

# Latest Licence Figures

MARCH AND APRIL, 1935

NEW SOUTH WALES			
	March	April	
New Issues	4,612	4,554	
Renewals	14,980	14,723	
Cancellations	1,664	2,532	
Monthly Total	272,342	274,364	
Nett Increase	2,948	2,022	
Population Ratio	10.29	10.37	

VICTORIA			
	March	April	
New Issues	3,883	4,070	
Renewals	12,938	13,996	
Cancellations	1,523	2,273	
Monthly Total	232,116	233,913	
Nett Increase	2,360	1,797	
Population Ratio	12.63	12.73	

QUEENSLAND			
	March	April	
New Issues	1,270	1,438	
Renewals	3,711	3,453	
Cancellations	368	454	
Monthly Total	64,605	65,589	
Nett Increase	902	984	
Population Ratio	6.74	6.83	

SOUTH AUSTRALIA			
	March	April	
New Issues	1,233	1,394	
Renewals	3,928	4,472	
Cancellations	581	508	
Monthly Total	74,408	75,294	
Nett Increase	652	886	
Population Ratio	12.62	12.77	

WESTERN AUSTRALIA			
	March	April	
New Issues	861	913	
Renewals	1,922	2,272	
Cancellations	162	194	
Monthly Total	39,249	39,968	
Nett Increase	699	719	
Population Ratio	8.87	9.03	

TASMANIA			
	March	April	
New Issues	487	512	
Renewals	828	841	
Cancellations	321	345	
Monthly Total	19,486	19,693	
Nett Increase	166	167	
Population Ratio	8.42	8.53	

COMMONWEALTH			
	March	April	
New Issues	12,346	12,881	
Renewals	38,307	39,757	
Cancellations	4,619	6,306	
Monthly Total	702,206	708,781	
Nett Increase	7,727	6,551	
Population Ratio	10.47	10.57	

The above figures include:			
Total Free Licences	1,545	1,614	
to the Blind	1,545	1,614	
Total Paid Experimental Licences	1,251	1,292	

## LATEST RECORD RELEASES

### Regal-Zonophone

G.22319—"I'm Lonesome For You Caroline," and "There's a Cottage in Killarney," sung by Sweet and Low (Duettists) with Orchestra.

These splendid songs receive ideal treatment in harmonised form from Sweet & Low, celebrated duettists. A new Irish song, "There's a Cottage in Killarney," will produce big figures for country dealers particularly.

G.22374—"We Were So Young," and "Molly O'Donahue" (both from film "Sweet Adeline") sung by Phil Regan with the Casino Royal Orchestra.

G.22375—"Lonely Feet" (from film "Sweet Adeline") played by Henry King and His Orchestra, and "Me Without You" (from film "One Hour Late") played by Irving Aaronson and His Commanders.

Warner Bros. theme songs with fine vocal chorus work well in evidence, make these two really saleable records. The release of the film should create an immediate demand.

G.22373—"Home, James, and Don't Spare the Horses," comedy waltz, "The Pig Got Up and Slowly Walked Away," quick step (both with vocal refrains).

Billy Cotton and His Band offer particularly good comedy numbers, of which clever patter and humour are features. "The Pig Got Up and Slowly Walked Away" is the "drunk" song recently banned by the B.B.C.

### His Master's Voice

EA.1474—"My Kid's a Crooner" and "His Majesty the Baby," played by the New Mayfair Dance Orchestra.

EA.1472—"In the Valley of Yesterday," played by Teddy Joyce and His Orchestra, and "Roll Along, Covered Wagon," played by the New Mayfair Dance Orchestra.

EA.1473—"That's the Way I Like to Hear You Talk," and "Yip! Neddy," played by Jack Jackson and His Orchestra at the Dorchester Hotel, London.

B.6564—"I Think I Can," and "Things Are Looking Up," played by Jack Jackson and His Orchestra.

B.8225—"Waltz Potpourri," Part 1 and Part 2, played by Marek Weber and His Orchestra.

B.8230—"May-Day Revels," and "Champion" March Medley, No. 2, played by the Massed Bands (Cond. by J. Henry Iles). Recorded at the National Band Festival, Crystal Palace, September 29th, 1934.

