian Parliament. Ten years ago when he commenced broadcasting through the A.B.C. his identity was completely cloaked under the nom-de-radio of "The Watchman." His outspoken utterances on political and international affairs soon took him to the peak of popularity with A.B.C. listeners—with even a percentage of the strong commercial station audiences switching to the A.B.C. to hear "The Watchman" speak, and then back to their favourite commercial station. Just over a year ago the veil of secrecy which cloaked the identity of "The Watchman" was torn aside by a Victorian publication. There were allegations of breach of faith and all that kind of thing made against the publication which revealed Mr. E. A. Mann's name as being identical with "The Watchman." In the eyes and the ears of listeners it was a first-class sensation. Mann, however, continued to broadcast as "The Watchman." The declaration of war made his broadcast even more sought after.

Then came the recent Federal elections. It has been variously stated that Mann "resigned" and that he was "granted leave" to contest Flinders seat as an Independent U.A.P. He was not successful, though early in the piece was considered in many quarters to stand a first-class chance of winning the day there.



Mr. E. A. Mann—"The Watchman."

VALVE GIRLS WIN £1,000

Considerable excitement was aroused this week at Amalgamated Wireless Valve Works when two members of the staff, Misses M. and J. Gleeson, with others in a syndicate, won second prize (£1,000) in the N.S.W. State Lottery. Miss M. Gleeson says the syndicate was quite a family affair—just herself and sister, father and mother, and two special young men friends. These six have had many tickets in the lottery and have collected a few £5 prizes, but never before have they won a large prize.

COMMERCIAL BROADCASTING

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COMMERCIAL BROADCASTING

Incorporating
BROADCASTING BUSINESS

Vol. 9, No. 9

Thursday, October 24, 1940.

Price 6d. Subscription, 10/- p.a.

EDITORIAL BRIEFS

★ Audience participation in radio programs is the feature of this issue of "C.B.", and is presented as an attempt to awaken interest on the part of those who, as yet, have not fully realised how radio has penetrated into the lives of the Australian public. There is a continual search for new styles of entertainment. This search is not confined to radio, but is applicable to all branches of entertainment. Motion pictures are undoubtedly one of the most popular entertainments available to all classes of the public, although nobody could deny that radio provides more entertainment hours for everybody than even the popular movies. Staying home and listening-in in comfort is, of course, easy, but going out to a show put on by a broadcasting station requires extra effort and an extra stimulus which proves the attractiveness of the audience participation radio show. This issue is an endeavour to more forcibly impress upon advertisers, agencies and stations that the public is not only radio-minded, but is very definitely entertainment-minded, and further, is prepared to make a real effort to be really entertained.

Many of the broadcasting stations are putting on excellent shows, and if they had more accommodation they could certainly count on far greater audiences than at present. On the figures presented herein, one could easily predict that there are attendances of over 10,000,000 people to take part in radio programs every year from commercial stations. This must surely count quite a lot with sponsors in determining where they can spend their money to real advantage, in order that their products will come more prominently before the notice of the purchasing public. The only regret we have is that more stations did not send in their particulars of audience participation activities. Fortunately, quite a number of stations are too prone to overlook the great need to educate the advertiser as to the vast possibilities associated with merchandising their products over the radio. Nevertheless, audience participation is a most successful part of broadcasting and is destined to remain so, and in fact grow as times goes on.

★ In a Sydney newspaper last week a picture of the new pack radio receiver-transmitting sets issued to the Army Signals was published. This set is carried on the back of the soldier and operated by him alone. Designed and built in Australia, it is claimed to be an improvement on the English model, which needs two men to operate it. It would be interesting to know whether the Army and the Air Force wireless experts have given serious attention to using "frequency modulation" equipment instead of sticking to the old standard equipment, which is always subject to too much interference, not only of an inductive character, but from other sets operating in the neighbourhood. It is reliably believed that the German army is utilising "F.M." to the nth degree. They certainly must have a very efficient wireless communication system to have carried out the movements of their troops with the co-operation of their air force. It is to be hoped that Australian war circles will not overlook the decided advantage of this new invention by that celebrated Major Armstrong, of U.S.A., the man who invented the superhetrodyne.

★ The Tasmanian Parliamentarians are very keen on broadcasting their Parliamentary Debates. They are talking about seeking a licence from the P.M.G. for this purpose. They claim that restrictions on space in daily newspapers prevent the public from getting sufficient knowledge of happenings in Parliament. This is true in peace time, but it is a greater truism to-day when paper rationing is becoming more pronounced. It is unfortunate that the N.S.W. Premier and also the Prime Minister do not see eye to eye with the Tasmanians. New Zealand have been broadcasting their Parliamentary proceedings for some considerable time, and it is evidently very popular.

It is not before time that the public were given a better opportunity to hear what goes on in our multiplicity of Parliaments, which cost a terrific lot of unnecessary money to maintain. This provides a thought that the radio industry might well take up a strong agitation for the broadcasting of all Parliamentary debates, and it might be quite a good idea if each Government had its own powerful broadcasting station.

★ The position held by radio in the world to-day, and in this world war—because it is practically a world war—is indicated by the fact that the Air Force find the greatest difficulty in getting wireless mechanics. We predicted this a long while ago—before the war started—and the position is acute to-day. Even in the Army good wireless men are scarce. In these fast-moving days, with planes flying at 400 miles an hour and troops moving with mechanised forces at 200 miles a day instead of the old 20 by foot, rapid communication is essential, and this can only be produced by wireless. It is a great pity that the full resources of the wireless industry of Australia are not availed of by the Government to produce IMMEDIATELY all the wireless equipment, with plenty of spares, required not only by the R.A.A.F. and A.I.F., but by the Militia Forces, the volunteer defence forces, and every kind of force that will play a part in fighting for Australia's future.

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Radio Trade Annual

Radio Diagram and Intermediate Frequency Index
Subscription and advertising details on application to Box 3765, G.P.O. Sydney, or phone FL 3054.



Almost 2 $\frac{1}{4}$ Million Direct Contacts

Audience Participation by 27 Stations

HOWEVER difficult it may be to measure radio audiences in their homes (it must be admitted that as yet the advertising industry has not evolved a 100 per cent effective survey formula), there is in radio a "contact" audience which can, and has been measured. It is not suggested that this "contact" audience—audience attending actual broadcast entertainments—could be used in any parallel with the listening audience other than in a purely superficial manner. It is suggested, however, that here is a very real yardstick by which to measure public acceptance of broadcast entertainment on the whole. It may be dangerous to use it as a yardstick to any other purpose. Some stations cater for audience participation broadcasts, some don't. Among the stations that do cater for A.P. there are varying degrees of time and energy devoted to it. Therefore, it does not necessarily measure station popularity or program appeal. Station "A" might well be one which caters extensively for audience participation, and yet have admittedly fewer regular listeners than Station "B," which does not put on any audience participation shows.

COMMERCIAL BROADCAST-ING set out to discover an approximation of the number of people who weekly or yearly attend audience participation or audience broadcasts in the Commonwealth. Figures revealed by the survey are really staggering. Little wonder that picture exhibitors are beginning to scratch their heads in dismay and perhaps wonder what it is that radio's got that they haven't!

Though we point out above, and reiterate it here, audience participation broadcast attendances cannot be used as a yardstick to measure specific program or station popularity, they do provide a starting point for interesting listener investigation. For example, several paramount factors immediately present themselves which can only be stated at this stage in the form of a series of questions. For example: What is the "turnover" of radio audiences? Do audience participation at-

tendances give a clue to "turnover"? Audience "turnover," i.e., day to day, week to week, or month to month fluctuation in the listening audience of any given program, is the rock on which most radio audience surveys can be wrecked. By the same token "turnover" can be a bonus audience factor not generally discoverable in an ordinary listener survey. If we take either of the two great Wrigley Chewing Gum programs, "Dad and Dave" or "Ginger," it would be quite conceivable that at one time or another each of these programs has been received through every one of the one and a quarter million radio sets in Australia, but neither program has anything like a 100 per cent audience at any one time in the factual sense of the term.

Frank Stanton, director of research, Columbia Broadcasting System, in a recent issue of "Advertising and Selling," contributed a most useful article dealing with this question of "turnover" of listener audience. He says the number

(Continued opposite page)

We set about this special Audience Participation issue by way of an experiment, with no idea of where it would lead, nor any conception of what would be the stations' reaction to supplying the data we sought.

Of the 100 commercial stations in Australia, 86 were capable of supplying the information asked for—that is, if all of the 86 stations did conduct audience participation broadcasts. However, 13 of the "possible" 23 metropolitan stations and 14 of the "possible" 63 non-metropolitan stations submitted returns.

On the basis explained later on in the analyses section of this article a total of approximately 2,483,000 individual "attendances" are recorded in a year at audience broadcasts arranged and conducted by the 27 reporting stations. Broken down into averages the 2,055,560 attendances recorded to 13 metropolitan stations gives an average to each of over 160,420 per annum; while on an averaging basis the 14 reporting non-metropolitan stations claim over 28,400 per annum each.

Dare anyone apply these average figures to the whole 86 "possible" stations? At this stage we cannot either recommend or condemn such a proposal. One interesting fact revealed, however, is that audience participation is no less popular in the country than in the cities, and appears to enjoy about equal popularity with listeners and audiences in all States.

Audience Participation

Different families a radio advertiser reaches in a month is very different from the number of families the same advertiser reaches in a single broadcast. He points out that it cannot be determined from weekly audience measurements alone how many different families a weekly program reaches at once a month. Yet this factor is important in advertising practice. The question is one which is completely dependent upon the rate of audience turnover for the particular program.

Stanton writes: "... Turnover in audiences is based on the fact that although many people will 'follow' a program regularly, week after week—so the advertiser reaches them four times in the course of four broadcasts—there is also a revolving audience for that program, the people who listen to it once or twice or three times a month, and those who listen even less than once a month."

He makes it clear that the weekly change in the composition of the audience can take place without affecting the size of the audience each week. He then goes on to draw an analogy with motion picture audiences. Taking a movie house with 500 seating capacity it is clear that with, say, three shows a day, 1,500 people have contributed to the box office and seen the picture—a complete audience turnover three times.

A specific case quoted in this regard was the International Silver Theatre. Young and Rubicam agency collected data showing eight million listeners heard the program each Sunday, yet in the course of a month approximately twenty million people heard it—a turnover factor of 2.5 since two and a half times more people were reached in a month as were reached in a week.

Attendance at audience participation broadcasts provide a striking example of this "turnover" factor. Obviously a person attending a broadcast cannot at the same time be a home set listener of that program. Just as obviously not all of the people who make up each participation audience are the same people from show to show, although in most cases there are the "regulars" who achieve practically permanent bookings at one or other of the audience shows available.



Three popular 2UW A.P. shows.—Top: Section of crowd Sydney Town Hall Wednesdays at noon. Left: "War of the Sexes" (Assembly Hall). Right: "Double or Quits" broadcast weekly from the State Assembly.



The Assembly Hall, Sydney, is packed every Friday night for the three hours' audience entertainment and broadcast by 2UW.

Any one station might count up the total number attending, say, 500 studio broadcasts in a year to a total of perhaps 100,000. It would be possible for that audience to comprise over the whole year any number between, say, 200 and 100,000 different persons. In actual practice the number is more likely to be 200 than it is to be the full 100,000. We doubt very much, however, if any broadcasting station has yet set about analysing its studio audiences to discover the real turnover factor for each program or series of programs. One point however is clear: at some time or other each applicant for a seat must have HEARD the broadcast over the air so that they have been induced to attend the performance.

In the analyses given on later pages no account is taken of broadcasts which



If They Could All Attend?

Another point which must be kept in mind is that certain physical factors confine the audience attendances at many broadcasts through the limitation or seating capacity at many of the studios, auditoriums or outside halls used for broadcasts. In many cases where the capacity is limited seats are booked for many weeks, and sometimes months ahead. It is therefore interesting to speculate as to how many people WOULD attend audience participation broadcasts if they COULD without the often occurring inconveni-

(Continued next page)



If Only They Could All Attend (Continued from page 5)

ence of having to join a waiting list for accommodation.

The application of audience participation in broadcast entertainment has spread very greatly during the past year or so. The bases of the trend probably originated with community singing concerts and, later, the introduction of quiz sessions. From there it has grown, and the future promises even more and wider developments along the same line. In Australia we have seen the successful development of interstate relaying of audience participation shows, the growth of general variety stage entertainment in association with the broadcasts, and most recently the application of audience and listener participation, i.e., program participation by listeners in the home.

Big crowds are drawn to Parramatta Town Hall each week when 2CH Sydney presents community singing for Grace Bros. Ltd.



How this A.P. Study was Carried Out

FOR the purposes of this study of audience attendances and audience participation figures, both actual and potential annual attendances are treated as one, though the principle has been strictly adhered to of limiting the potential by the actual figures. That is to say, the potential figure for the year is a definitely limited one and not a wild calculation. For example, a show which has been broadcast for, say, six months, attracting an average weekly attendance of 100, is listed as "52 av. 100 — 5,200." While it is more than probable that where seating accommodation permits the average audience would tend to increase that cannot be taken as a safe premise. It is however reasonable to assume for the purposes of this survey that the averages remain steady over a given period of 12 months for each presentation. It is of interest, however, that the vast majority of cases used in the following figure analyses reveal shows which have been running for 12 months or over.

It may be raised as a point of challenge that some shows which are included in the listings may not survive a full 12 months' run. That may be a fact, but it is known from experience of the past 12 months at least that no sooner does one such show come off the air than another of similar attendance capacity takes its place. In other words, the trend of A.P. is still definitely upwards—there are many more such presentations being broadcast to-day than six, eight, or 12 months ago, and it is very safe to assume that increasing trend will be maintained for some time to come.



Murdochs Ltd.'s "Musical Money Box" is another regular 2UW weekly presentation at the State Assembly Sydney.

ATTENDANCE ANALYSES Australian Metropolitan Stations

(Note: O.B. Outside Broadcast.)

STATION A direct contacts 363,120 per year	
4 shows av. weekly 125	6,500
4 shows av. weekly 1,200	62,400
Children's Sess. weekly, studio 80	4,100
Weekly O.B. 600	31,200
Women's weekly studio 80	4,100
Weekly O.B. 1,700	88,400
Special concerts studio 50	2,600
O.B. 3,150	163,800
	363,120
STATION B direct contacts 229,840 per year	
Children's 52 shows, av. 180 each	9,360
52 shows (O.B.) av. 1,200	62,400
Studio shows, 52 shows av. 120	6,240
52 shows av. 120	6,240
Special shows, 52 shows av. 1,200	62,400
52 shows, av. 500	26,000
208 shows av. (weekly) 600	31,200
	229,840
STATION C direct contacts 140,920 per year	
52 shows, average each 1,300	67,600
52 shows, average each 400	20,800
52 shows, average each 400	20,800
52 shows, average each 110	5,720
52 shows, average each 500	26,000
	140,920
STATION D direct contacts 195,000 per year	
Talent trials 52, av. 1,150	59,800
Quiz session 52, av. 200	10,400
Special presentation 52, av. 300	15,600
Community singing 52, av. 500	26,000
Community singing 52, av. 300	15,600
Community singing 52, av. 500	26,000
Community singing 52, av. 800	41,600
	195,000
STATION E direct contacts 44,200 per year	
Studio shows—52 av. 150	7,800
52 av. 150	7,800
52 av. 150	7,800
Community singing—52 av. 400	20,800
	44,200

STATION F contacts 135,460 per year.	
Studio shows—52 av. 130	6,750
52 av. 130	6,760
260 av. 50	13,260
52 av. 130	6,760
52 av. 300	15,600
52 av. 300	15,600
52 av. 100	5,200
52 av. 130	6,760
52 av. 130	6,760
Special O.B.—52 av. 1,000	52,000
	134,460

Note: Figures in this case are actual for 12 months July, 1939, to June, 1940, except in the case of the last two items, which have only been in operation for the last six months. Actual figures for July-Sept., 1940, shows 25% increase over average figure for same period 1939.)

STATION G contacts 158,860 per year.	
Studio shows—104 av. 150	15,600
104 av. 150	15,600
52 av. 150	7,800
Special O.B.—52 av. 1,855	96,460
	158,860

STATION H contacts 102,648 per year.	
Studio shows: 5 weekly, av. 130	33,800
3 weekly, av. 8	1,248
Special O.B.: 104 shows, av. 650	67,600
	102,648

STATION I contacts 206,700 per year.	
Studio shows—52 av. 175	9,100
52 av. 175	9,100
52 av. 175	9,100
52 av. 175	9,100
52 av. 175	9,100
Special O.B.—52 av. 2,000	104,000
52 av. 1,100	57,200
	206,700

STATION J contacts 282,620 per year.	
Children's Sess.: 104 av. 50	5,200
6 Sat'd'y shows, av. 1,7500	10,500
Women's Sess.: 104 gatherings, av. 500	52,000
24 gatherings, av. 100	2,400
12 gatherings, av. 100	1,200
Studio Shows: 4 weekly, av. 40	8,320
2 weekly, av. 1,650	171,600
Special O.B.: 260, av. 100	26,000
52, av. 100	5,200
	282,620

STATION K.	
One show weekly, av. 70	3,640

STATION L contacts 89,956 per year.	
Children's Sess.: 52, av. 75	3,900
52, av. 75	3,900
52, av. 38	2,076
Studio shows: 52, av. 60	3,120
52, av. 60	3,120
52, av. 60	3,120
52, av. 60	3,120
Special O.B.: 52, av. 300	15,600
52, av. 1,000	52,000
	89,956



Scene in 2SM Sydney's Radio Playhouse during one of that station's many A.P. presentations



In this magnificent new special audience studio, 2CH Sydney presents regular features. Photo shows Davidsons Pty. Ltd.'s "Take It or Leave It—Double or Quits" quiz show.