B.8244—"Trees" and "Little Prayer I Love," sung by Peter Dawson with Organ accompaniment.

On this record, accompanied on the organ by Herbert Dawson, Peter Dawson gives an exquisite rendering of "Trees," perhaps the most popular song of recent years, and "Little Prayer I Love," a moving song admirably suited to his quieter style.

B.8251—"To-night Will Teach Me To Forget" (from film "The Merry Widow") and "Try To Forget" (from film "The

## BROADCASTING BUSINESS

May 17th, 1935.

Cat and The Fiddle" sung by Jeannette MacDonald. (An excellent record).

C.2694—"Farewell" (from "Songs of the Fleet") and "Why Do the Nations" ("Messiah"—Handel) sung by Peter Dawson.

C.2708—"Paul Robeson Medley," No. 1 and No. 2, sung by Paul Robeson. This is the second medley recording by Robeson, the first enjoying great popularity.

C.2713—"One Night of Love Memories," Part 1 and Part 2.

This record heralds a new technique in the art of recording—it achieves musical story-telling by the employment of means that so far have been explored only by the films and broadcasting.

The record tells in words and music the story of the best film of the year "One Night of Love," the romance of a singer who would give all her hard-won triumphs of fame and her glory for a night of love with the man who has made her career on the condition that she will not speak of love.

C.2706—"Songs Everybody Should Know," Part 1 and Part 2. Sung by Stuart Robertson, bass-baritone.

D.B.2413—"Romanza Andaluza," Op. 22, and "Hungarian Dance, No. 6," played by Yehudi Menuhin on the violin.

D.B.2414—"Moto Perpetuo," Op. 11, and "La Ronde Des Lutins," Op. 25, played by Yehudi Menuhin on the violin.

For these records, Menuhin has chosen four well-known pieces which are present in the repertoire of every famous violinist, and are greeted with enthusiasm by concert audiences.

## SATURDAY NIGHTS AT 3AW

No jazz from 3AW on Saturday night—that is the new edict that has gone forth from the management. Henceforth 3AW is going to cater for the people who stay at home on this night of nights, not for those who go out to the dances. 3AW considers that the only persons on Saturday nights who want jazz are the young people who are on their toes and that that music is supplied either by an orchestra or by records.

The man who stays at home and sits over his fire with his proverbial pipe and newspaper can be very irritated by a whole programme of jazz items. In the place of jazz 3AW are substituting tuneful melody. Last Saturday night two exceedingly good singers were brought to the microphone in the person of John Crosby and John Dexter. So good were Mr. Crosby's numbers that the 3AW's phone was jammed for a considerable time with people ringing up wanting to know whether the station was putting over a hoax, and suggesting records were being played. John Dexter is an excellent crooner and provided some most enjoyable numbers.

There were two pianoforte recitals by the Roosevelt Rhythm Boys (in the flesh) who also are featuring from this popular station.

# BROADCASTING BUSINESS

VOL. I.—No. 33  
FRIDAY  
MAY 24th, 1935

Subscription:  
10/- P.A. Post Free  
Single Copy 1/-

## Broadcasting Business Gossip

On Mothers' Day, Station 2TM, the progressive Station located at Tamworth, made a special feature of presenting "A Talk to Mothers," by Donald Day, who visited Tamworth for this purpose.

John Bull Oats have been running a very successful competition from 3AW. After about half a dozen announcements 3AW received 1,000 entries, each one with a label from John Bull Oats.

There were 95 advertisers who spent more than 100,000 dollars each for advertising over the combined National hookups of the N.B.C. and the C.B.S. in 1934. Their total expenditure amounted to 37,815,197 dollars.

The same group of advertisers spent 25,943,396 dollars during 1933. This represents an increase of 45.7%.

The grand total of all advertising broadcast over the two National networks in U.S.A., surveyed, is 42,659,461 dollars for 1934, as compared with 31,516,298 dollars for 1933, a gain of 35%.

These figures do not represent the total appropriations of the various advertisers, but nevertheless, the figures speak volumes.

Congratulations to 3AW on its Jubilee programme "Cavalcade of Empire"—just another one of those programmes which are making 3AW exceedingly popular with listeners.