STATION M contacts 132,600 per year.	
Community singing, 52 av. 650 each	33,800
52 av. 700 each	36,400
52 av. 180 each	9,360
52 av. 400 each	20,800
Studio shows .. . 52 av. 100 each	5,200
52 av. 150 each	7,800
312 av. 45 each	14,040
Special O.B. .. . 52 av. 100 each	5,200
	132,600

STATION 5 contacts 18,800 per year.	
52 shows av. 300	15,600
52 shows av. 50	1,600
52 shows av. 50	1,600
	18,800

Non-Metropolitan Stations

STATION 1 contacts 52,000 per year.	
Nine 1-hr. shows weekly av. 100	46,800
One 1-hr. show weekly av. 100	5,200
	52,000
STATION 2 contacts 31,200 per year.	
One jackpot sess. weekly av. 600	31,200
STATION 3 contacts 58,240 per year.	
52 shows each average 520	27,040
52 shows each average 600	31,200
	58,240
STATION 4 contacts 6,240 per year.	
26 shows each average 240	6,240

STATION 6 contacts 31,200 per year.	
52 shows av. 150	7,800
52 shows av. 300	15,600
52 shows av. 150	7,800
	31,200
STATION 7 contacts 6,240 per year.	
52 shows each av. 120	6,240
STATION 8 —52 shows each av. 35	
	1,820
STATION 9 —52 shows each av. 40	
	2,000
STATION 10 contacts 15,600 per year.	
Studio shows—52 av. 100	5,200
52 av. 100	5,200
52 av. 100	5,200
	15,600
STATION 11 contacts 76,840 per year.	
Community concert (O.B.), 52 av. 700	36,400
Afternoon musicale (O.B.), 52 av. 100	5,200
Children's concert (O.B.), 52 av. 300	15,600
Children's Quiz session (Studio) 104, av. 60	6,240
Store broadcasts (O.B.) 12, av. 200	2,400
Community Service Session (Hospital presentations, etc. (O.B.), 6 av. 100	600
Children's studio sessions (Studio), 260, av. 40	10,400
	76,840
STATION 12.	
One show weekly av. 175 each	9,100
STATION 13.	
Studio shows—52, av. 50	2,600
Special O.B.—52, av. 600	31,200
260, av. 40	10,400
52, av. 100	5,200
52, av. 500	26,000
52, av. 75	3,900
	79,300
STATION 14.	
Presents 3 shows weekly, each av. 50	7,800



Left: "Captain" Buckley hands a competitor a bottle of Canadiol Mixture at 2UW's big Friday night Assembly Hall presentation. Centre and Right: Scenes from the "Cookery Quiz" conducted by 2UW at Sydney County Council one afternoon a week.

Audience "Turnover" Factor Would be Vital To Sponsors



It is to be hoped that in view of the prominence which this special issue has given to the audience participation type of programs, individual stations will consider the problem of establishing with some accuracy the "turnover" factor in the audiences which attend all the various audience broadcast sessions.

That is a job for each individual station. In the compilation of the data thus obtained, COMMERCIAL BROADCASTING will willingly co-operate with the industry—to receive reports from all stations and prepare an analysis of the figures submitted. We suggest a two months' test period from November 1. At the end of that period all stations which have examined the turnover factor in their audiences should submit their individual reports to us. These will not be disclosed in any manner which would identify the reporting station with the actual report.

It is very necessary that sponsors (and stations too) should know the turnover factor in their attendance audiences. From a merchandising point of view it is certainly vital. Practically all sponsors take the opportunity of either displaying their products, or giving away sample products, or both, at the point of broadcast where an audience has been created. Do they know within any reasonable margin of accuracy how often they give a sample product to the same person or display it to the same group of people?

It is known by the fact of long waiting lists of competitors in many quiz or other competitive audience broadcast shows that the turnover factor of actual participants is extremely high—most likely 99.9 per cent. On the other hand, particularly in the case of presentations which include community singing the turnover factor sometimes falls to 50

per cent or lower, as many people make a habit of regularly attending such broadcasts even to the extent of booking permanent seats. The nearest possible guess (in the absence of any data on the subject) could only be to say that the turnover factor over all audience participation and audience attendance broadcasts over the whole of Australia is somewhere between forty and a hundred per cent. It could even be far less. It seems doubly essential therefore when dealing with figures representing contact running into several millions annually, that the turnover factor be known within a reasonable margin of accuracy.

"Turnover" in Listener Audience

Now what about the listeners? What is the turnover factor in the listener audience as distinct from the attendance audience? Is there any relationship between the two? The problem is certainly provocative; the solution obscure.

Reference to it was made in a recent issue of "Advertising and Selling" in

America indicative that research somewhat along the lines outlined above is being carried out by the leading networks in the United States.

In an article contributed to that trade magazine, Frank Stanton, director of research, Columbia Broadcasting System, points out the difficulty of ascertaining the true answer to such a question as how many people hear a specific radio campaign? An audience measured on a given day is a one-time audience only, and it tells nothing of the programs turnover in audience.

"The turnover in radio audience," he writes, "is somewhat harder to isolate and measure than almost any other kind of audience measurement. For the facts about radio turnover do not appear, clearly-defined and obvious on the surface of broadcasting; researchers have had to dig and dig deep for them. Such digging in the past six years has brought to light one important but often neglected fact; the number of different families a radio advertiser reaches in a

(Continued page 10.)

This radio sponsor holds his audience from 8 o'clock until midnight every Friday in Albury. Country audiences look forward to radio shows.



The most sensational RADIO SCOOP of 1940!



"THE WATCHMAN"

Mr. E. A. MANN

will Broadcast exclusively from
3UZ - 2UW - 4BC

Commencing early in November

"THE WATCHMAN," famous for the past 10 years for his commentaries on world events from National Stations, has been signed up exclusively by 3UZ Melbourne and 2UW Sydney.

His broadcasts will be relayed to 4BC Brisbane.
Days and times of his sessions will be announced at an early date.

Audience Participation

What is the Turnover?

(Continued from page 9.)

month is very different from the number of families the same advertiser reaches in a single broadcast.

"It might be well to consider, for a moment, what the advertising significance of monthly vs. weekly circulation is, before we examine the facts for radio.

"Monthly circulation is important because it is a familiar and practical advertising unit. Many advertisers, for years, have based their efforts on monthly impacts; they aim at reaching a given number of families with their sales message once a month.

The Revolving Audience

"What happens on the air? How many different families does a weekly program reach at least once a month?"

"This figure cannot be determined from weekly audience measurements alone.

"It depends on the rate of audience turnover for the particular program. And this article discusses some of the data now available on radio turnover, summarised from the work of many different investigators.

"Turnover in audiences is based, of course, on the fact that although many people will "follow" a program regularly, week after week—so that the advertiser reaches them four times in the course of four broadcasts—there is also a revolving audience for that program, the people who listen to it once or twice or three times in a month. And those who listen even less than once a month.

"It is an interesting point that the weekly change in the composition of the audience can take place without affecting the size of the audience each week. Perhaps the simplest way to

"Ginger" always pulls big visual audiences.



A modern Pied Piper. A well-known national advertiser uses radio to charm a horde of young followers. Children are his best customers.

make this clear is by analogy with motion picture audiences. Take a movie house whose average audience at any given time in the evening may be 500. In the course of an evening, 1,500 different people may have seen the picture—if three showings were given and there was a complete turnover in audience with each showing. People are entering and leaving the theatre all through the three showings of the picture, but the average audience at any one checking-time is still 500.

"When we check the audience of a radio program on any single broadcast, and repeat our checks week after week, we often find approximately the same size audience each week. But in the course of a cycle of broadcasts (comparable to the three showings of the picture) a lot of different people have slipped into and out of the audience. Thus, at the end of a given cycle of broadcasts, many more people have been reached at least once, than have heard any single program.

What Surveys Reveal

"There is seldom the complete turnover in radio audiences that one expects in an evening at a picture theatre. Each program is a different show each week and many people "remain in their seats" week after week. But the rest of the audience does change, and that creates the turnover in audiences.

"Here are specific examples:

"The International Silver Theatre (according to data from the Research Department of Young and Rubicam) was heard by approximately 8,000,000 listeners each Sunday. Yet they found that, in the course of a month, this program was heard by approximately 20,000,000 different people. Here, the turnover factor is 2.5,

since two and a half times as many people were reached in a month as in a week.

"This pattern of radio circulation, whereby a single advertiser reaches such large segments of the total market in a month has been checked by other investigators under every circumstance, day and night, country and city. The pattern is probably shown most sharply in the initial studies of the Nielsen Radio Index. The Nielsen Audimeter, which emerged from the laboratory in 1938 after three years of growth and perfection, is a mechanism which, when attached to a radio set, automatically records when the set was in use, what station it was dialed to, and exactly when the radio set was tuned from station to station.

"The initial survey area covered 40,000 square miles in Illinois, Wisconsin, Indiana, and Ohio.

"H. L. Rusch, executive vice-president of the Nielsen Co., tells the turnover story concisely and with the authority of exact measurement:

"It is interesting to note (writes Mr. Rusch) that the number of people reached in succeeding weeks by a certain program is far greater than most people had surmised, even though the average rating of a program, in per cent of the total radio audience that tunes in, remains approximately the same.

"We show this outstanding and unusual audience turnover in Chart 7. We show the number of different people reached in one month or four broadcasts; and, in some cases this is nearly double the number of people reached in any one broadcast.

"We also show the total number of people reached by the same programs in two months, and again in three months. With a program having a rating of 30 per cent, we notice that in three months' time it may have actually reached nearly 90 per cent of all radio families. Here again is very vital information for sponsors. . . . For five leading programs on the air once a week, we have found that the audience turnover factor runs from about 1.7 to 2.3 in four broadcasts. The same factor varies from about 1.9 to 2.9 for the same five programs over a period of two months. In a period of three months it varies from about 2.1 to 3.3."

"Here's further confirmation of the turnover pattern, again in specific figures, this time based on studies made of the New

(Continued page 12.)

N.C.B.S.

COVERS NEW ZEALAND



The N.C.B.S. network consists of four ZB stations, individually covering the four major markets; collectively covering New Zealand. Four stations — at 4-station cost, doing all the job with no overlapping and no competition. With more than a million listeners, N.C.B.S. is the biggest and best advertising medium in New Zealand — the strongest sales weapon in a spending, progressive community.

Full Particulars from Radiovision Pty. Ltd., 61 Hunter Street, Sydney, (B5453) or any Advertising Agent.



Audience Participation

"Turnover" Surveys

(Continued from page 10)

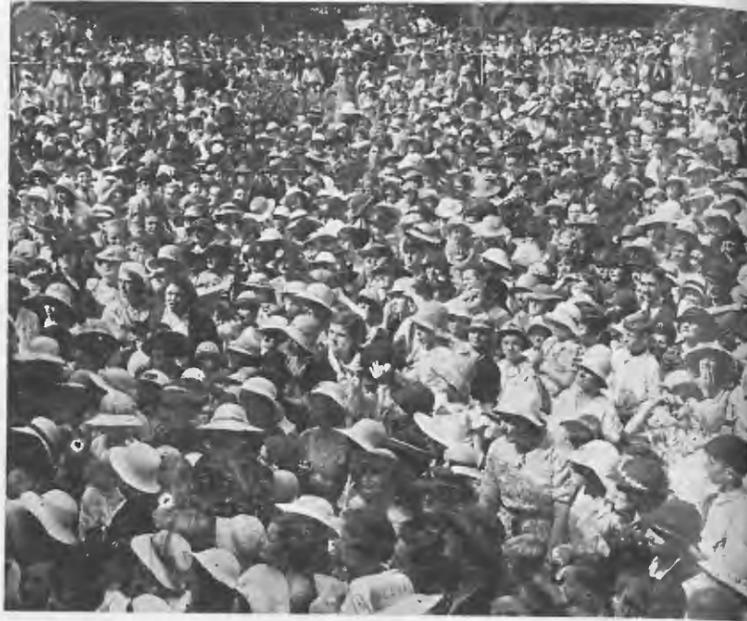
York Philharmonic Sunday afternoon audiences. In a recent study conducted by Crossley, Inc., in ten selected cities, it was discovered that on one Sunday 14.6 per cent of all radio families interviewed heard the Philharmonic broadcast, and that on another Sunday two months later, 18.3 per cent of all families interviewed heard the broadcast. But exactly the same sample was used in both studies so that it was possible to determine how many of the listeners heard both broadcasts, and how many were one-time listeners on either day. And Crossley found that, although the program had an average audience, for the two broadcasts, of 16.5 per cent—the total number of families who heard one or the other or both of two broadcasts was 28.9 per cent. That was its "rating" for two broadcasts, compared to an average "rating" of 16.5 per cent on either broadcast.

As early as 1934, when Dr. Starch made the first comprehensive study of radio turnover (published by C.E.S. in 'Ears and Incomes'), he found the same pattern described by the more recent investigations above. For example, in a Chesterfield series of programs on C.B.S., which was broadcast three times a week for 15 weeks, at the time of the field-work the investigators found that 69.2 per cent of all radio listeners (in a carefully distributed cross-section of the entire audience) had heard this program often enough to be familiar with it. Based on 1934 radio statistics, this would indicate that approximately 36,000,000 listeners had heard the program at one time or another. Measuring from the other end, the Market Research Corporation of America discovered that the size of the Chesterfield audience on a single broadcast was 8,000,000 actual listeners. Embedded in these two figures is the whole story of radio turnover and frequency of impression:

"Turnover: Four and a half as many people heard the program in 15 weeks as heard it in one night.

"Frequency: Consider one person listening one time as one 'advertising contact.' Then Chesterfield, in 45 broadcasts made 360,000,000 'advertising contacts' at the rate of 8,000,000 a night. But the total number of listeners to these 45 broadcasts (according to the Starch study) was only 36,000,000 people. It follows, by the simplest arithmetic, that 36,000,000 listeners were reached by the Chesterfield program an average of ten times each. Ten times 36,000,000 gives us 360,000,000 'advertising contacts.'

"The criterion of program circulation which has gathered most strength, and a measure of inviolability for itself, among advertisers to-day is found in the current C.A.B. and Hooper 'ratings.' These are practical audience yardsticks. But they do not measure the audience a program accumulates in a month or span of months. That figure, of key importance to advertisers, is inevitably larger than the program's C.A.B. or Hooper rating."



There was a microphone there!

Sponsors like "Tangible Evidence" and Relatively Low Cost of Quiz Shows

It is estimated that about this time in the United States of America the three major Networks are carrying about 16 per cent of quiz programs on their evening schedules. Mary Louise Anglin, program manager of Compton Advertising Inc., contributing an interesting article to a recent issue of "Advertising and Selling" points out that whereas in terms of audience building this type of program has demonstrated its potentialities in a marked degree, it also has another very important asset—its low cost in relation to other program types delivering a comparable audience. She

And 1,200 people flock to see two famous radio personalities at Sydney Town Hall.



points out, that among the half hour programs on the air in America, there is no quiz show costing more than five thousand dollars a week for talent while one of the most successful of these programs is actually produced for less than one thousand dollars. This latter show, in terms of audience (C.A.B. ratings) has averaged as well and in some cases better than other types of programs with talent bills as high as 10,000 dollars."

Miss Anglin continues:—

"The cost factor, therefore, is important not only in relation to the quiz device alone, but because of its possible effect on future program planning. Because of its novelty element, interest in the quiz shows may wane; in the meantime, however, the sponsor has learned that the cost of a show does not necessarily determine its audience appeal.

Is it reasonable then to think that he can be sold on the basis of name personalities alone? In order to arrive at some kind of answer it might be wise to go back to 1936 before the first quiz show made its appearance.

In April, 1936, 42 out of 62 network programs depended upon important name talent, and the competition was starting for name personalities— which was to send the talent market far out

(Continuing page 14.)



Of Course
It's 29B

Audience Participation

Quiz Gives Tangible Evidence

(Contd. from p. 12)

of proportion to value received. In its "Ten Years of Network Program Analysis," The Co-operative Analysis of Broadcasting commented on the 1935-1936 period: "Personality shows led in the amount of time on the air, as well as in popularity."