Sydney Electricity Department believes in reaching right into the people's home. Not only do they send their electrical product into the homes by wires, but they utilise the "Wire-less" to broadcast a particular message, over 2CH every Monday, Tuesday and Wednesday at 7.55 from "Beau Geste" is transmitted. "Cities of Perhaps," from Station 2SM every Thursday at 7.15 p.m., and a

School of Domestic Science from 2GB every day from Monday to Friday at 2.45 p.m. These sessions are doing a very effective job in taking the electrical message right into the home.

The Federation of Broadcasting Stations has been quite active recently with various conferences. The transcription people evidently want their share of the lucrative broadcasting field, and following the claims of many others of like ilk, make demands of about 3 or 4 times as much as they expect to get.

A conference has also been held with the Professional Radio Employees' Organisation, whose case before the Commonwealth Arbitration Court has been filed for hearing.

What is all the fuss about the transcription business? Is it true that a prominent broadcasting executive is on the mat for not selling enough of the overseas transcriptions?

Surveys by various advertising agencies appear to be the order of the day. Like accountants, they can literally make figures talk. After all, is their method of investigating any indication of the public's reaction? Can even a partial cross section of the people be a true guide?

When are the advertising agencies going to organise along lines that will raise their professional status? There is probably no bigger racket in this city than the many so-called advertising agencies who adopt the stand-and-deliver attitude of demanding 15 and up to 30 per cent., agency commission for advertising over commercial stations.

Racketeers are not in it, and if the legitimate agencies, who really do earn their money, were to apply some logical reasoning, they should be able to stop these rackets.

## BOANS LTD., SIGN FOR 6 MONTHS

A few weeks ago Station 6IX booked for a period of four weeks, an afternoon session, 2 to 3 p.m., on behalf of Boans Ltd. This session, whilst in the nature of an experiment, was actually filling an unused hour, and was designed to provide a brightly produced programme of afternoon music.

The listeners' response to the session conclusively proved its popularity right from the outset, and letters came pouring in from many country districts.

At the expiry of the four weeks' agreement, Messrs. Boans Ltd., whose Trizane Band had taken part in the afternoon session, undertook to continue the session for at least another six months, their contract providing an option of renewal at the end of that period.

With the signing of this new contract Boans Ltd., made further radio history, as this was the first time a large departmental store in Perth had undertaken a regular session of sponsored entertainment.

## BROADCASTING BUSINESS

Published Every Friday  
OSWALD F. MINGAY - Editor  
EDITORIAL & PUBLISHING  
OFFICES:

15 Castlereagh St., Sydney, N.S.W.  
G.P.O. Box 3765

Phone: B 7188 (3 lines)  
BRANCH OFFICE:

Care of Mingay Publishing Co.  
422 Little Collins St., Melbourne, Vic.  
Phone: Cent. 2805. G.P.O. Box 1774.

ANNUAL SUBSCRIPTION:  
Post free in Australia ..... 10/- p.a.  
Post free in British Empire 12/6 p.a.  
Post free, Foreign ..... 15/- p.a.  
Telegrams: "B7188 Sydney"

## THAT RADIO LOVER!

Editor,  
"Broadcasting Business,"

Your interesting magazine—"Broadcasting Business"—can at times be most informative, but I am afraid you will have to be a little more careful regarding the reprinting of articles from overseas magazines.

For example:—in your issue of April 26th, under the heading "LOVE HOUR, Sweet Nothings With An Object," you reprint an article by a writer in the London "Time" (this as a matter of fact was a dangerous thing to do, because London writers are not usually considered experts on commercial broadcasting in as much as there are no commercial stations in England) this writer discusses a new radio session called "Love Hour" in which a radio lover huskily throats sweet nothings to his listeners.

The writer of your article makes a statement such as this, relative to the session—"The feature (meaning the "Love Hour") is exceedingly popular and is the sort of thing that the makers of scents and cosmetics find particularly apt for their purposes—it has been found far better than the soft chamber music when advertisers want to provide a programme which will leave sweet associations behind it."

The writer, moreover, says that this new American session opens up for the young man a new career—that of the wireless lover—and further states that "whilst the privacy of the home, in which most listening is done, detracts from the effectiveness of many wireless programmes—it adds to the power of this one."