When 1937 rolled around, the list of "names had become even more impressive—approximately 40 per cent of the night-time programs were using important personalities from the theatre, motion picture and operatic fields. These personalities were asking, and receiving, as much as \$5,000 per performance (and in some cases, more) for their services alone—although the size of the audience they delivered was not always in keeping with an expenditure of this dimension. As a result of the emphasis on "names," a situation was developing whereby only those accounts with almost unlimited appropriations were in any position to bargain, and it was obvious that if radio was to continue as a medium of entertainment, some sort of compromise had to be effected in order to protect the advertiser who had only so much money to spend and had to spend that money in the most economical way possible.

PROFESSOR'S CLIMB.

Then in the early spring of that year the first "quiz" show appeared: "Professor" Quiz. The Professor started his upward climb from the time his program first hit the airways and by the fall he had pushed his way up to 14th place in the Co-operative Analysis of Broadcasting report of half-hour night-time programs. To many individuals, the "Quiz" show was merely a fad which would spend itself in a comparatively short time. This thinking was not general, however, and on the whole there seemed to be a healthy curiosity and interest in this new type of entertainment. Furthermore, it began to look as though the quiz show might be the compromise for which there was such a great need.



Brisbane speaks. Queenslanders jostle each other to be near the centre of attraction—the microphone.

NEW QUIZ TYPES.

In the spring of 1938, a few more Hollywood personalities had been added to the number already established, but many of the theatrical and opera luminaries had bowed out; and among the half-hour shows was to be found a new quiz type of program—"Kay Kyser's Musical Klass." In the fall of 1938, a program giving the reverse twist to the already established quiz show, was auditioned around New York. Many of the best minds in radio turned it down; it was over the heads of the average listener, they said. The program had the title "Information, Please." It went on the air in November, and as early as April, 1939, it was making radio history. "Information, Please" is not an inexpensive program by any means, but it is still much below the talent budgets for certain types of programs which, according to what figures are available, do not deliver as sizeable an audience.

NAME TALENT.

To-day, only about 34 per cent of the evening programs depend upon name talent; and many of these programs are seasoned perennials, which, by virtue of consistently good entertainment and showmanship, continue to lead the field. The personalities appearing on the remainder of the programs are, for the most part, featured players. Among the first 15 programs listed in the C.A.B. report for May 21, 1940, only four use name personalities

Brisbane Town Hall fills to overflowing to greet radio personalities.

which are associated with the theatre and pictures; and of these, three had their start in the theatre and arrived in pictures via radio. There are no Metropolitan Opera stars among these 15 programs, and four of the shows cost less than 4,000 dollars for talent.

Parenthetically, the recent contract made between the Bristol-Myers Co. and Eddie Cantor might be taken as a sure indication that the advertiser, using night-time radio, is becoming more and more insistent that his program must be made to pay out. The actual terms of this contract are known only through rumour, but the fact that no denial was issued, when the story appeared recently in the columns of trade papers, seems to indicate that it is substantially correct. As will be recalled, Cantor, in addition to an agreed-upon price for the program as a package, receives an added bonus for every point above 20 which the program obtains in the Co-operative Analysis of Broadcasting report—the audience Cantor is able to garner, the more money he receives.

POINT CONTRACT NOT NEW.

This type of contract is not new to radio. In the case of certain daytime programs it has been in effect for some time; but it is sufficiently new to night-time radio to have given rise to a great deal of discussion in the industry, and if it proves effective, we may see other advertisers adopting it.

In making a contract of this kind, the advertiser or his agency places an added responsibility for the program's success upon the personality involved, beyond his "box office" appeal. In effect, the artist-producer becomes a partner in the enterprise and he can be expected to deliver the maximum amount of effort in order to ensure the program's success.

Now to take up the question: "Is it reasonable to suppose that the advertiser can be sold on the basis of name personality alone?" Examination of current program practices alone would seem to answer "no." We find:

1. Advertisers, to whom prestige is of secondary value are less inclined to buy "names" than they were three years ago. (Several comedians, famous a few years ago, have failed to secure sponsors, although their agents have been hammering the agency doors constantly.)
2. The "idea" show, as embodied in the current "quiz interest" has proved to be an economical buy both from the standpoint of talent expense and size of audience delivered.
3. The success of the "quiz show" indicates that the basic essentials of entertainment are as important in radio as they are in any other medium of entertainment; because without them the quiz show never could have succeeded.

(Continued opposite page.)

Audience Participation



Happy hours spent by mothers and their youngsters mean many pounds, shillings and pence spent with the sponsor.

Planning of the Stars"

(Continued from opposite page)

4. Having become more conscious of what makes radio tick, the advertiser will demand more for his money in the way of sound program planning.

If all this is true—what, then, should be done about it?

A "new idea" is an extremely hazardous vehicle for the average agency to handle, because even though it contains elements which seem to indicate its potential power, it is difficult to sell: the average sponsor wants proof. So until the time when some enterprising advertiser will take a gamble on what he believes will make a good program, the majority will have to mark time and make use of what is available in the way of "tested" devices. Once a new idea becomes established, many will rush to climb on the bandwagon.

Since this is true, the only solution to the problem of the "idea show" would seem to lie within the provinces of the networks. On local stations or on the networks, it is possible to "test" a program on a sustaining basis and in this way the networks have the means to do the advertiser a great service.

Leaving the "idea show" for the moment—why did the average "star" vehicle fail? From the evidence at hand, the answer seems to lie in program structure and material. A star is only as good as the script he is given. This is as true in radio as it is in pictures and the theatre. Unfortunately radio paid little attention to the lessons to be learned from the more mature forms of entertainment, and in too many cases, the star was forced to accept material which was not adaptable to his particular talent. For example, one of the greatest names in our theatre to-day, if not the greatest name, failed to draw a sizeable audience a few years ago for this very reason alone. To begin with, the vehicle selected was unsound and because of this, the writing itself suffered. There, what might have been a great radio success, turned out mediocre. If, however, instead of superimposing the material on the star, the producer had first sought the individual program which was written for this star, the story might have been very different.

Therefore, the answer would seem to lie in a closer appraisal of the basic structure of a program, and a greater efficiency in planning and production. This applies to any program—from the simplest quiz show to the most elaborate variety program, but too often it has been overlooked.

If the quiz type of entertainment has pointed the way to a closer application of this general rule to all program problems, it will have done the radio business a great service.

Plan to Lure Listeners To Theatres

In America, where, it is reported audience participation has reached its peak of popularity with the public, it is not surprising to find the heads of the motion picture industry somewhat disturbed and the exhibitors having their hair turn grey with worry and their eyes green with envy as the full impact of this rapid radio growth smacks down on the box office.

In this regard there appeared an interesting note in a recent issue of New York's "Radio Daily" which read:—

A plan to check the "decided drift to radio on the part of the public" was offered to motion picture exhibitors throughout the country yesterday. Terming "the broadcasting of night baseball games, political conventions, championship prize fights, war news and special events, all parts of radio's legitimate functions as a public service" as the chief cause for the drop off in theatre attendance, sponsors of the plan advocate the banding together of 10,000 movie theatres, which "could offer national advertisers approximately 40,000,000 screen circulation weekly, a circulation far in excess of that offered by radio" in order "to combat the encroachment of radio."

In a six-page letter to exhibitors, sponsors of the plan, Eddie Bonns and Walter Hall, veterans in the motion picture exploitation field, declare that "dual and triple bills with lolly pops and a double dip of ice cream to every patron, pots and pans, dishes and other premiums are punitive measures of enticement when compared with brand of entertainment, special features and prize contests dished out by radio on a national scale without obligation or cost to its listeners."



KEN HOWARD.

The Most Outstanding Service in Australia!

Popular 3XY Racing Commentator now broadcasts in Extended Service to cover Country Race Meetings in addition to all Metropolitan Meetings! A service never previously attempted by an Australian Radio Station! Further proof, indeed, that listeners are always Entertained and Served by—

YOUR BEST BET FOR A SPOT ANNOUNCEMENT CAMPAIGN

SYDNEY REPRESENTATIVE: D. N. SCOTT Watson House, Bligh Street, Sydney

3XY
"THE QUALITY STATION"

Audience Participation

EXTENDING SCOPE OF INTEREST TO INTERSTATE LISTENERS

(By H. G. HORNER.)

The measure of success which any audience participation session attains is necessarily in direct ratio to the extent to which the radio audience can be given a sense of personal participation. That was one of the problems which were encountered when the first of the Jack Davey Jackpots was relayed to other stations.

Since then, when the extension of these relays has embraced practically all States of the Commonwealth, it has become a major consideration.

Jack Davey, as an individual, was practically unknown to listeners in other capital cities, and many of the stations which were to carry these programs already had closely similar sessions conducted by their own personalities.

The first aim, therefore, was to secure

One of the interesting factors in the growth of audience participation programs has been the extent to which some of the sessions have gone on National relay.

The natural development of that trend has been the efforts of the stations concerned to attract and hold the personal interest of listeners far removed from the studio from which the broadcasts emanate.

In this article, Mr. H. G. Horner, general manager of the Macquarie Network, discusses some of the points of this problem.

the inclusion in the session of as many interesting names as possible. This was achieved with the co-operation of

relay stations, who individually throughout the week, trailed announcements for those sessions in which listeners were asked to submit entries. The response was immediately gratifying, and listeners in Perth, for instance, were interested to hear names of local residents winning prizes for question entries submitted.

The next step aimed at actual participation in the sessions themselves by listeners from the coverage areas of the relay stations. In this, also, the Network stations co-operated 100 per cent by constantly inviting members of their audience if, and when, they planned to visit Sydney, to first make arrangements with the local station to participate in the session broadcast from Sydney.

Carrying the thought still further, we have endeavoured, as in the case of Cottee's program, "Hot or Cold Jackpots," to give the session a completely interstate character. This session, conducted along the lines of the old game, "Animal, Mineral or Vegetable," calls on the competitor in the studio to discover the identity of some object, which is known both to those in the studio, and to the radio audience.

At least one object in Melbourne or Victoria is regularly included among the four problems which competitors are called on to solve. As a matter of fact in one recent session a Melbourne visitor to Sydney quite by chance was called on to solve one of the Melbourne problems.

Working along these lines, we have found that the session ceases to be a Sydney program, broadcast by, and for the benefit of, Sydney listeners; becoming instead an Australian entertainment program, broadcast certainly from Sydney, but including in its personal interest all corners of the Commonwealth.



Fourteen thousand members of 3AW's Women's Association, some weeks ago, completed their drive to raise \$500, which they used to purchase a Field Ambulance for service overseas. Recently the ambulance itself was formally handed over to the Ordnance Branch at a special presentation ceremony. Association is now working to raise \$350 for a portable X-ray apparatus for war service. It is hoped that the sum will be raised in its entirety by a special "Victory Carnival," to be held in Melbourne Town Hall next month. In the picture L. to R. Mr. Rowe (pres., R.A.C.V.), Miss V. Uren (organiser, 3AW Women's Association), Maj.-Gen. Williams, Miss Gwen Varley (director 3AW Women's Association).

"RADIO HOMES" NO LONGER SHOWN IN P.M.G. LICENCE FIGURES

When the usual quarterly figures on wireless licences in Australia as at June were recently issued, it was seen that those showing the percentage of homes fitted with wireless sets, was unduly inflated. The Director-General of the P.M.G.'s Department was asked what had happened to cause the elimination of these very valuable figures.

The official reply is as follows:— Referring to your letter of October 4, the change in the form of the quarterly return of listeners' licences within 25 and 50 miles radii of broadcasting stations was decided upon only after a careful consideration of all relevant factors.

1. Even before the change became desirable for the purpose of conserving stocks of paper, the department had contemplated alteration because it was thought that the column containing particulars relating to dwellings was in some cases likely to convey a false impression of the actual position. This was due to the fact that the population statistics are based on the 1933 Census.

2. If the department had continued to prepare the return in the same form, in a short time it would have shown more than 100 licences for every 100 dwellings. Whilst admitting that such a state of affairs is a possibility, the department could not, in the light of the daily reports of Wireless Licence Inspectors, accept the figures as an accurate indication of the position within 25 or 50 miles of any broadcasting station.

3. The density of licences to 100 of population is probably slightly over-stated for the same reason, but it is not so obviously misleading as in the case of dwellings. In the absence of more up-to-date population statistics, it is reasonable to work on the figures to give an approximate idea of the position in the various centres.

4. The department would be reluctant to make any change which would reduce the real value of the statement, but it is satisfied that the abridged form gives to those who are interested in a reliable guide for all practical purposes to the licence density throughout the Commonwealth.

It would appear from the last paragraph of the letter that broadcasting stations and commercial advertisers were quite satisfied with the figures as given without the percentage of radio homes. Accepting the department's explanation about the figures being faulty, it is, of course, impossible to carry on that system. It is very much to be regretted that the statistical branch of the Commonwealth Government is not in a position to indicate the number of houses in various localities, or to go so close to it that these wireless figures could be accepted as reliable.

In some places it is accepted that about 4.3 persons per home is a good average, but possible present-day figures, with the lower birthrate appertaining in Australia, may alter this figure and bring it down even below four persons per house.

CANTEEN PROFITS

Quite a number of people wonder what happens to the profits of our Army canteens. These profits are distributed by the Canteens Board for the benefit of the troops. They are used solely for the use of the soldiers. Numerous items, not included in the Army regimens are bought by the board and distributed to the troops. Other items, such as wireless sets—are also purchased. In whatever is thought to be lacking whatever will be for the well-being of the men in camp, to the limits of the amount available, is obtained from such profits.



You, as a progressive advertiser, know that you can't get along without co-operation — co-operation down to the last degree.

A progressive Radio Station is equally aware of this fact. It knows that if it is to do a good selling job on behalf of its advertisers it must be able to rely on the wholehearted co-operation of listeners.

Such co-operation is illustrated in the following data, which shows the response of listeners to appeals made on behalf of the soldiers in camp.

2UE thanks its listeners for contributing (among other things):—

Smokes	271,040
Socks, Scarves, Pullovers, etc.	1,033
Wireless Sets	98
Pianos	3
Gramophones	56
Games, Books, etc.	7,883
Furniture and Sundries	501

Cash donations were plentiful, and War Savings Certificates to the value of £7,000 were taken up through the Station's Group.

Listeners respond in the same wholehearted fashion to your sales message broadcast through

RADIO 2UE

SHOW BUSINESS

AUDIENCE PARTICIPATION
All playing to Capacity houses

STATION **2SM** SYDNEY

PROUDLY PRESENTS ITS PERSONALITIES
AND YOUR CUSTOMERS IN

Cuckoo Court.....Sunday.....9.45 to 10.15 p.m.
Back Yard Concert.....Monday.....9 to 9.30 p.m.
"What Would You Do?".....Tuesday.....8.15 to 8.30 p.m.
"Radio Razzle Dazzle".....Wednesday.....9 to 10 p.m.
Gateway to Fame.....Friday.....9 to 10 p.m.
Kiwi Kollege.....Saturday.....6.30 to 6.50 p.m.
"Customer Speaks".....Mon., Tues., Wed., & Thurs.

11.30 to 11.45 a.m.
Musiquiz.....Sunday.....10.15 to 10.30 p.m.
Community Singing.....Friday.....3.30 to 4.30 p.m.
The Gang.....Mon. to Sat. inclusive.....5 to 6 p.m.
Studio Community Sing-Song.....Tuesday.....1.15 to 1.45 p.m.
Town and Country Quiz.....Monday.....9.45 to 10 p.m.

Thousands of listeners awaiting their turn to participate in these broadcasts agree, as they buy, that

2SM SELLS MORE

"All the world's a stage, and all the men and women merely players"

Broadcast Licences in Force in Metropolitan and Country Areas and within 25 and 50 Miles of Principal Cities and Towns

(Note: In each case the 25 miles figures appear above the 50 miles figures.)