Quite candidly, Mr. Editor, I would like to claim that far from being a success commercially, this particular radio session is at the present time proving rather a 'dud' in America.

I do not make this claim merely of my own violation as a matter of fact some months ago, I learnt of this new session by the "Radio Lover," and wrote to a friend in America (who by the way is considered an expert on radio) asking him to give me information relative to it, and at the same time requesting sample of the copy.

My friend pointed out to me that the "Lover" session was being put over the N.B.C. and stated that there are two "Radio Lover" sessions—let us call them the Radio Lover No. 1, and Radio Lover No. 2.

The first went on in the year 1933 as an **un-sponsored** programme over Jersey's WHOM. Some months later, your Lover No. 2 was heard over Newark's WOR, likewise **un-sponsored**.

Thereafter, No. 2, went on N.B.C.'s WEAF, where he held on for a couple of months. Latest news available is that Lover No. 1 recently had four days on Manhattans' WINS, also **un-sponsored**.

My American friend, further says, "From the record of both Your Lovers, you can see that the session has not had easy sledding with the advertisers. There may be several reasons for this,

# 3AW

ASK THE  
ADVERTISER  
WHO USES IT.  
THEY'RE  
EVERYWHERE

one of them undoubtedly is that few listeners or advertisers feel like playing in the day dreams of the maladjusted as these programmes undoubtedly do. Furthermore, your Lover No. 1 is promoting a suit against your Lover No. 2, and your Lover No. 1 says that HE WILL BRING SUIT AGAINST ANY ONE PUTTING ON A 'RADIO LOVER' PROGRAMME IN ANY PART OF THE WORLD."

So you will see, Mr. Editor, that my American friend (who should be more of an expert than your London writer) does not hold the session in very high regard.

Perhaps some of your readers will be interested in this information in view of your article on April 26th.

—WILFRED W. EAST  
C/o British Medical Laboratories, 141  
Clarence Street, Sydney.

### CLEOPATRA 2HD's Feature

Perhaps there is no more glamorous figure in all history than Cleopatra the Queen of Ancient Egypt. Her loves and ambitions, her various adventures have furnished a fruitful source of romance to writers of all ages from her day until now. She has been depicted both on stage and screen and now the story of her life is broadcast by Station 2HD as a thrilling Radio Drama.

In this wonderful narrative the ruthlessness of men, the lure of women charming and beautiful, the lust for power that brooks no opposition, the soaring ambition that knows no restraint, that counts no price too dear for its gratification are all dramatically portrayed.

Splendidly produced and excellently acted by America's best artists the story of Egypt's great Queen is one long thrill from start to finish. Marcus Clark & Coy Ltd. of Sydney and Newcastle are the sponsors.

### COMMUNITY CONCERT 2BH

The 2BH Community concert has now become a regular institution in Broken Hill. This Station provides its friends with excellent value in this night's entertainment, giving them a community concert including three speciality acts up till 9.30 and dancing from then on until midnight.

May 24th, 1935.

## MEET MR. ROWE OF 2HD

Isn't the world small. We recently discovered that we knew (back in the bad old days of 1929) "Uncle Pete"—Musical Director of Station 2HD Newcastle. Mr. E. H. Rowe—the gentleman in question—will probably be puzzled as to the writer's identity, and to help his memory we recount an amusing incident of which he was the central figure.



E. H. Rowe (Uncle Pete), Musical Director at 2HD, Newcastle. His symphonic poems would melt the heart of an Eskimo-pie."

The place was Dubbo and Uncle Pete, who owned, at that time, a very ancient "Lizzie," had just joined the N.R.M.A. and had been presented with the usual car badge.

"Pete" was nonplussed as to where to affix "the blamed thing," when he suddenly got a brainwave. Seizing a cold chisel and hammer, he calmly punched another hole in the mudguard and mounted the badge thereon, to the amusement of his colleagues and the assembled local population.

### NEW STATIONS AT ORANGE AND NARRABRI

The N.S.W. Graziers' Association is reported to be interested in the erection and operation of a commercial broadcasting station at Orange and also at Narrabri.

These two locations in the western part of N.S.W. sadly lack broadcasting facilities, and if the graziers proceed with their scheme and handle it under proper conditions, with a live manager, they should be able to make a success of it. Broadcasting stations are certainly required in those areas.

### SERVICE IN THE NORTH

No obstacles are allowed to prevent Station 2TM giving their listeners up-to-the-minute news. It was therefore appropriate that during the recent N.S.W. elections, they arranged a direct broadcast from the tally room in Sydney, in conjunction with the "Northern Daily Leader," and were thus able to give the Northern districts election results one hour ahead of the G.P.O., Sydney.

May 24th, 1935.

## What is Net Circulation?

(Published by courtesy of the Columbia Broadcasting System, and reproduced from "Market in Radio Homes.")

**H**OW many actual listeners per programme on the air? How many actual readers per page in a magazine or newspaper? A comparison of both gross and net circulation for the spoken and the printed word.

Some of the old terms in advertising have worn thin. Adequate in the days of easy spending, they have been tested and found wanting in recent years of shrewd and analytic buying. "Net Circulation" is one of them. And most clearly revealed when radio advertising was placed side by side with publication space under the forceps of the advertising analyst. In applying the term "Net Circulation" to both forms of advertising, it was found to be faithless to its own sire, publication space. It netted down to this insistent question in many an advertising conference.

"If we are going to consider the net circulation of our radio advertising as the actual number of people who listen to one of our programmes (and not as the number of people who have radios and could listen to it)—why shouldn't we consider the net circulation of our magazine and newspaper advertising as the actual number of people who read one of our advertisements, not the number who merely buy or get the publication and could read our advertisement?"

Other advertisers put it something like this: "In computing the relative coverage of our radio and publication advertising, we've got to get them down to comparable units, and we aren't doing that as long as we compare mere "copies" of a publication with actual listeners to our programme."

### Three Important "Parallels"

Certain parallels soon become obvious gaining more and more general acceptance in advertising thinking:—

(1) If "gross circulation" for a magazine or newspaper be considered the total number of copies printed, then gross circulation for a radio programme must be considered the total number of radio sets within reach of the signal which carries it.

... because they are comparable units. Each describes the total number of opportunities of getting over the advertiser's sales message. Theoretically his radio programme might be listened to in every radio home within reach of his broadcast, and his advertisement might be read in every home the publication goes into. Theoretically. Actually, the story is quite different, as will be seen from these further parallels.

(2) If the gross circulation of a publication is whittled down to "regular subscribers," the only comparable figure for radio broadcasting would be the number of "regular listeners" to the station over which it was broadcast.

... because those, in turn, are comparable units, 85 per cent. for instance, of the total copies of a magazine may represent "regular subscribers." Similarly 85 per cent. of all the radio homes in the United States are "regular listeners" to the Columbia Network. Neither figure is exclusive—that is, most of the regular subscribers to one magazine may also be regular subscribers to another, as most of the regular listeners to the Columbia Network, may also, at different times, be regular listeners to other networks. But how far away from actual net circulation even such figures remain is evident to the advertising realist concerned with the number of people actually reached by a given sales message. Which leads inevitably to a third parallel, more and more generally recognised:

(3) If the net circulation of a radio programme is measured by the number of radio owners who actually listen to it during a given fifteen-minute period—then the true net circulation of a publication advertisement must be measured by the number of people who actually read it in a given issue.

... because no other units are comparable. Each describes the number of impressions on consumers which the advertiser gets for his investment. Both represent the ultimate net measure of each advertising dollar.

SYDNEY RADIO  
INDUSTRY BALL  
New Palais Royal  
TUESDAY, JUNE 11th

**2TM TAMWORTH**  
the **KEY** to  
THE  
NORTHERN TABLELANDS

Advertise over 2TM and be SURE of reaching the richest district of N.S.W.

City Representative: V. A. H. Coghlan  
44 Margaret Street, Sydney. BW 6832  
Station Address: Bristol Street, Tamworth

Broadcast Advertising  
Secures Sales

and  
**2HD**  
NEWCASTLE ADS  
ARE SUPREME

Write Box 123 Newcastle or  
Mr. E. A. WOOD (BW 2211)  
c/o A.W.A., 47 York St.,  
SYDNEY, N.S.W.