NEW SOUTH WALES.				SOUTH AUSTRALIA.			
Locality	Licences	Pop'tion	% of Pop'n	Locality	Licences	Pop'tion	% of Pop'n
Metropolitan	262,340	1,302,890	20.13	Metropolitan	79,717	322,990	24.6
Country	195,916	1,479,721	13.24	Country	45,211	281,028	16.1
State	458,256	2,782,611	16.47	State	124,928	604,018	20.7
Sydney	277,803	1,388,713	20.00	Adelaide	85,877	360,928	23.79
Albury	4,493	30,588	14.68	Crystal Brook	92,828	403,926	22.98
Armidale	9,354	68,308	13.59	Mount Gambier	5,296	25,349	20.85
Bathurst	2,334	16,138	14.46	Murray Bridge (25)	10,085	50,128	20.12
Bega	3,230	31,562	10.23	(50) Inc. Metro.	1,918	13,147	14.58
Broken Hill	3,509	27,114	12.94	Exc. Metro.	4,462	25,103	17.77
Canberra	13,230	93,390	14.16	Port Augusta	3,999	18,696	21.39
Cessnock	1,536	10,323	14.87	(50) Inc. Metro.	91,462	395,900	23.10
Corowa	3,014	20,321	14.83	Exc. Metro.	11,743	72,910	16.11
Cummoock	5,089	27,532	18.48	Renmark	1,312	6,012	21.82
Dubbo	5,097	28,257	18.03	Port Lincoln	2,577	13,778	18.70
Goulburn	3,180	15,733	20.20	Warrnambool	931	4,362	21.34
Grafton	5,361	33,586	15.96	Warrnambool (50) Inc. Metro.	1,563	7,196	21.72
Griffith	40,592	216,905	18.71	Exc. Metro.	2,562	11,159	22.96
Inverell	46,392	259,535	17.37	Warrnambool	3,161	21,501	14.70
Katoomba (25)	781	5,290	14.76	Warrnambool (50) Inc. Metro.	8,768	49,869	17.58
Katoomba (50) Inc. Metro.	2,750	15,828	17.37	Exc. Metro.	4,747	33,435	14.19
Kempsey	2,181	23,646	9.23	Warrnambool	11,642	85,566	13.61
Lismore	11,244	81,131	13.86	Warrnambool	1,834	13,425	13.66
Moss Vale	1,034	10,280	10.05	Warrnambool	4,374	35,073	12.47
Mudgee	9,652	71,753	13.45	Warrnambool	7,307	41,645	17.54
Newcastle	756	6,550	11.54	Warrnambool	37,594	220,576	16.56
Orange	4,782	33,225	12.51	Exc. Metro.	23,483	152,760	15.37
Parkes	2,199	16,559	13.28	Exc. Metro.	4,007	27,505	14.56
Singleton	5,006	31,277	16.03	Exc. Metro.	9,281	50,119	18.51
Tamworth	3,342	23,573	14.17	Exc. Metro.	9,281	50,119	18.51
Wagga Wagga	7,910	61,541	12.85	Exc. Metro.	9,281	50,119	18.51
Wollongong (25)	3,284	20,335	16.14	Exc. Metro.	9,281	50,119	18.51
Wollongong (50) Inc. Metro.	5,352	42,314	12.64	Exc. Metro.	9,281	50,119	18.51
Exc. Metro.	1,434	13,364	10.73	Exc. Metro.	9,281	50,119	18.51
Young	3,806	34,831	10.92	Exc. Metro.	9,281	50,119	18.51
State	1,266	10,190	12.42	Exc. Metro.	9,281	50,119	18.51
State	5,296	47,214	11.21	Exc. Metro.	9,281	50,119	18.51
State	1,626	13,383	12.15	Exc. Metro.	9,281	50,119	18.51
State	4,516	38,502	11.72	Exc. Metro.	9,281	50,119	18.51
State	7,081	38,761	18.26	Exc. Metro.	9,281	50,119	18.51
State	157,338	820,132	19.24	Exc. Metro.	9,281	50,119	18.51
State	26,668	168,687	15.80	Exc. Metro.	9,281	50,119	18.51
State	2,547	18,827	13.52	Exc. Metro.	9,281	50,119	18.51
State	4,580	40,180	11.40	Exc. Metro.	9,281	50,119	18.51
State	8,792	59,611	14.74	Exc. Metro.	9,281	50,119	18.51
State	12,345	96,492	12.79	Exc. Metro.	9,281	50,119	18.51
State	5,989	34,967	17.12	Exc. Metro.	9,281	50,119	18.51
State	13,845	100,730	13.74	Exc. Metro.	9,281	50,119	18.51
State	39,524	192,089	20.57	Exc. Metro.	9,281	50,119	18.51
State	45,524	246,782	18.44	Exc. Metro.	9,281	50,119	18.51
State	3,355	22,917	14.64	Exc. Metro.	9,281	50,119	18.51
State	19,046	114,179	16.68	Exc. Metro.	9,281	50,119	18.51
State	1,735	13,473	12.87	Exc. Metro.	9,281	50,119	18.51
State	4,287	35,694	12.01	Exc. Metro.	9,281	50,119	18.51
State	5,146	38,615	13.32	Exc. Metro.	9,281	50,119	18.51
State	14,518	106,250	13.66	Exc. Metro.	9,281	50,119	18.51
State	39,078	198,969	19.73	Exc. Metro.	9,281	50,119	18.51
State	45,485	242,606	18.74	Exc. Metro.	9,281	50,119	18.51
State	4,313	30,058	14.34	Exc. Metro.	9,281	50,119	18.51
State	9,278	79,855	11.62	Exc. Metro.	9,281	50,119	18.51
State	2,567	17,577	14.60	Exc. Metro.	9,281	50,119	18.51
State	4,928	43,808	11.25	Exc. Metro.	9,281	50,119	18.51
State	6,072	52,955	11.46	Exc. Metro.	9,281	50,119	18.51
State	49,695	242,662	18.00	Exc. Metro.	9,281	50,119	18.51
State	2,826	21,613	13.07	Exc. Metro.	9,281	50,119	18.51
State	6,073	50,312	12.07	Exc. Metro.	9,281	50,119	18.51
State	3,880	27,672	14.02	Exc. Metro.	9,281	50,119	18.51
State	8,577	73,086	11.73	Exc. Metro.	9,281	50,119	18.51
State	12,340	57,415	21.49	Exc. Metro.	9,281	50,119	18.51
State	290,415	1,449,963	20.10	Exc. Metro.	9,281	50,119	18.51
State	28,075	147,073	19.09	Exc. Metro.	9,281	50,119	18.51
State	2,054	17,039	12.05	Exc. Metro.	9,281	50,119	18.51
State	7,484	56,728	13.19	Exc. Metro.	9,281	50,119	18.51
State	217,400	1,046,750	20.77	Exc. Metro.	9,281	50,119	18.51
State	130,864	840,528	15.56	Exc. Metro.	9,281	50,119	18.51
State	348,264	1,887,278	18.45	Exc. Metro.	9,281	50,119	18.51

2UW, Sydney; 2HD, Newcastle; 2TM, Tamworth; 2KA-BS, Katoomba-Bathurst; 2KM, Kempsey; 3UZ, Melbourne; 3SR, Shepparton; 3YB, Warrnambool; 3UL, Warragul, 3CV Charlton; 4BC, Brisbane; 4GR, Toowoomba; 4ZR, Roma; 4SB, Kingaroy (relay 4BC); 4VL, Charleville; 4AY, Ayr; 4MB, Maryborough; 4RO, Rockhampton; 4AT, Atherton; 5KA, Adelaide; 5AU, Port Augusta; 6ML, Perth; 7AD, Devonport.

Tradition

In 1905, Australian audiences laughed and sang with Irving Sayles, who enjoyed the overwhelming popularity of a great showman.

In 1940, the best traditions of the past in the cavalcade of entertainment, are pre-eminently manifested in the delight of the Commonwealth-wide audiences in their most popular entertainers, the C.B.N. This celebrated chain of show-stations does more than entertain its vast audience, IT BRINGS FAME TO YOUR PRODUCT.

C.B.N. Sales:
Sydney: 49 Market St.
Melbourne: P. Sullivan, 18 Queen St.
Brisbane: 4BC, Queen St.

COMMONWEALTH BROADCASTING NETWORK





"ENEMY WITHIN"

Every time you see the Defence Department's posters—"The Enemy Listens"—remember that this service is available to your listeners.

This forceful radio drama is thrilling large audiences on both sides of the Pacific . . . latest releases include 3UZ Melbourne (4 episodes weekly) and two Californian stations . . . is now available to your listeners in book form. Stations broadcasting this spectacular feature can render a valuable listener service

by supplying this book at a retail price of 2/- a copy. The book will definitely be sold only through radio stations up to December 31, this year, and an attractive scale of rates based on quantities enables you to show a worthwhile profit on the service. Send for a sample copy (1/9 to stations) to-day to . . .

AUSTRALIAN RADIO PUBLICATIONS PTY LTD.
BOX 3765, G.P.O., SYDNEY.

Merely attach a list of your listeners' names and addresses to your order, we'll look after the mailing.

"TIME FOR A CAPSTAN" THROUGHOUT AUSTRALIA

W. D. and H. O. Wills have released their broadcast campaign of time signal announcements on a total of 20 stations throughout the Commonwealth. The announcements are placed on a three and four a day over six and seven days a week schedule.

The new line-up of stations for the campaign shows a slight decrease in the number of metropolitan stations used, but an increase of country stations, over this sponsor's previous arrangements.

Stations carrying the time signals include 2CH, 2GB, 2GZ, 2HR, 2KO, and 2WL; 3DB-LK; 4BC-SB, 4CA, 4TO, 4WK; 5AD-MU-PI-SE; 6IX-WB and 7HT.

DUNLOP PERDRIAU RUBBER CO. SPONSOR DR. GODDARD

An outstanding feature presented over Queensland radio, Dr. W. G. Goddard's "Book of Time," now enjoying its seventh year of popularity over Station 4BC, has always been sponsored. Indication of his popularity is amply illustrated by his recent appeal for an elementary trainer plane for young Australian pilots. He launched this appeal with the object of raising £15,000, the estimated cost of the plane, but within two weeks, sufficient money has reached the studio from all over the country for the purchase of two planes, and a gratifying surplus of money was still on hand. Now the aim is a whole flight of planes. Dr. Goddard's weekly "Book of Time" is now sponsored by the Dunlop Perdriau Rubber Co., and is presented every Sunday night at 5.50, running for 40 minutes.

YOUTH AT THE HELM!



On Wednesday, October 16, youth took charge of the Martin Place War Loan Appeal in Sydney, and stars of the "Youth Show," sponsored by Colgate-Palmolive, were well to the fore. From the bridge of the model battleship in Martin Place, Robie Ordell, of 2GB, compered the lunch-hour program and did the "commercial announcements" on behalf of the War Loan appeal. Both Arthur Ward (baritone) and Joy Nichols (comedienne and singer) of "The Youth Show," were given rousing receptions and had to be called upon for encore numbers. Artists and speakers, all under 21, put on a show equally impressive as anything heard during the week's appeal.

Participation



PRIZE WINNERS ENTERTAINED

The 2UE Sydney program, "Twisted Tunes," featuring Bruce Anderson and Flo Paton, the station's pianist, is fast mounting the scale of popularity, and hundreds of entries for the "Twisted Tunes" competition have been received. As a reward to listeners who sent in similar tunes, Greater Union Theatres invited them to a screening of "The Shop Around the Corner," a forthcoming feature starring Margaret Sullivan and James Stewart. In order to entertain all the entrants two screenings were arranged on October 15 and 16.

STOKES SALES MANAGER OF 3XY

Following the resignation of Jack Clemenger, former Australian tennis star, the management of 3XY Melbourne has appointed George Stokes as new sales manager.

Stokes is an experienced radio executive, having had considerable experience in that sphere in America and in several Australian States.

Following an outstanding course at the University in Economics he entered the radio advertising sphere in the London office of Percival White Inc., Marketing and Merchandising Counsel of New York. Having served in that office for a year he was transferred to New York as assistant accounts executive to Mr. White, senr. After four years, during which he handled many big American radio accounts, Stokes returned to Australia in 1934 to take up an appointment with 2UE Sydney. On the formation of the Macquarie Network he was associated with that organization for a considerable period, having been sales manager for 4BH Brisbane.

A specialist in commercial radio statistics Stokes has written many articles on radio advertising, and has just completed a comprehensive book on the subject. He will take up his new position with 3XY this week.

Having a true appreciation of the value of statistics to radio advertisers, George Stokes has put several years of research into the subject in association with Australian commercial radio.

When questioned on his Stokes-Solomon method of audience survey by rental groups by a "C.B." representative, Stokes said that unfortunately many statistics such as were available in the U.S.A. were not available in Australia, but that in devising the rental group method he had found what he claims to be a foolproof means of gaining vital facts which would be of immense value to commercial broadcasting in this country. He contends that the house rental that a person is able and willing to pay is by far the most certain index of the spending power, cultural, intelligence and evolutionary standards than the income he earns. The fact that rental groups are available and easily obtained makes the system of statistics comparatively simple.



Mr. George Stokes.

Advertisers who are as not yet "air minded," Stokes went on to say, are simply defeating their own ends. Advertisers who still listen with such questions as "Do people listen to radio?" or "Do they take notice of radio?" must quickly realise that you can't boil eggs on a radio set—the only utility a radio set has is to receive programs. Further, every well conceived and soundly constructed program has a growing audience. Taking the average life and cost of a radio set into consideration, together with maintenance and license, it costs the average listener approximately £4 per annum to listen, he says, and that, in itself is a sufficiently strong argument to convince the doubtful that radio to-day has become a necessity and therefore the strongest advertising force in the community.

The spoken word through radio, Stokes went on in reply to a "C.B." question, has a far wider sphere of influence than any other means of communication because it can reach infinitely further than the printed message.

N.S.W. WAGES TAX.

In his recent Budget speech, the New South Wales State Treasurer announced that resident persons, with dependents, earning up to £4/5/- per week, and persons earning £3 a week, would be exempt from the payment of Employment and Social Services Taxation. This exemption applies forthwith.

A.E.R. Fox Manager of 2CH

Mr. A. E. R. Fox, who is well known in the commercial broadcasting industry, has been appointed manager of Station 2CH Sydney, having been transferred from the position of manager of 3BO Bendigo.

This became necessary following the appointment of Mr. T. Spencer, who has been manager of 2CH for the past four years, to the position of assistant manager of the A.W.A. broadcasting division.



Mr. Fox takes over the managership of 2CH with a record of considerable experience in wireless communication, and particularly in broadcasting in various States. Prior to his appointment as manager of 3BO he acted in a similar capacity at 2GF Grafton.

Before joining the broadcasting department of Amalgamated Wireless, Mr. Fox was attached to the marine department of the company, and previously was engaged in the National Broadcasting Service, which he entered in 1929. He is a member of the Institution of Radio Engineers (Aust.).

Mr. Fox took up his duties as manager of 2CH on Monday, October 14.

ROY STANLEY WEDS

Mr. C. Roy Stanley, popular secretary of the Australian Association of National Advertisers, will be married in Sydney to-morrow, October 25. The bride is Gertrude, daughter of Mr. and Mrs. H. E. Pidcock, of Maroubra. The reception will be held at the New Zealand Club Rooms, 2nd Floor, 13 Bridge Street, Sydney, at 8 p.m.

The honeymoon will be spent on the beautiful North Coast of New South Wales.

CHANGES AT J.W.T.

E. L. Jarvis, director and Melbourne manager of J. Walter Thompson, is now a lieutenant in the A.I.F. His place as Melbourne manager is being taken by Doug. Taylor, account executive in the Sydney office. Miss M. J. Muir transfers to Melbourne, and R. B. (Barry) Scott comes up to Sydney to join the media department.

John F. Cazabon has joined the permanent staff of J. W. T. radio department.

PRESTO

Transcription Turntable

MADE IN AUSTRALIA.

IT'S RIM DRIVEN! Power is delivered by a heavy duty motor at the rim . . . the point of greatest leverage. INSTANT SPEEDCHANGE . . . 78 to 33. . . NO flywheels or mechanical filters. NO gear. NO flexible couplings. VIBRATIONLESS. The motor floats on live rubber . . . cushioned from the chassis and turntable. UNEQUALLED for brilliant, lifelike reproduction of electrical transcriptions, freedom from "wows" and constant trouble-free operation 24 hours a day.



Price £30

ex works Sydney (Pickup extra)

Banish Studio turntable troubles. Install PRESTO.

PRESTO Portable Recording Amplifier.

MADE IN AUSTRALIA.

A medium priced Recording Amplifier for Radio Stations, Recording Studios, Schools and Colleges, that require portable facilities for recording, public address work or gramophone reproduction.

An Amplifier designed especially for recording, includes microphone, high frequency equalizer, which makes it possible to produce recordings with exceptionally low background noise. Accessories include microphone and stand, portable loudspeaker (1 or 2). PRICE—complete with one portable loudspeaker (in separate carrying case)



£32 10 0

SOLE AGENTS—

**A. M. CLUBB & Co.
PTY. LTD.**

76 Clarence Street, Sydney
Phone: B 3908

Transcriptions and Recording

New Company Takes Over V.B.N. Recording Plant

One of the most interesting moves in the Victorian recording world of late is the formation of Variety Investments Pty. Ltd., a company headed by Mr. David F. Syme as managing director.

This new company has completed arrangements for the transfer of the modern Victorian Broadcasting Network Recording Equipment. Variety Investments Pty Ltd., which in future will be the recording division of the V.B.N. is an entirely separate company, and it is proposed to produce radio features via disc together with general commercial recordings.

Encouragement for the formation of the company was given by the support obtained and reception received to the recordings made at the V.B.N. studios for the Prime Minister (Mr. Menzies), also the former Minister for the Army, the late Brigadier Street, the leader of the Country Party (Mr. Cameron), the Premier of Victoria (Mr. Dunstan), and many other prominent citizens.

It was realised that an actual station or network making commercial recordings placed the advertiser at a disadvantage, and the separate company was formed to remove any thought of obligation in this direction.

From these recording studios and recording equipment has already come the outstandingly popular musical series, "This England," which has been sold and aired throughout Australia, South Africa, New Zealand, and which is at present under offer in the United States and Canada. "The Lone Hand"—recorded for the manufacturers of Perfection Tobacco is another product of this equipment, and now advice is to hand that agency, J. Walter Thompson, have contracted with the new company for the recording of a series of "Ginger" recordings, proof in itself that the technical equipment and engineers of this organisation are capable of producing a fine job.

Latest Rate Book now Available,
5/- each.
BOX 3765, G.P.O., SYDNEY.



Variety Investments Pty. Ltd., recording equipment consisting of twin dual-speed (78/33-1/3) Presto Recording Tables fitted with latest wide-range recording heads. Tables are coupled through Raycophone Amplifying units built under licence and to the specifications of Presto. Gear arranged to couple to special line-amplifier to take outside recordings. Equipment housed in special portable cases.



AMALGAMATED WIRELESS (A/SIA) LIMITED

47 YORK STREET SYDNEY 167 QUEEN STREET MELBOURNE

289 QUEEN STREET BRISBANE A.W.A. WELLINGTON, N.Z.

and the
"ADVERTISER" BROADCASTING NETWORK, ADELAIDE

PERSONALS

Visiting Sydney last week was Mr. Sid Baume, sales manager of 3UZ Melbourne. After a cup of coffee one afternoon he confided that it was worth coming over to Sydney just to learn what a heat-wave was like . . . but there was that usual wrinkle in his eye when he said it which led to the belief that from a business point of view Baume's visit was quite a happy one.

It is rumoured in Sydney that though A.S.B.'s Melbourne tipster "Phar Lap" handed out a 100 to 1 winner to A.S.B. station listeners, Cliff Carey, of 2UE, was about the only station man to have a mite of it. Listeners on the other hand had more confidence in the broadcast tip. Many wrote in to 2UE in Sydney expressing thanks. One woman who said she won £25 on the tip sent 1,000 cigarettes to the station's A.I.F. comforts effort.

Reg. Lane, sales manager of 2GB and Macquarie Network, has joined the militia and goes into camp next month. If the genial R.L. is only half as good a campaigner and organiser in military matters as he is in the sales field, promotion will not be slow.

Geoffrey James Montgomery Jackson, manager of the radio division of the Paton Advertising Service Pty. Ltd., returned to Melbourne from Sydney looking weary and worn. Geoff unfortunately struck John Taylor and David Armstrong in the Harbour City, and all stayed at the same hotel. Best gag of the trip was the surprise breakfast order which was delivered to John Taylor's suite at 6 a.m. in the morning. John Taylor still doesn't think it was funny.

So many contracts have been handed out to Geoff. Jackson since his return from Sydney, that Victorian reps. have dubbed him "the lifesaver." Geoff. doesn't mind since lifesavers is one of his most enterprising clients.

A link with the past: The executive of the Commonwealth Broadcasting Network acknowledges the loan by Dave Robertson—D. Bourke Sydney sales representative—of the caricature of Irving Sayles, used in their advertisement elsewhere in this issue. Robertson says he would be glad to hear from or of, J. E. Nugent, the artist, if that good friend of yesteryear is still in the land of the living.

Following the tragic death of that famous radio personality, Athol Tier, on October 4 last, the management of the Athol Tier Advertising Service which creates two most popular current radio features—"Mrs. Arris and Mrs. Iggs" (sponsored by Booheys Ltd.) and "How the Other Half Lives" (sponsored by Bex A.P.C.), is being carried on by Mrs. Tier. Mrs. Tier has expressed her deep gratitude for the expressions of sympathy which flowed from all sections of the broadcasting and advertising circles throughout Australia during her sad bereavement.

Over the past few weeks a number of well known personalities have joined the staff of 2GB Sydney. Frank Bennett has transferred from Station 2CH and is already being heard in the night sessions. Bennett has been associated with Stations 7WL and 2KO, and also obtained wide experience in New Zealand where he was on the staff of 2ZB Wellington, later going to Palmerston to inaugurate the commercial station at that town.

On the entertainment side, newcomers to the staff of 2GB are Al Thomas and "The Rhythm Boys." Both are already known to 2GB listeners through their association with J.A.D. Productions.

The "Win the War" effort art union benefited to the extent of £106/7/- from two announcements made by Jack O'Brien on a 2HD race afternoon. Listeners were asked to send in 1/- plus postage to re-

ceive in return tickets in the art union which is promoted by trainer Mick Polson and Maurice McCarten, the famous jockey. The appeal was made through 2HD by M. Light and Son Ltd., whose staff was kept busy opening and replying to the letters.

Sally Miller, well known Brisbane radio personality, has joined the radio division of the Paton Advertising Service Pty. Ltd., as speciality announcer. Sally is conducting two programs on behalf of the Public Benefit Bootery Ltd., and will be heard shortly in features with G. J. M. Jackson.

That a radio personality does definitely become almost a part of the life and even the family of the listeners, was evidenced recently at Toowoomba station 4GR's popular announcer, Ronald Beattie, joined the Air Force some months ago, and in consequence of his six years before the microphone, had made a host of friends. When 4GR received a photograph of Beattie in his Air Force uniform, copies were made and offered to the listeners at 1/- each, the proceeds to be donated to charity. After one week the total applications for photographs was 500, so that even if off the air for the time being, Ron is still doing a job of work through the station and assisting the various patriotic funds.

Ernest Walsh, 2UE announcer, was recently appointed to the sales staff of that station, in which capacity he will service several leading city agencies in addition to his night announcing. He first made a name in radio when he was featured on 2CH as "The Good Morning Man," and on leaving that station was appointed manager of the radio division at Goldberg (Aust.) Pty. Ltd. Later Walsh went back to radio, on the announcing staff of 2UE. He has been with this station ever since, and his many friends in radio and agency fields will wish him all the best in his new appointment.

A visitor to Sydney this week was Don Simpson, of the studio staff of 4BK Brisbane. Down for a week or two having a good look around the Harbour City. He was previously at 4AY Ayr. He can be found at the office of Ike Phillips and Bert Button, of the Major Network.

Richard ("Dick") Gaze, popular 3EO early morning and children's session announcer, has now become Private Dick Gaze, attached to the Signals Unit, Caulfield Racecourse. Dick is well in demand on the camp piano, and it's rumoured he is forming a swing band to entertain the boys.

For War Savings Certificate week, 2KY opened its campaign on October 13 with a big concert at Coogee, when a traffic jam resulted. Jack Farrelly, as compere, came in for some attention from a zealous constable! On the official platform with Farrelly were Alderman J. Dick and Mr. Andrews, representing the Commonwealth Treasurer.

Surprise was caused in Melbourne last week when it was announced that Don Joyce, continuity manager at 3KZ for nearly six years, had resigned and, following in the footsteps on his former KZ associates, Terry Dear and Kenrick Hudson, had decided to join 3AW. These three have been associated with quite a number of successful radio shows—notably "Radio Cinema," which Don Joyce wrote and Kenrick Hudson produced. It is assumed that Don Joyce's new position will be that of special feature writer, although it is fairly certain that his merchandising ability—which came into evidence during the last few months of his stay with 3KZ—will be fully exploited by 3AW. Further interest is added to the appointment by the announcement issued by 3KZ that Don Joyce's position is to be filled by Frank Allen, of 3AW, who saw in the 3KZ vacancy an opportunity to further increase the reputation he has earned at 3AW of "The Quiz King."

Captain H. M. Talbot-Lehman, managing director of Radiovision Pty. Ltd., Australian representatives of the N.C.B.S. of New Zealand, and representatives in Sydney of 3CV, 3AK and 4IP, left Sydney last week for America. Mr. Dan Sutherland has been left in charge of the well-known rep. office in Sydney, though he, unfortunately, celebrated that distinction by having to spend the first couple of days of his new regime in bed with a slight attack of measles.

Stop Press: The many Sydney friends of Eric Colman are welcoming him back to the Harbour City and to 2GB. For the past couple of years Colman has been chief announcer at 2CA Canberra.

It is learned from a reliable source this week, but unconfirmed by the agency executives at the time of going to press, that Dick Fair, well-known 2GB personality announcer, is to join J. Walter Thompson Aust. Pty. Ltd.

Amalgamated Wireless (A/sia) Ltd., Sydney, were the successful tenders for a radio-telephone-telegraph receiver unit for Aeradio Station, Liverpool, N.S.W.—£828/3/-.

Put This on Record . . .

Having taken over the up-to-date recording equipment of the Victorian Broadcasting Network, we offer commercial users the benefit of this—

Hi-Fidelity Presto Plant

At Your Service

With twin turntables and every modern improvement, this unit is already capable handling some of radio's largest contracts. You can safely entrust your next programme to this comprehensive organisation—

VARIETY INVESTMENTS PTY. LTD.

Recording Division of the Victorian Broadcasting Network
Head Office: 239 Collins St., Melb. Phone MX 4731

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**NO
"HIT OR MISS"
WITH
2KY!**

They offer you
the benefit of their
16 Years' Experience
plus
The Best "Course"
for your

**BIGGER
BUSINESS
DRIVE!**

One million pounds is
spent every week by the
250,000 wage-earners
affiliated with 2KY.

**THAT'S WHY 2KY
ADVERTISING PAYS!**

"Set Manufacturers not Made Most of Golden Opportunity"

THE EDITOR.

Sir,—I was interested to read your editorial, "Radio Trade Must Use Commercial Radio Advertising" in "C.B.", 10/10/40. Radio manufacturers will never benefit from commercial radio advertising until such time as they are prepared, like all successful radio advertisers, to use it in a logical manner. Spasmodic bursts will never achieve worthwhile results. Advertising, as most business men know, is only another form of selling, and radio advertising is only another form of advertising or selling. From my experience the manufacturers of radio still suffer from the conclusion they could rightly have come to some ten years ago, wherein they figured that radio receivers could not be sold over the air, because obviously the people listening already possessed a radio receiver. If this were the case to-day very little response could be obtained from the press advertisements and salesman's persuasion to trade in your old receiver for a new model irrespective of whether it is a branded line or not.

I am heartily in accord with your contention that the radio manufacturers should use radio to sell radio, and you may recall that some twelve months ago I made an approach to several of the leading manufacturers with a suggestion along these lines. In almost every case the reply was: "Why should we spend money to educate the public to buy only a branded line when Bill Smith down the road is not prepared to do likewise?" This then led to my proposing that the radio manufacturers as a whole should contribute to a common pool which would provide sufficient money to do a first-class job for the radio manufacturing industry as a whole.

"Business is not too good," a manufacturer said to me some time ago. "Yes, and the broadcasting stations are as much to blame for it as anybody. How do you expect people to buy new receivers to listen to the rubbish that is broadcast?" My answer could only be that after all that statement was purely a matter of opinion and it should be remembered that the only reason manufacturers sold any sets at all was because the public expressed some desire to have radio entertainment, and in so doing, listened to the programs, good or bad, as they may be, sponsored by manufacturers who had no interest whatsoever in the radio industry—it being remembered that these sponsors are astute business men, not in the habit of spending unwisely and that they expect and get, in most cases, a return for every penny they spent on radio advertising. Furthermore, the radio manufacturers, whilst they are dependent on broadcasting stations and the sponsors for their very existence should be the last to question, rightly or wrongly, the

value of commercial radio programs since they neither contribute directly (except in isolated cases) or indirectly, by buying a listener's licence, which cannot be taken into account so far as commercial broadcasting is concerned. Apart from one or two isolated cases, I cannot recall the receiver manufacturers sponsoring one program which we, they and the listener would rate as first-class entertainment.

Of course, it costs money to put on a tip-top show, and possibly the only satisfactory way the receiver manufacturer could popularise and educate the public is to buy ONLY BRANDED LINES, would be to contribute to a common pool on a basis of so much per set manufactured. In this way a substantial sum would be made available to do a real job. Incidentally, the critic I referred to earlier, finally agreed, if I thought it possible to get the trade together, to contribute two shillings for every set he manufactured the previous year. This would have been close on £1,700, and in my opinion was a very fine gesture. I approached several of the leading manufacturers, but unfortunately so many petty differences of opinion were expressed that my feeling were... what's the use? These manufacturers will some day realise that they have not made the most of a golden opportunity to sell more of this modern miracle radio, by using radio.

However, I am glad to see that you have again brought this matter forward, as it is a most important one to the industry as a whole.—Yours very truly,

E. S. COX,
Sales Manager, The Newcastle Broadcasting Co. Pty. Ltd.

ARUNDEL NIXON PAYS DIVIDEND

A first dividend is intended to be declared and will be payable to those creditors who have proved their claim on or before October 21, 1940, in respect of Arundel J. Nixon, actor, of Westmint Flats, Edgecliff Road, Edgecliff (assignor's estate). Robert D. Mayne, official assignee, Elizabeth Street, Sydney, is a trustee.

DISCHARGE FROM BANKRUPTCY.
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Radio Rep.:
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A CHANDLER

Sydney:
CHANDLER'S BROADCASTING
SERVICE,
Australia House,
Carrington Street, Sydney.

4BH

STATION

Melbourne:
MACQUARIE BROADCASTING
SERVICES PTY. LTD.,
37 Queen Street, Melbourne.

QUEENSLANDERS FAVOUR THEIR OWN QUEENSLAND-OWNED STATION

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NO

"HIT OR MISS"
WITH
2KY!

They offer you
the benefit of their
16 Years' Experience
plus
The Best "Course"
for your

BIGGER
BUSINESS
DRIVE!

One million pounds is
spent every week by the
250,000 wage-earners
affiliated with 2KY.

THAT'S WHY 2KY
ADVERTISING PAYS!

"Set Manufacturers not Made Most of Golden Opportunity"

THE EDITOR.

Sir,—I was interested to read your editorial, "Radio Trade Must Use Commercial Radio Advertising" in "C.B.", 10/10/40. Radio manufacturers will never benefit from commercial radio advertising until such time as they are prepared, like all successful radio advertisers, to use it in a logical manner. Spasmodic bursts will never achieve worthwhile results. Advertising, as most business men know, is only another form of selling, and radio advertising is only another form of advertising or selling. From my experience the manufacturers of radio still suffer from the conclusion they could rightly have come to some ten years ago, wherein they figured that radio receivers could not be sold over the air, because obviously the people listening already possessed a radio receiver. If this were the case to-day very little response could be obtained from the press advertisements and salesman's persuasion to trade in your old receiver for a new model irrespective of whether it is a branded line or not.

I am heartily in accord with your contention that the radio manufacturers should use radio to sell radio, and you may recall that some twelve months ago I made an approach to several of the leading manufacturers with a suggestion along these lines. In almost every case the reply was: "Why should we spend money to educate the public to buy only a branded line when Bill Smith down the road is not prepared to do likewise?" This then led to my proposing that the radio manufacturers as a whole should contribute to a common pool which would provide sufficient money to do a first-class job for the radio manufacturing industry as a whole.

"Business is not too good," a manufacturer said to me some time ago. "Yes, and the broadcasting stations are as much to blame for it as anybody. How do you expect people to buy new receivers to listen to the rubbish that is broadcast?" My answer could only be that after all that statement was purely a matter of opinion and it should be remembered that the only reason manufacturers sold any sets at all was because the public expressed some desire to have radio entertainment, and in so doing, listened to the programs, good or bad, as they may be, sponsored by manufacturers who had no interest whatsoever in the radio industry—it being remembered that these sponsors are astute business men, not in the habit of spending unwisely and that they expect and get, in most cases, a return for every penny they spent on radio advertising. Furthermore, the radio manufacturers, whilst they are dependent on broadcasting stations and the sponsors for their very existence should be the last to question, rightly or wrongly, the

value of commercial radio programs since they neither contribute directly (except in isolated cases) or indirectly, by buying a listener's licence, which cannot be taken into account so far as commercial broadcasting is concerned. Apart from one or two isolated cases, I cannot recall the receiver manufacturers sponsoring one program which we, they and the listener would rate as first-class entertainment.

Of course, it costs money to put on a tip-top show, and possibly the only satisfactory way the receiver manufacturer could popularise and educate the public, buy ONLY BRANDED LINES, would be to contribute to a common pool on a basis of so much per set manufactured. In this way a substantial sum would be made available to do a real job. Incidentally, the critic I referred to earlier, finally agreed, if I thought it possible to get the trade together, to contribute two shillings for every set he manufactured the previous year. This would have been close on £1,700, and in my opinion was a very fine gesture. I approached several of the leading manufacturers, but unfortunately, so many petty differences of opinion were expressed that my feeling were... what's the use? These manufacturers will some day realise that they have not made the most of a golden opportunity to sell more of this modern miracle radio, by using radio.

However, I am glad to see that you have again brought this matter forward, as it is a most important one to the industry as a whole.—Yours very truly,

E. S. COX,
Sales Manager, The Newcastle Broadcasting Co. Pty. Ltd.

ARUNDEL NIXON PAYS DIVIDEND

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QUEENSLANDERS FAVOUR THEIR OWN QUEENSLAND-OWNED STATION

WITH MALICE TOWARDS NONE

By Valerie Chick

There seems to be no limit to the uses of radio. In London last week a short-wave radio cure for the common cold was demonstrated. Consisting of two electrodes suspended like headphones above the forehead and at the back of the head (though not actually touching it) the apparatus is a very simple affair. When the current is switched on, short waves pass through the patient. The waves cause a local temperature, thus helping the blood to rid itself of the infection. Treatment lasts ten minutes. It's interesting to note that out of 1,000 people treated at one factory, 800 reported that colds had been checked or the period of recovery reduced.