### MARKET RESEARCH BY "REGO"

Wholesalers Ltd., Melbourne, marketers of "Rego" foodstuffs are making a research into the Victorian country market.

Through co-operation with 3HA Hamilton, a voting paper is being prepared and distributed by storekeepers through the Victorian country districts. The ballot paper indicates 14 types of performances such as band, vocal, instrumental, drama, etc., and listeners are asked to show the order of preference for each type of performance.

The most popular form of entertainment will then be listed in order of preference and prizes will be awarded to the entrants whose preferences are nearest to the public's choice. Space is also provided on the paper for the radio listener to indicate his most popular type of station and announcer. Effort will also be made on the voting paper to find out the effectiveness of radio advertising in influencing buying.

Prizes to the value of £50 are being offered for the competition.

### THEME SONGS FROM 3HA

Many regular advertisers from 3HA Hamilton open their session with a characteristic theme song. 3HA is now planning a competition whereby a theme song will be played and the public will determine the session it usually precedes. Good prizes are being offered.



# Latest Licence Figures

MARCH AND APRIL, 1935

NEW SOUTH WALES			
	March	April	
New Issues	4,612	4,554	
Renewals	14,980	14,723	
Cancellations	1,664	2,532	
Monthly Total	272,342	274,364	
Nett Increase	2,948	2,022	
Population Ratio	10.29	10.37	
VICTORIA			
	March	April	
New Issues	3,883	4,070	
Renewals	12,938	13,996	
Cancellations	1,523	2,273	
Monthly Total	232,116	233,913	
Nett Increase	2,360	1,797	
Population Ratio	12.43	12.73	
QUEENSLAND			
	March	April	
New Issues	1,270	1,438	
Renewals	3,711	3,453	
Cancellations	368	454	
Monthly Total	64,605	65,589	
Nett Increase	902	984	
Population Ratio	6.74	6.83	
SOUTH AUSTRALIA			
	March	April	
New Issues	1,233	1,394	
Renewals	3,928	4,472	
Cancellations	581	508	
Monthly Total	74,408	75,294	
Nett Increase	652	886	
Population Ratio	12.62	12.77	
WESTERN AUSTRALIA			
	March	April	
New Issues	861	913	
Renewals	1,922	2,272	
Cancellations	162	194	
Monthly Total	39,249	39,968	
Nett Increase	699	719	
Population Ratio	8.87	9.03	
TASMANIA			
	March	April	
New Issues	487	512	
Renewals	828	841	
Cancellations	321	345	
Monthly Total	19,486	19,653	
Nett Increase	166	167	
Population Ratio	8.42	8.53	
COMMONWEALTH			
	March	April	
New Issues	12,346	12,881	
Renewals	38,307	39,757	
Cancellations	4,619	6,306	
Monthly Total	702,206	708,781	
Nett Increase	7,727	6,575	
Population Ratio	10.47	10.57	

The above figures include:  
 Total Free Licences to the Blind 1,545 1,614  
 Total Paid Experimental Licences 1,251 1,292

Printed by F. H. Booth & Son Ltd., 31 Burton Street, Sydney, for the Publisher, Oswald F. Mingay, Woodside Avenue, Lindfield, of Australian Radio Publications Ltd., 15 Castlereagh St., Sydney.

# Latest Record Releases

## Some Rattling Good Numbers

H.M.V.'s latest recordings are indeed a pleasure to listen to. Peter Dawson renders a magnificent new version of "The Floral Dance." His voice never wearies the listener.

Jack Hulbert in one of his brightest and snappiest numbers, "Who's Been Polishing the Sun," is indeed worth adding to the library and listening to.

## Menuhin

This 18 year old violinist, who is at present visiting Australia, stands acclaimed as one of the 5 great violinists of the world. Like so many of the world's leading musicians, the veteran composer, the late Sir Edward Elgar, had the highest admiration for Menuhin's marvellous gift, and he also felt for the lad a warmth of affection which, at a time when he began to feel the world rather empty by the passing of old friends, enabled him to write: "Your friendship . . . has given me a new zest in life." The two friends collaborated in a memorable performance at the Albert Hall, in London, of Elgar's great B Minor Concerto, and also in a gramophone recording of the same work.