Another overseas item—Lawrence Tibbett has been forced to cancel his entire seasons' tour this year, owing to the muscles of his larynx being in a state of high tension. Not only must he rest, but he has also to undergo a series of physio-therapeutic treatments. Cancellation of his tour will cost Mr. Tibbett more than £16,000.

You never can tell where radio will lead you. The head of the radio division of Young and Rubicam Agency (America) recently married famous film lovely—Loretta Young.

Idea-for-Sponsor Dept. A miniature "chocolate" wheel with letters of the alphabet printed on it instead of numbers, an announcer and an audience are all that's needed for a jackpot session called, shall we say for want of a better name, "Celebrities." The wheel is turned and if, for example, it rests on the letter "B," a member of the audience is required to give the names of six world-famous people. For instance, Bach, Brahms, Beethoven, etc. Thirty seconds are allowed to each person. The "celebrities" can be dead or alive, providing their names are universally known.

Idea No. 2: A well-known Sydney beauty specialist has discovered a set of extremely simple exercises for the face and neck. Six in number, they take exactly one minute for each. They're done to music, preferably waltz time. In order to prove their value, the specialist has tried them out on relatives. In both cases they

have been successful. Result—a double chin and a roll of fat on the back of the neck were removed in less than three months. The specialist says: "In war time women have not the time nor the money to spend on costly beauty treatments. Double chins and rolls of fat on the back of the neck are fatal to beauty. These exercises will definitely remedy such defects. In fact, they are ideal for all women, young and old, who wish to preserve a youthful appearance. "Radio," says the specialist, "is the best medium for acquainting women with these exercises." Any interested sponsor may buy the Australian rights at a low figure. The entire set could be recorded on one disc. The specialist is not anxious to participate publicly in the broadcasts. This idea looks good to me, and is one well worth being given consideration by a sponsor seeking any new and inexpensive appeal.

New moves list: Frank Haines from 2GZ to 2KO, Frank Bennett (announcer) from 2CH to 2GB, and "The Watchman" celebrated A.B.C. news commentator for 2UW 3UZ and 4BC. Salesmen and agency reps. will be interested to learn that Alec Hunter, who for the past five years has occupied the position of sales manager at Nicholson's Music Store, recently resigned to commence his own business at 379 Kent Street, Sydney. He is now the Aust. rep. of the old-established firm, James Light and Son (oil refiners), and is director of Woodwool and Timber Products Pty. Ltd. Mr. Hunter is well versed in advertising. Therefore, in the case of Woodwool and Timber Products it will be interesting to note his advertising activities in the future. His phone number is MA1603.

John Watson (2GB) has just moved into a charming flat at Darling Point. John is a good speaker, as many of his listeners each night at 10 will agree. But—should he suddenly lapse into a whispering baritone technique, you'll know it's because his neighbour in the flat above has won him over to his enchanting method of vocal delivery. The gentleman's name, by the way, is Mr. "Billy" Peach.

Judging by the attractive window display in Nock and Kirby's this week, evidently that firm has been reading a copy of "C.B."

They're out to sell radio sets by the "entertainment" method. Our friend, Geo. Edwards, greets us from the centre of the window, while interesting "stills" of his players in their various character roles surround him. To one who is personally acquainted with many of the players, the setups are most amusing. To the general public, however, the pictures would certainly stimulate interest in the particular sessions. It's grand publicity, and I have no reason why other firms should not follow suit with station personalities and programs.

Radio is coming into its own in some of our smart magazines nowadays. Notice that the "Herald" publication, "Home," is carrying stories and photographs of popular broadcasting personalities and their doings. In America, radio stars are considered just as much "news" as are film celebrities.

At the V.O.A. studios in Pitt Street, there's a charming lass who answers to the name of Wendy Lindsay. Wendy belongs to that famous Australian family noted for its many contributions to the cultural and artistic life of this country. Her husband, Mr. Peter Lindsay, has inherited the gift for painting, while Wendy chooses for her creative expression—the pen. The continuities of most V.O.A. productions are being written by Mrs. Lindsay. Their excellent undoubted proves her splendid literary ability.

Darcy Fitzgerald is another member of the V.O.A. staff who wasn't missing when brains were being handed out. Mr. Fitzgerald handles production and all the various odds and ends that accompany it. He takes a keen interest in the technical side of the business as well. Both he and Mr. Betts (whom Darcy describes as "a wizard on sound"), are young in years, though conversation with them reveals a mental maturity which one expects and usually only finds in men of a more advanced age. Incidentally, Mr. Fitzgerald is not married. An error occurred in this column recently wherein a wife was thrust upon him! Our apologies.

Stork Pays-a-Call—daughter of "Pip" Cogger (Hansen-Rubensohn), Mrs. Musgrave, last week became the mother of a baby girl, which makes Mr. Cogger a grandfather at the very early age of 41. Surely the youngest grand-pappy in advertising.

George Palmer (Hartford's) is the proud father of a little Palmer, born about three weeks ago. It's a boy!

The wearin' of the green has come about at Catts-Patterson (Sydney). Misses Kerr and Jones have joined the Women's Emergency Signals, and do they look smart in their dashing green uniforms!

One of the most interesting exhibits in the recent photographic exhibition at Farmer's was a delightful study of the A.W.A. Tower, by J. W. Medcalf. Incidentally, visits to the A.W.A. "look-off" may be made at 5/- per person. Proceeds go to the Lord Mayor's Fund.

Last-minute Pick-ups: "Leaves of Memory," with Ellis Price is now in its tenth year. New contract for this session recently signed by 2UE. Following in pianist father's footsteps is Jack Arnold (2UW). Jack's work on the ivories is very easy on the ears. Saw Mr. Roy McKerihara (President, Rural Bank) and attractive wife, debonair Alan Prince, and Mr. and Mrs. Fergus Canny at the "Sundowners" Friday in aid Anzac Buffet, Trocadero, Friday last. The Geo. Edwards are off to Melbourne next week for the Cup. Max and tons are enjoying a golfing vacation at Bundanoon. People are starting to talk about "Oh Reggie" now, and that's a good sign that a program is being "ing." 2SM give delightful afternoon sessions with Joan Read. Miss Read's voice is like Goodie Reeve's, in that one does not tire of it easily.

A £210 BIRTHDAY CAKE

Station 4BC celebrated its 10th birthday on August 16, 1940, and following a suggestion by the station's personnel, a huge birthday cake was requisitioned from G. E. Adams Pty. Ltd., and an art union was arranged with proceeds for the Red Cross. When the cake was completed it was taken to the Royal National Show Grounds and was on display over the Exhibition week. Simultaneously, announcements were broadcast from Station 4BC to the effect that tickets were available from the station and various Red Cross centres.

Tickets were sent all over Queensland, and to the southern borders of Victoria. Support was so strong that five smaller cakes, valued at a guinea each, were added to the prize list.

The drawing took place in the 4BC studios, in the presence of Red Cross officials and a representative of the Justice Department. The major prize went to Sandberg, and every other prize except one found its way to the country many miles from the central base.

Mr. Ernie Pelling, popular manager of the Wintergarden Theatre, drew the first prize from the barrel. Mr. F. E. Sharp and Mr. Alan Campbell represented the Red Cross Society, and accepted a cheque for £210 from Mr. J. Clifford, 4BC's accountant and hon. secretary of the art union, on behalf of the generous Queensland public who responded so loyally to the appeal.

Mr. L. Prouse Knox, superintending manager of Station 4BC, thanked listeners for their generous response and the staff and Mr. J. Clifford, whose untiring efforts helped to make the effort the success it was.

WARSHIP LAUNCHING BROADCAST

The initiative of 4MB Maryborough's managing director, Mr. A. P. Wynne, gave the C.B.N. in Queensland a State-wide scoop broadcast recently. The occasion was the launching from the shipyards of Walkers Ltd, Maryborough, of the first warship built in Queensland as a contribution to the present war effort, and the first ship to be launched from Queensland's foremost commercial shipyards since 1928. The ship will take the name of Maryborough to whatever waters she is destined to operate as the name bestowed upon her by Mrs. H. S. Goldsmith, wife of the managing director of Walkers Ltd., was H.M.A.S. Maryborough.

War time restrictions prevented a detailed description of the launching, so the description was relayed from the official platform, upon which the ceremony took place, to 4MB studios, whence it was relayed to 4BC Brisbane and a recording made. From the original recording others were cut by 4BC and circulated to the other units of the C.B.N. in Queensland where they were scheduled in each session for one day on Stations 4BC, 4MB, 4GR, 4RO, 4ZR, 4VL, 4SB, providing "an unique broadcast for listeners of Queensland who are justly proud of their contribution to Australia's war effort and their industrial enterprise.

IT BEATS US THAT

Life Insurance Companies are NOT among the biggest users of air time—

Because

life insurance is always sold by the oral method.

The Radio Announcer is a Salesman who doesn't have to get into the home, he is in.

It is a well-known fact, proven as much by "audiparticipation" as by anything else, that "mike" personalities in the world's greatest "show" business are held in the highest esteem by the public.

"Radio's function is word of mouth assurance of the worth and value of a product or a service," a prominent advertising agency executive told us "it is the personal, final, intimate and spoken recommendation."

Is the housewife who accepts and buys upon the bargain sales advice given to her by a radio announcer whose judgement she has learned to trust, is she, we repeat, likely to ignore an appeal from the same source directly concerned with the future of her family?

It seems certain that if the sales managers and supervisors of any of the big insurance societies were to collaborate with scripters in writing commercial copy for well-chosen sponsored broadcasts, the personality pull of announcer salesman could put the story over and SELL.

With this thought in mind, we rang the manager of one of our leading transcription and recording studios and put it to him that it would be practical for his agency to script and disc a series of first-class human interest stories dramatising the very sale of life insurance as their theme, and still hold the listeners' attention.

Life Assurance is assuredly a prime necessity in contemporary life. Its appeal is incontestably logical and sound. A life Assurance salesman is constantly playing the good friend to plain people in all walks of life. Every day, little

dramas are enacted in which he plays no small part. Human appeal stories.

Our transcription friend agreed that with the assistance of an insurance sales executive who had a sense of the dramatic, a very fine series of 15 minute stories could be made. We heard him calling in staff copy-writers as he rang off.

What you have just read is another TRADE INTEREST story in which this trade paper played and is constantly playing its part in building the greatest success story in the greatest show business on earth—BROADCASTING.

The publishers of "COMMERCIAL BROADCASTING" take this opportunity of thanking their successful advertisers for the big part they have played in our rising space-sales curve. Others with the urge to increase their time-sales by publicising their services in the industries only trade paper are advised that our space rates have not been increased since the war.

Write the Ad. Manager

"Commercial Broadcasting"
G.P.O. Box No. 3765, Sydney
to-day for rate card and details of copy-writing and lay-out service.

PELACO BACK ON THE AIR IN VIC.

All Victorian station representatives have showered congratulations on the radio division of the Paton Advertising Service Pty. Ltd. for lighting the way of Pelaco back to radio, and now the broadcasting stations sharing in the campaign are out to show that radio can sell shirts. Stations 3AW, 3KZ and 3DB-LK are being used in the initial campaign. "Famous Melbourne Cups" is being sponsored on 3AW, and 100 words announcements in the breakfast and evening sessions are being used on 3KZ and 3DB-LK.

One of the most useful merchandising aids offered in radio sponsorship — used with wide success in other States, is available to sponsors in N.S.W. Exclusive rights for your chosen broadcaster in protected territories. Write AUSTRALIAN RADIO PUBLICATIONS, Box 3765 G.P.O., Sydney, for a copy of the GAMES BOOKLET.

4TO TOWNSVILLE

FIRST CHOICE with National Advertisers to reach TOWNSVILLE, AYR, and INGHAM districts.

4TO broadcasts the finest radio programs in Northern Queensland to an immense community that includes these and other important centres and provides entree to one of Queensland's soundest and wealthiest areas.

This is the prime factor in 4TO's success as a selling force.

All particulars from:—

AMALGAMATED WIRELESS (A/SIA) LTD.

Sydney Brisbane Melbourne

WOMEN APPROVE DAYTIME SERIALS

Despite frequent criticism of daytime serials in America, women listeners in the Akron area held them favourite in a recent survey completed by the marketing class of Professor Harry Wolfe, of the Kansas State University.

The class personally interviewed 944 women of the middle income group on what type of programs they preferred between noon and 6 p.m.

Forty per cent of the women preferred serial stories. Only 7 per cent said they did not listen at all during the afternoon hours. The average woman listens two hours during the afternoon was revealed by the survey.

One of the oldest serials—"Ma Perkins"—was first on the list of favourites with "Mary Marlin" second.

The interviewers found radios in 99 per cent of the homes visited, and 55 per cent owned two radios. One home had five sets.

In Australia Too

The approval given to daytime serials by American women listeners is borne out by many Australian "success stories" of daytime sponsors. A number of these have from time to time been printed in this trade newspaper, though none perhaps brings the point more forcibly home than the most recent example which has come to hand.

This is in respect of Savons Pty. Ltd., manufacturers of Lavex washing compound, who commenced a daytime campaign through Sydney station, 2UW, in November, 1938. As a vehicle to carry their sales messages they adopted the use of Columbia-George Edwards productions—mostly second release shows which much earlier had proved suc-

cessful audience pullers for other sponsors in the evening sessions from the same station.

"... Since that date our sales have shown almost uninterrupted progression, resulting in an advanced sales figure of over 250 per cent," so runs a report from the sales statistical branch of the sponsor organisation.

"Incidentally, in the main this session has been the only means of advertising adopted by us, beyond a small expenditure on printed matter and such like distributed amongst the storekeepers."

GEOGRAPHICAL ANGLE ON QUIZ

That genial 2SM compere, John Dunne, and Mel Sheffer, chief of Sheldon Drug, have thought up another novel audience participation presentation for 2SM on Monday nights at 9.45 p.m. This new quiz entitled "Town and Country," is entirely topical and Australian, and geographical in its questionaire. The six contestants from the studio audience who take part are seated outside the studio behind glass panels in a small effects room, where they may see but not hear. John Dunne tells the audience what he will ask each contestant before he or she enters, and it is always some question about places, objects in the town or country of N.S.W. (e.g., they may have to name a certain country, district noted for fruit growing or some well known bridge on a picturesque river, etc.). On appearance at the microphone they are allowed to ask John Dunne five questions each before they give their answers. Cash prizes are awarded for correct answers, according to the estimated value

of each question. Not only do the contestants need to have a fair knowledge of topography and local geography, but John Dunne himself is finding that he needs to have a fund of knowledge about the places, objects, etc., asked questions from his contestants. "Town and Country" is sponsored by the Sheldon Drug Co. for Qid (quick insect destroyer), and replaces "Ask it Basket" every Monday at 9.45 p.m.

Timing Your Time

(Read this if you like coffee)

There is no need for us to here exclaim at length on the importance of "Timing." From "Blitzkrieging" to hitting a golf ball, timing determines the success or failure of the effort.

Which brings us to COFFEE!

Coffee used to aggravate us on account of we like to drink it in the late evening except that it set us to counting sheep for the un-rest of the night.

That was before we discovered NESCAFE!

How this important discovery (so far as our household is concerned) was made is not clear. The novel trial pack marketing method probably turned the trick, but we do know that we can drink real coffee—full of flavour—at 10 o'clock at night and sleep like a bench of judges after it.

It has never been clear just how the old stayawake coffee worked its illwill with us, but we do know that thousands of other folks suffered the same misfortune. One of nature's greatest disappointments.

That was before NESCAFE!

The point is obvious, of course. Why does not the Nestle Company sponsor a NESCAFE ¼ HOUR at 10 o'clock, just before the average man and his wife retire for the night, "timed" to the second when the coffee-yearning-with-gret-about-sheep-counting feeling is at its peak, and CALL IT THE NESCAFE QUARTER-HOUR.

We buy it in pound tins at home now, we drink it at breakfast too, and figure it is a blood brother to that much publicised in America—Sanka Coffee. Everybody ought to know about it. Nestles have done a nice job with "Oh! Reggie"—even a rival transcription agency executive went out of his way to praise it to us this week. "One of the best comedies ever on radio," he said. We like "Reggie" at home, but pale slightly under the wide-range commercials. Maybe you can sell the full products range of one of the world's largest manufacturing confectioners over one program if you can sort it out.

H.T. "C.B." Ad-dep

Notes on Radio Abroad

Radio in U.S.A. has successfully managed to knock out the summer slump from reliable Co-operative Analysis of Broadcasting reports, summer audiences for 1940 network radio programs—daytime and evening—were larger than a year ago, and probably the largest in the history of commercial broadcasting in the States.