B.6547—"What a Little Moonlight Can Do" and "Don't You Cry When We Say Good-Bye" (both from film "Roadhouse") played by Jack Jackson and His Orchestra.

EA.1460—"Who's Been Polishing the Sun," played by the New Mayfair Dance Orchestra, and taken from film "The Camels Are Coming," with Jack Hulbert, and "Ole Faithful," played by Jack Jackson's Orchestra.

EA.1461—"June In January," and "With Every Breath I Take," played by Richard Humber and His Orchestra. (Both are from film "Here Is My Heart")

EA.1459—"The Phantom of the Rhumba," played by Enric Madriguera and His Orchestra, and "Down T' Uncle Bill's," played by Frankie Trumbauer and His Orchestra.

NEW TUNES BY NOEL COWARD  
 B.6535—"I Travel Alone" and "Most of Ev'ry Day," played by Jack Jackson and His Orchestra, all with vocal refrain.

C.2698—"The Floral Dance," and "The Lute Player," sung by Peter Dawson, with orchestral accompaniment.

Peter Dawson's famous old record of these two favourite songs was made in

the very early days of electrical recording. C.2698 is a new recording and should be in everyone's collection.

EA.1387—"Shamus O'Brien," and "I'm Leaving Tipperary," played by Dan Sullivan's Shamrock Band (with vocal refrains).

Thousands of people will welcome the issue of "Shamus O'Brien," played by Dan O'Sullivan's Shamrock Band and sung by a true son of Erin. This wonderful old song is as well known as "The Stone Outside Dan Murphy's Door."

## RICHARD CROOKS SINGS TWO FAVOURITES.

DB.2337—"Killarney" and "Good-Bye," sung by Richard Crooks, with orchestral accompaniment.

If it had been left to you to name the songs that you would best like to hear Richard Crooks sing, the chances are a hundred to one that you would have included the two provided on this record. Crooks sings them superbly, yet with restraint, and if you love these songs—and who does not?—you will never have an opportunity of obtaining on the one record more beautiful renderings of them both.

## BROWNING MUMMERY—STAR OF THE FULLER OPERA SEASON

C.2684—"A Clown No Longer" ("Pagliacci" Act 2) and "Flower Song" ("Carmen" Act 2) sung by Browning Mummery with orchestral accompaniment.

Few singers could give more vivid interpretation of these favourite operatic scenes or sing them better than Browning Mummery, the world-renowned Australian tenor. Singing in English, he conveys the rage and grief of the jealous Canio as effectively as he does the earnest devotion and intense passion of Don Jose for Carmen.

## PAUL ROBESON — AMAZING VERSATILITY

B.8219—"The Banjo Song" and "St. Louis Blues," sung by Paul Robeson with orchestral accompaniment.

Paul Robeson brings the full value of his wonderfully sonorous voice to bear upon that classic of syncopated melodies "St. Louis Blues," and puts a wealth of pathos into "The Banjo Song." This is a fine example of his amazing versatility.

B.8228—"In Your Arms To-night," and "I'm Away in Killarney With You," sung by James Foran (Tenor) with orchestral accompaniment.

## BROKEN HILL STEPS OUT

Over 150 calls were broadcast during the 6½ hours transmission by 2BH Broken Hill on Mothers' Day. This established a record for radio greetings on that Station. The staff was kept busy all day answering the telephone and attending to those who delivered messages personally. It was the first time that mothers in Broken Hill had had the opportunity of having a special Mothers' Day session, and judging by reports, they certainly appreciated it.

## 2TM AND "CAMILLE"

Station 2TM Tamworth is featuring the serial "Camille," the well known adaptation from "Il Trovatore," which is succeeding the popular "Jane Eyre" radio play featuring Ellis Price.

Also on the 2TM programme is a popular session of "Nothing But the Truth," sponsored by the Associated General Electric Industries Ltd., and which has proved to be a great favourite with listeners.

# BROADCASTING BUSINESS

Vol. I—No. 34  
 FRIDAY  
 31st MAY, 1935

Subscription:  
 10/- P.A. Post Free  
 Single Copy 1/-

# Thrills and Spills . . . before the Mike 3AW Stage Amateur Night

"Something new, something different and something they have not heard before," that is the motto which 3AW justified on Saturday night last when the first amateur night was broadcast. Probably this is the first time in Australia that this novel entertainment has been broadcast and judging from the appreciation shown by listeners, more of it is wanted. No less than 200 odd 'phone calls were registered during the evening—the full capacity of the 3AW switch.

It happened this way. 3AW's progressive manager, Stuart Bridgeman, for a long time had cherished the idea of an amateur night. It had been a success in America, why not in Australia? At last it became a reality and it was decided to invite those people who believed they possessed talent but had never used it, to broadcast. There were to be no rehearsals, no long instructions about microphone technique. Just a few necessities and then "let 'em go."

Applications there were from people who thought they had a good voice and from people whose friends had told them they were better sopranos than Gladys Moncrief. There were dramatists and mouth organists and humorous reciters and silvery tenors. From out of this lot 3AW selected what they thought would most appeal to the listeners and brought them in for the amateur night.

The success of the evening was bound up with the surprise of the whole affair. No one knew just what was coming. The artists arrived at 7.45 and the first one went on the air at 8.30, the only opportunity given to "practice" being those few minutes in the studio to grasp the atmosphere. Listeners were invited to send to the station criticisms of what they

heard and to adjudicate on the performers. It was arranged that the best performer should have his or her item recorded by "Featuradio," and that this should be presented from the studio during the amateur night on the following Saturday. A short engagement would later follow with the station.

The public rose to the occasion and supplied vigorous and sincere criticisms of the items. Two letters are reproduced herewith, which, if not literary gems, are sincere and to the point.

Probably the "gem" of the evening was a play entitled "The Stabbing Affair." Mr. Bridgeman had had the manuscript in his drawer for about nine months and was waiting for such an opportunity to present it. On Saturday night those famous Lee Murray Players put it over with all embellishments. The "atmosphere" was created by Rodney Gainford, 3AW's star announcer. In his well known dramatic voice he read the instructions: "A man and a girl are in a dark room. The man gives a slight groan," and here the "extras" slightly groan, "then the girl runs calling for the police," and the "extras" pit-pattered away from the microphone. "The voice can then be heard off the stage," and the voice obliged. "They enter when the constable goes to switch on lights," and the light goes on with a bang. And Mary says, "Come, constable, come quick, there's someone in the house!" And the drama is being enacted.

The evening was a brilliant success and much must be said for 3AW's enterprise in introducing such novel entertainments to its listeners. The following are the two letters received from appreciative listeners:—

To Station 3AW.  
 Re One Hour with the Amateurs.

Sir,—  
 At last my prayers seem to have been answered, just how long have I yearned for a program which has not an Orchestral Number for every second item. The worst of it three parts of them are American, lord how I love those Americans, their Crooners, their Jazz Bands and their Nasal Spoken Plays, that is when it is not an Orchestra to put up with, of course their Plays are quite in keeping with their books, which are as bad, and sir, to think of it, people are saying that Australia is becoming more Americanized every day. No wonder that Japanese Minister recently stated that we were a mad country. Having on an average more people in the Asylums than any other country in the world. I hate to say it, but I blame the Broadcasting Stations, just as much as I blame the American pictures and books, for sending us all Loco. Oh lord deliver us from this American music etc.

But at last, just when I was about to kick the lights out of my Wireless Set, along comes your Amature Hour, and what an idea, I won't have it that you got that idea from the Yanks. Of course it might be possible that their own music (Continued overleaf)

## BROADCASTING BUSINESS

Published Every Friday  
 OSWALD F. MINGAY - - Editor  
 EDITORIAL & PUBLISHING  
 OFFICES:

15 Castlereagh St., Sydney, N.S.W.  
 G.P.O. Box 3765  
 Phone: B 7188 (3 lines)  
 BRANCH OFFICE:

Care of Mingay Publishing Co.  
 422 Little Collins St., Melbourne, Vic.  
 Phone: Cent. 2805. G.P.O. Box 1774.  
 ANNUAL SUBSCRIPTION:  
 Post free in Australia ..... 10/- p.a.  
 Post free in British Empire 12/6 p.a.  
 Post free, Foreign ..... 15/- p.a.  
 Telegrams: "B7188 Sydney"