Reasons given are that the 1939-40 winter audience was undoubtedly the best in radio history. Listener interest in news has been running at fever temperature ever since the war started.

Some years ago it was predicted by advertising men that the time would come when certain periods on the networks would be resold for a cash franchise value. This prophecy has become an actuality. "Blitzkrieging" to hitting a golf ball, which Shampoo, which occupies the 7.30-8 p.m. spot on the N.B.C.-Red Sunday, with its "Band Waggon" can, if it elects to dispose of this period to another commercial for a cash consideration of 150,000 dollars.

Grace Fields, at present touring Canada successfully in aid of the Canadian Navy League, is reported to be coming to Australia. More than 6,000 persons jammed the Windsor Arena—the largest crowd in its history—at 1.10 dollar for the lowest admission. Three bands formed her guard of honour, and her tour was paralleled only by that of the King and Queen.

R.C.A. has recorded nine different sound tracks to accompany Walt Disney's "Fantasia." Stokowski took each sound track and synchronised them as he wished. He was able to make the fine quality of a single fiddle ten times as loud as the whole brass section.

Development of the Disney sound is the result of a feud between R.C.A. and Bell Labs., which employs three sound tracks.

Income from time sales has increased substantially on all the chains in U.S.A. from January up to August. Columbia up from \$1 to 26 million dollars, Mutual up from 2 to 2½, N.B.C.-Red from 2½ to 25½, B.C.-Blue from 5 to 6 million.

C.B.S. announced in September that it was ready to televise objects in full colour.

Frequency modulation (F.M.) is going to be a bushfire in the States. Fourteen manufacturers are producing F.M. receivers. The F.C.C. have approved of the system, and stations are being erected—in fact some are already in operation.

Radio will be used in a new 250,000 dollars ad. campaign for the American Dairy Association. Starting this month, the campaign will stress butter and cheese in Eastern food markets. In general the dairy product campaign will be similar to the co-operative and merchandising campaign for Sunkist oranges.

Quite a verbal war is going on in the States between A.S.C.A.P. and the N.A.B. The latter has started its own B.M.I., and hopes to be able to eliminate all A.S.C.A.P. music from its stations after January 1.

According to the semi-annual report of the Co-operative Analysis of Broadcasting, the "Pot o' Gold" program reached its very high ranking in its first year, and was amongst the 15 most popular shows. "On Man's Family" climbed to the top ranking group.

The C.A.B. study revealed that peak audience is enjoyed by shows broadcast between 5 and 8 on Sunday night. Of all sets owned, 61.1 per cent are tuned in during that period. Saturday night enjoyed the greatest popularity, although for many

years it was considered the poorest broadcast night of the week. News audiences in the early evening hours increased 39 per cent, and after-dinner news casts attracted 55 per cent more listeners.

The American Safety Razor Corporation have signed for a twice-weekly, featuring Wythe Williams, news commentator, over 93 stations of M.B.S., on Tuesdays and Thursdays, 8 to 8.15, on behalf of Star blades.

The Gillette razor people are sponsoring the world series over 200 stations, and also on the Canadian stations.

American broadcasters anticipate that the three networks will secure an income of 90,000,000 dollars by the end of this year.

Vicks Chemical Co. had planned to sponsor a radio serial version of "Gone With the Wind," and created quite a furor over on the other side of the Pacific. The picture interests refused the rights. Vicks had now returned to their original "spot" arrangement, and will spend about 450,000 dollars on about 150 stations.

A prominent broadcast executive in U.S.A. threw a dinner to the secretaries of all his sales managers and other principal officers. He stressed that the girls were most important in keeping their bosses up to the mark and remembering all the little details which the busy man tended to forget. Quite an idea for some of the Australian heads to do likewise.

Receiving set sales have jumped 25 per cent over last year when the total volume exceeded 10,000,000 sets. Broadcasters generally expect time sales will be 15 per cent greater for 1940 as compared to '39, when the total time sales were 171,114,000 dollars—an all-time high, and 14 per cent over the 1938 figures.

According to F.C.C. figures it cost American broadcast station licensees, and the three major networks 64,424,626 dollars to construct and equip their present plants, including the price of land, buildings, transmitters, towers, furniture, fixtures and all other tangible appurtenances.

ANOTHER SPONSOR GOES TO DAYTIME

Indicative of the gradual, but marked swing to an appreciation by advertiser of daytime selling, is the fact that 3AW Melbourne has at present five major daytime features on the air. Latest of these is the new Sunday morning "Personality Parade," sponsored by Langsford Personality Clothes, and aired each Sunday at 11.45 a.m. Show is spotted in station's popular and novel Sunday morning newspaper "The Listener's Digest," and features outstanding recording artists. It will be compered by station's Dick Hudson, 3AW production manager, who is widely known through his work on "Sunday Night at Eight." His handling of "The Listener's Digest" has made it a big daytime feature program, and has done a great deal to open advertiser's eyes to the value of dawn-to-dark selling. Station's current day shows are "Hollywood Scene," "Words and Music," "Edments' Surprise Packets," "Forster's Traveltalk," and "Beauty in the Balance"—addition of "Personality Parade" will bring total to six.

G.-E. Shows for Paling's

Twelve months ago Paling's embarked on a Brisbane campaign to popularise their domestic refrigeration and home laundry equipment. The 4BC women's session was selected as the medium, and so successful was this campaign in drawing enquiries that Paling's have since sponsored the George Edwards productions—"John Halifax, Gentleman," followed by "Ravenshoe"—when "Ravenshoe" terminates on December 11 the new feature will be "Marco Polo."

3AW presents . . .

"DAYLIGHT SELLING TIME"

Let's keep this factual! To begin with, out of the 17 radio selling hours in every 24, 12 are daytime hours . . . Again, in America, sponsors spend 30 million dollars a year on daytime serials alone.

3AW has five major daytime features on the air already—"Hollywood Scene," "Edments' Surprise Packets," "Words and Music," "Personality Parade" and "Forster's Traveltalk" . . . but there are A FEW solid-selling sunshine hours still available for you!

SUN-UP TO SUN-DOWN — It's 3AW for SALES!

Do You Want to Put Your Hands on

*£100,000

JUST USE

2WL

*That is the fortnightly pay roll of Port Kembla's giant industry — and everybody in Port Kembla listens to 2WL.

Sydney (B 7887):
MACQUARIE BROADCASTING
SERVICES PTY. LTD.
29 Bligh Street.

Melbourne (MU 3878):
MACQUARIE BROADCASTING
SERVICES PTY. LTD.
37 Queen Street.

OF COURSE YOU'VE HEARD

"March of Time" Marching On

"March of Time," a weekly broadcast of dramatised news behind the news, which commenced in 1936, recently passed its 200th performance. This session was sponsored by the distributors of Black and White Cigarettes and Black and White Ready Rubbed tobacco from its inception in Victoria, South Australia and Tasmania. At the present time Nicholas Ltd., the distributors of Aspro, are sponsoring the session in New South Wales. Since the beginning of the war, the session has forged ahead to even greater popularity, and the distributors of Black and White cigarettes and ready rubbed tobacco recently signed contracts for 12 months' renewal.

Another Station Joins A.S.B.

Another New South Wales station has joined the A.S.B. sporting broadcast network, it was announced last week. The new unit is 2LT Lithgow. The A.S.B., which now comprises six stations (2UE, 2KY, 2GZ, 2CA, 2HR and 2LT), forms a network for the broadcasting sporting events and commentaries, etc.

Purina's "Fun Time"

Station 2UE Sydney, in co-operation with the Prince Edward Theatre, have arranged another "Fun Time" party from the stage of the theatre, on behalf of Purina Grain Foods, makers of Crispies, who sponsor the nightly "Fun Time" programs. Approximately 1,100 children packed the theatre for the last party. The party on October 26 will also celebrate the opening of two new feature films, "The Ghost Breakers," with Bob Hope, and Charlie Ruggles in "The Farmer's Daughter."

More Race Meetings to be Broadcast

Melbourne station, 3XY, has extended its schedule of racing broadcasts to cover many Victorian country meetings, in addition to the metropolitan meetings. Because the country meetings scheduled would necessitate the absence of Ken Howard from the studio during the periods in which he usually conducts the Pax Racing Notes (a Pacific Oil Co., twice daily feature), Arthur Mathers, 3XY general sporting commentator and publicity manager, has been brought into these programs while Howard is away at "bush" race meetings. On the new schedule an average of more than three race meetings per week will be broadcast by 3XY during the next 12 months.

Dr. Goddard's Plane Fund

Dr. W. G. Goddard's appeal for funds to buy trainer planes for the R.A.A.F. has captured the public imagination in Queensland. Two planes have already been presented to the Commonwealth Government by listeners to Goddard's sessions from 4BC, and the donations are pouring in to help this popular commentator to achieve the goal of "A Full Squadron of Trainers."

Last week the donation list made inspiring reading. From the "two shillings weekly donation of six school-boys" to the cheque for a hundred guineas from the Ipswich Amateur Turf Club, there is clear evidence that Queensland recognises this plane fund as one of the most deserving of public support.

The hundred guineas from the Ipswich A.T.C. represents almost a third of the nett proceeds of the patriotic meeting held on October 3.

Broadcasts Bring Crowd of 20,000 to Soap Box Derby

Newcastle's scenic Memorial Drive was the location of a novel sporting event on the afternoon of Saturday, October 5. The local branch of the Apex Club organised a Soap Box Derby in aid of the Police and Citizens' Boys Club, and there was a great roll up, or rather a roll down, of all manner of engine-less cars. Newcastle business houses featured decorated cars, many of which displayed great ingenuity both in design and mechanical construction.

The point about this event, which is of particular interest to "C.B." readers is that the sole medium of publicity used was commercial station, 2HD. Mr. Alf Haywood, a member of the committee which handled the campaign on behalf of the club, stated that the result was the greatest crowd ever seen in Bar Beach locality. It numbered 20,000 people. The entries ran into large numbers, despite the fact that a minimum fee of £2/2/- was charged. Mr. Haywood came on 2HD's air himself after the function and thanked Mick O'Halloran, the popular manager, for the wonderful co-operation by the station staff.

The listening public was kept informed of the progress of the races from a broadcast point established on the roof of the Bar Beach pavilion, and the 2HD sound car was used throughout the proceedings to keep the crowd posted with the latest information.

The grand finale of the day's proceedings was held at the Esplanade Hotel, where delegates of the Apex Club from all over the Commonwealth were welcomed at a dinner. This was also broadcast by 2HD.

Tee-ing Up for Sales

Novel tie-up with the advertised product is the keynote of 3AW's new "T-Time Quiz," aired each Wednesday at 8.15 p.m. Sponsored by Henry Berry and Co., the show is a word-build quiz. The idea is that competitors are asked to supply words with a given ending in answer to various questions.

For example: Given that the ending must be "ty," "tee" or "tea." Q: A god-like "T"? A.: Deity. Q: A poor "T"? A.: Poverty.

Forty questions are asked in the 15 min. program, each question carrying a cash prize of 2/-. In addition to this, people who give very good answers, which are not quite correct receive packets of the sponsor's product as consolation prizes.

Chief product advertised is "Glen Valley Tea," which ties in very neatly with the general idea of the session and allows of ad libs around such words as "quality," "guarantee," etc.

McClintock's Jellies are using a novel writing contest for children, in conjunction with the program, "Speed Gibson," broadcast from 3UZ Monday to Thursday inclusive. Contract was issued by the radio division of the Paton Advertising Service Pty. Ltd.

Among the Sponsors

Anthony Hordern and Sons have contracted with 2GB Sydney for the sponsorship of a gardening session Saturdays at 8.30 a.m. Session, conducted by Bert Evans, will provide an advisory educational service for suburban gardeners, with particular emphasis on "What to do this week-end."

Shield Advertising has placed a campaign of spot announcements on behalf of the N.W. Milk Board with 2UE Sydney.

Perfolds Wine Ltd. have contracted for announcements for 12 months (agents, Angus Canny).

A campaign of spot announcements for "Sweets," on behalf of Stedman Henderson Sweets has been contracted for on 3UE Sydney (Willmotts Agency).

Harrison and Smith have extended their radio activities, and are now sponsoring a patriotic program "Our England," from 8.30 every Sunday afternoon. Continuity and commercial copy is written by the radio division of the Paton Advertising Service Pty. Ltd.

Maize Products are using spot announcements on 14 Victorian stations for a novel gift campaign. Contracts were issued by the Paton Advertising Service Pty. Ltd.

On Wednesday, October 16, the A.C.A. Cascaroids Campaign, which has recently concluded on 2CA Canberra, was extended to Parkes. Station 2PK is now putting across, in its popular "Sunshine Club" session at 11.30 a.m. to 12.30 p.m., four weekly dramatised commercials—Monday to Thursday. The campaign will run for about three months, and is being supported by a carefully co-ordinated plan of field work.

2HD's Effort Grows

In the last issue of "C.B.," October 10, page 16, it was mentioned "Mick O'Halloran, general manager of 2HR"—actually Mick O'Halloran is general manager of 2HD, which was mentioned earlier in the paragraph. He, of course, was very wrath about this typographical error, but after all even printers do make mistakes sometimes, as well as broadcasting stations.

At any rate, 2HD made one announcement during a recent Wednesday afternoon sporting session from 2HD Newcastle for the Red Cross appeal, and the last issue mentioned that there were 1,200 donations of 1/- each returned.

Mr. O'Halloran informed us last week that the figure had now reached well over 2,000—all with 1/- enclosed. When it was suggested that 2HD must have had a very good listening audience, Mr. O'Halloran went into raptures, and it was a hard job to stop him, so keen is he about the effectiveness of and the results obtainable through that station, 2HD, in the Newcastle area.

Commercial Information

REGISTERED FIRMS.
Austral Disc Syndicate, 590 George Street, Sydney, manufacturer's agents.
Proprs.: Cecil V. Stevenson, Major Sluce, Radio Associated Services Pty. Ltd., Herbert Road and Reginald A. Shaw. 27/9/40.

CREDITORS' PETITIONS.
Phillip, Beaufort Hotel, 197 Queen Street, Melbourne, Vic., radio artist (lately working at Glebe Point, Sydney, N.S.W.).
A petition of Associated Newspapers Ltd., Sydney. For hearing on November 14—2/290.

BROADCASTING CENSORSHIP.
Under the National Security (General) Regulations, the Minister for Information (Hon. R. G. Menzies) has appointed as from October 7, William Albert Eustace Summers and John Powell Williams as Broadcast Censorship Authorities.

Adhering closely to their policy of developing new radio business, the Paton Advertising Service Pty. Ltd. have issued contracts for Langsford "Personality" Clothes, and F. S. Walton. The former is sponsoring "Personalities for Preference" from 3AW, and the latter "John Halifax, Gentleman" from 3KZ, and country stations yet to be selected.

Beville's, Melbourne, have extended their radio activities under the supervision of the radio division of the Paton Advertising Service Pty. Ltd. Latest contracts issued are 52 half hours 3KZ, and 52 quarter hours 3AW. 3KZ feature is "Crooners and Croonettes," while "Love Finds a Way" is being sponsored on 3AW on Sunday nights.

The Paton Advertising Service Pty. Ltd. have issued contracts on behalf of The Public Benefit Bootery Ltd. Quarter-hour programs are being used on 3XY, 3UZ and 5DN.

Station 3KZ's newest quiz show, "Double or Nothing," brings back to the air Preservene Pty. Ltd. who have booked the 8.30 to 9 p.m. Monday spot for their program in "Double or Nothing." Each contestant, if he answers a question correctly, has the choice of stopping there and pocketing his cash prize, or of continuing and, if he answers the second question correctly, having his first win doubled in value, and so on.

One of the largest firms in the Wimmera, J. Langlands and Sons Pty. Ltd., of Horsham, have extended their contracts with 3HA Hamilton. In addition to regular weekly sessions, Langlands have commenced a radio campaign with several scatters a day.

B.G.E. Extend Radio Campaign

Trans-Radio Agency announce that the British General Electric Co. Pty. Ltd. have further extended their present radio campaign covering "Genalex" refrigerators. Station 2KO Newcastle has been added to the New South Wales stations broadcasting the new "Willie Wog" one minute dramatised commercials. Tasmania, too, has been included, the announcements going over Stations 7HT Hobart and 7EX Launceston. South Australia comes into the picture with broadcasts over Stations 5DN-RM Adelaide.

With these additions, the campaign is now operating in six Australian States.

Harbour Cruise for Listeners

On Saturday, October 12, Trans-Radio Advertising and Program Service conducted, in association with Station 2CH, the first of the three free Bingo Jolly Boat Harbour Cruises, run in conjunction with "Showboat Memories." The session, "Showboat Memories," takes to listeners the charming melodies of Stephen Foster and other composers whose numbers were popular on the Mississippi Showboat early in the century. "Showboat Memories" is broadcast from 2CH every Tuesday, Wednesday, Thursday and Friday morning at 9.15, and is sponsored by the manufacturers of Bingo Pure Fruit Products.

"Bring some more Ink, Miss Brown!"

We're certainly using plenty of ink these days, what with the large number of contracts being signed, particularly with time buyers for summer-product advertising.

All good radio advertising men know that summer or winter, 3KZ pulls bigger results faster, and that's why those who are handling campaigns for refrigerators, swim suits, aerated drinks, ice cream, cosmetics and all the other Summer lines, are signing with 3KZ. What about you? When it "hots up" are you going to be left out in the cold? Enquire now and sign soon.

Sydney Representative
C. A. Monks,
Shell House,
Carrington Street.

3KZ
MELBOURNE



IN THE FIRST FLIGHT

When the local branch of a well-known Mainland Chain-Store decided to check up on commercial stations, and held a vote among the staff as to which station gave the best and brightest all-round programs, 74% of the staff voted 7HT. Consequently we received the entire appropriation.

THESE MAINLAND REPS.
Sydney: Melbournes:
A. L. FINN, HUGH ANDERSON,
BW 6251 Cent. 4366.

7HT is
TASMANIA'S LEADING
BROADCASTER

WILL
TELL
YOU
WHY

Bega Damages Case (Continued from p. 23.)

by you can have an accountant examine your books and come and give evidence (which I clearly think could not be rejected), that over a period of a year before the incident he made a profit of X pounds and later he made so much less profit and that is a fairly satisfactory method usually, when you take into account also trade conditions. It is a fairly satisfactory foundation for a claim which may arise as a result of something that happens, and that was not done. But, Mr. Spence went into the box and said that he had lost in various ways, and the first way he said he had lost was that he could not get hides from Swifts. Now, gentlemen, the remarks that I am going to make are not any reflection on Mr. Spence, because undoubtedly I think you will accept his statement that he did not get hides from Swifts, but the question is whether it was on account of this trade libel or was it on account of something else. The defendant company is only responsible, it used to be put, for the natural and probable consequences of their action, or it is sometimes put, for the direct result of the wrongdoing. The defendants are only responsible for the effects that flow directly from the broadcast, and you will ask yourselves is it a natural and probable consequence of a broadcast down at Bega that a trade supplier of many years standing, a firm of such importance, because I suppose we all know about Swifts, they are pretty big killers at Brisbane and elsewhere, is it a consequence that as a result of a broadcast at Bega a trade supplier, without any investigation, would go back on his word because of irresponsible gossip, because Mr. Speight said he heard it at the sale. If he did not investigate it, it could not have been anything more to him than irresponsible gabble, and on the question of whether Swifts did not supply because of Mr. Speight's reaction to this broadcast, you will put to yourselves as men of business and men of the world—do you believe Mr. Speight when he comes into the box and says that because of the rumour that the Council might do something to Mr. Spence's tannery at Bega he went back on his customer of many years' standing. You may think he is in an awkward position in regard to that whatever answer he gives to the question I put to him. You may draw the conclusion that he had some other motives other than that which he was willing to express and that he was not telling the truth and this trade libel was just an excuse for him to get out of the bargain, and I say again that is entirely a matter for you. I have not hesitated to express what my view of the matter was, but you have to determine the matter according to your own view. If

you come to the conclusion that Mr. Speight was not telling the truth, a very large part of the plaintiff's claim for trade damages goes because he could not get the hides that he said he lost a large part of his money on. He has not produced any figures to say what he actually did make in the year after the libel as contrasted with the figures for the 12 months before, but if you come to the conclusion that he has been damaged by the loss of the skins you will have to do the best you can. Then in regard to the bark. Well, Mr. Spence has told you that the people who grew bark would not come near him and supply him with bark after the trade libel. Is that a probable story? It is entirely for you, but he says although he was paying cash he could not get bark and he had to put up his price £1 a ton on what they were paying down at Eden, which is not so very many miles away. Yet, if you look at the book, gentlemen, you will find that he did not start to pay the increased price for bark until November, and if it took until November before the bark suppliers started to refuse to come near him to give him bark you will ask yourselves why was it that this one public broadcast took so long to take effect on the bark suppliers."

Extended Credit Withdrawn

Mr. Dovey: The book shows only £8 worth of bark was supplied in August, 1939, as against the year before.

His Honour: I am not talking about the year before, I am talking about the time he started to put up his price. However, the figures are before you. You will find that the 8/- a cwt. which was the ruling rate went on all through July, and if you look at the figures they are fairly substantial amounts, and there must have been well over £100 worth of bark supplied in October at 8/- a cwt. and it was not until you get to the 11th November that the price goes up to 9/- a cwt., and those facts speak for themselves, and again I say that it is a matter for you. So far as the Hardy Trading Co. is concerned, you heard that he was called upon to pay within 30 days instead of having extended credit. If you think that was any great detriment to him or not, that is a matter you have to determine, and so far as Mr. Johnson is concerned, who came and gave evidence that he would have taken all the leather from Mr. Spence, I personally cannot see that Mr. Johnson shows any damage whatever.

Mr. Dovey: It was only supplementary so that he could dispose of the 8,000 hides.

His Honour: Really, the two items of damage that are suggested in regard to the trade libel are that he could not get skins and he could not get bark. If you do not accept Mr. Speight's evidence, you can put out the skins, and if you do not accept Mr. Spence's evidence about the bark you can put that out. If you think he has been damaged in his business by this libel you will give him such damages as you think that he has proved. Of course, you have first of all to find, as I pointed out to you, that that loss was the direct result of this broadcast down at Bega.

Now, gentlemen, those are, in broad outline, the matters that I think your attention ought to be called to. There are some matters that have been discussed between counsel at the table which may influence you one way or the other in coming to your verdict. I think broadly the matters that you have to consider are those that I have dealt with, and before you can find a verdict for the plaintiff on each count you will have to consider whether the words are defamatory, and you will return a verdict on each count separately. If, as I assume you will, you find that the words are defamatory, you will return a verdict for damages on each count separately. The personal libel, you are assessing damages in the way I have told you, and remembering that Mr. Dovey has said now although the writs were for a very large amount, that the plaintiff is not seeking to recover extravagant damages, return such amount as you think is a reasonable compensation, taking into account all the circumstances I have endeavoured to call your attention to; and then with regard to the trade libel remembering that he can recover only such damages as are proved and considering whether or not he has proved damages . . .

At 3.25 p.m. the jury retired.

At 4.5 p.m. the jury returned to court with a verdict for the plaintiff on the count dealing with personal libel in the sum of £1,000, and on the count dealing with trade libel with a verdict for the plaintiff in the sum of £1,000.

A Jurymen: The jury would also like to express their opinion of the way these letters are put over the air, that there was not any caution taken in their action whatever.

His Honour: That is a matter that I cannot give any effect to.

A Jurymen: The jury are disgusted the way these things have been put over the air.

His Honour: I think that is reflected in your verdict, but that, of course, is, as I say, entirely a matter beyond our control.

By direction there will be a verdict for the defendant on the second and fourth counts.

A. W. A. Net Profit £133,279 Most Successful Year

The annual report and balance sheet for the year ended June 30 has been issued by the directors of Amalgamated Wireless (A. W. A.) Ltd., and reveals that a net profit of £133,279 was obtained. This is a slight advance on last year of £132,578, and the previous year of £130,197. A dividend of 10 per cent, same as last year, will be declared.

The total revenue was £803,669. After net profit has been paid, £50,000 has been transferred to reserve, and £38,252 has been carried forward, whilst £79,912 was set aside for depreciation. A small loss by the subsidiary broadcasting company was carried forward in the books of that company, but has been covered in the accounts of A. W. A. by provision in its reserves.

Most departments of A. W. A.'s extensive services are engaged in important war work. The report mentions that the services of the company's chairman and managing director (Sir Ernest Flisk) have been loaned to the Commonwealth Government in the capacity of Director of Economic Co-ordination. At the same time he is able to maintain sufficient contact with the company's affairs to supervise its broad activities and major activities.

During the year under review the company's activities enabled it to contribute to the revenue of the various Federal and State Government departments throughout Australia, a total sum of £338,500. The number of persons employed in the company's services during the year reached a maximum of 2,900, and a sum of £652,000 was paid in salaries and wages. A further sum of £600,000 was expended on the purchase of goods and services from third parties.

The report mentions that the services of the company's chairman and managing director (Sir Ernest Flisk) have been loaned to the Commonwealth Government in the capacity of Director of Economic Co-ordination. At the same time he is able to maintain sufficient contact with the company's affairs to supervise its broad activities and major activities.

CLASSIFIED ADVERTISING SECTION

Classified Advertising—3d. per word minimum 3/-. Black face or capitals 4d. per word. Cash with order.

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POSITION WANTED.

Experienced Salesman-announcer open for position city or country station. Proved good business-getter. 5 years' experience. Apply A.Z., Box 3765, P.O., Sydney.

P.M.G. TENDERS ACCEPTED

Notification of the acceptance of the tenders of Televox Pty. Ltd., 32 Market Street, Melbourne, C.I., Vic., under Schedule 66V, for sound recording discs, appeared in the Commonwealth Gazette, No. 213 of May 30, 1940, was cancelled in the Gazette No. 213 of October 17.

Standard Telephones & Cables Pty. Ltd., Sydney, supply of transmitting thermionic tubes, £816/2/- plus exchange, for all States. (No. 3439).

British General Electric Co. Pty. Ltd., Sydney, transmitting thermionic tubes, £902/17/-, plus exchange, Queensland and N.S.W. (No. 3440).

Amalgamated Wireless Valve Co. Pty. Ltd., Sydney, transmitting thermionic tubes, £902/17/-, all States except Tasmania. (No. 3441).

Standard Telephones & Cables Pty. Ltd., Sydney, transmitting thermionic tubes,

SEPTEMBER LICENCE FIGURES

NEW SOUTH WALES.		Sept. 1939.	Sept. 1940.
New issues	6,630	6,887	
Renewals	34,553	38,020	
Cancellations	4,949	3,163	
Monthly total	43,230	47,970	
Nett increase	1,681	3,724	
Population ratio	15.71	17.17	

VICTORIA.		Sept. 1939.	Sept. 1940.
New issues	6,101	4,494	
Renewals	27,378	30,058	
Cancellations	925	3,921	
Monthly total	33,504	38,473	
Nett increase	5,176	573	
Population ratio	17.81	18.53	

QUEENSLAND.		Sept. 1939.	Sept. 1940.
New issues	3,127	2,877	
Renewals	11,032	13,583	
Cancellations	758	576	
Monthly total	13,909	16,936	
Nett increase	2,369	2,301	
Population ratio	13.57	15.50	

SOUTH AUSTRALIA.		Sept. 1939.	Sept. 1940.
New issues	1,645	1,398	
Renewals	8,181	8,709	
Cancellations	810	1,117	
Monthly total	11,906	12,634	
Nett increase	835	281	
Population ratio	19.78	20.89	

WESTERN AUSTRALIA.		Sept. 1939.	Sept. 1940.
New issues	1,365	1,086	
Renewals	6,576	7,473	
Cancellations	21	468	
Monthly total	8,229	8,927	
Nett increase	1,344	618	
Population ratio	17.60	19.14	

TASMANIA.		Sept. 1939.	Sept. 1940.
New issues	682	593	
Renewals	3,008	3,459	
Cancellations	203	281	
Monthly total	4,051	4,332	
Nett increase	479	362	
Population ratio	17.12	17.99	

COMMONWEALTH.		Sept. 1939.	Sept. 1940.
New issues	19,550	17,335	
Renewals	91,228	101,302	
Cancellations	7,666	9,476	
Monthly total	1,148,021	1,247,683	
Nett increase	11,884	7,859	
Population ratio	16.49	17.78	

The above totals include: Total licences to the blind, 2,376 (1939) and 2,502 (1940), and total experimental licences for 1939, 1,889.

NEW ZEALAND LICENCE FIGURES

AT JUNE 30, 1940

Total in force at June 30, 1940 . . . 343,939
Percentage licences per 100 population . . . approx. 21%
Radio equipped homes . . . approx. 87%
Receiving licences in various postal districts:—

Auckland	74,563
Hamilton	23,020
Thames	10,269
Christchurch	46,419
Greymouth	5,697
Timaru	9,184
Westport	3,003
Dunedin	28,106
Invercargill	14,390
Oamuru	3,933
Wellington	54,569
Blenheim	3,327
Gisborne	6,478
Napier	14,403
Nelson	6,283
New Plymouth	14,107
Palmerston North	15,930
Wanganui	12,029

£2,689/7/-, plus exchange, Vic. and Qld. (No. 3452).

Amalgamated Wireless Valve Co. Pty. Ltd., Sydney, transmitting thermionic tubes, £267/5/6, Vic. and Tasmania. (No. 3453).

Standard Telephones & Cables Pty. Ltd., Sydney, microphone stands and cable, £363/14/6, all States except Qld. (No. 3459).
Transmission Equipment Pty. Ltd., Victoria, radio-telephone broadcasting transmitter for Manilla, N.S.W., £6,952/13/- (No. 3468).

New Low Prices

For T.E.P.L.

Standardised Locking-Type Cable Connectors

Prices:—
3 Pin—

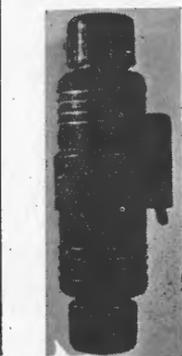
Plug & Socket
(Cable or Batten)

19/6 ea.

6 Pin—

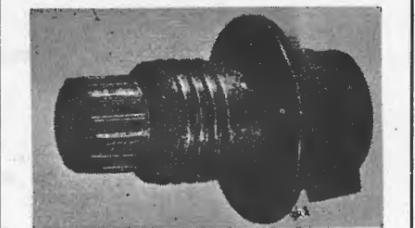
Plug & Socket
(Cable or Batten)

22/6 ea.



Cable Type Connector

Prices are for Aluminium Finish — Black Crackle Lacquer Finish Slightly higher.



Batten Type Connector

Join up
With Products of

TRANSMISSION EQUIPMENT
PTY. LTD.

J 6061

DOONSDALE ST., RICHMOND, VIC.

"Go West, Young Man" To 3HA
"Go East, Young Man" To 3TR
"Go North, Young Man" To 3SH

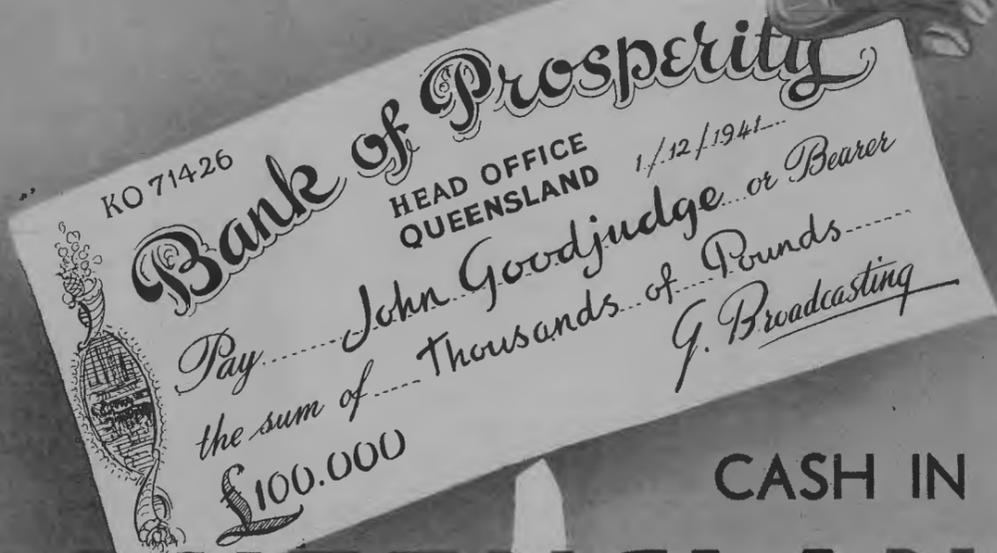
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SYDNEY: MACQUARIE BROADCASTING SERVICES, 29 BLIGH STREET, PHONE B 7887

GOOD BROADCASTING
will pay
GOOD DIVIDENDS



CASH IN ON

QUEENSLAND

Sell Through

4BC BRISBANE
and
4SB KINGAROY
 (2,000 WATTS)

AND ASSOCIATE STATIONS

4GR TOOWOOMBA
4RO ROCKHAMPTON
4MB MARYBOROUGH
4VL CHARLEVILLE
4ZR ROMA

COVERING THE RICHEST TERRITORY
 IN THE STATE

Vol. 9, No. 10
 (283rd Issue)
 Thursday,
 Nov. 7, 1940.
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★ PRE-CONVENTION ISSUE ★

COMMERCIAL B

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 PUBLISHED EVERY SECOND THURSDAY BY AUSTRALIAN RADIO PUBLICATIONS PTY. LTD

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1. The manufacturers of KOLYNOS present —

“EASY ACES”

The Laugh-a-minute Show
 Monday, Tuesday & Wednesday, 8.45 p.m.

2. The manufacturers of MORTEIN present —

“BOOS and BOUQUETS”
 (New Series)

The Hilarious Audience Participation Show — Every Friday, 8.30 p.m.