

# Latest Licence Figures

May and June, 1935

NEW SOUTH WALES		
	May	June
New Issues	5,798	5,768
Renewals	20,141	22,777
Cancellations	2,241	4,523
Monthly Total	277,921	279,166
Nett Increase	3,557	1,245
Population Ratio	10.50	10.53
VICTORIA		
New Issues	5,116	4,716
Renewals	18,652	20,482
Cancellations	2,176	4,323
Monthly Total	236,853	237,247
Nett Increase	2,940	394
Population Ratio	12.89	12.90
QUEENSLAND		
New Issues	1,955	1,913
Renewals	4,847	5,739
Cancellations	613	1,298
Monthly Total	66,931	67,546
Nett Increase	1,342	615
Population Ratio	6.97	7.02
SOUTH AUSTRALIA		
New Issues	1,619	1,661
Renewals	6,244	7,423
Cancellations	627	1,432
Monthly Total	76,286	76,515
Nett Increase	992	229
Population Ratio	12.94	12.97
WESTERN AUSTRALIA		
New Issues	1,296	1,298
Renewals	3,242	3,798
Cancellations	614	691
Monthly Total	40,650	41,257
Nett Increase	682	607
Population Ratio	9.18	9.29
TASMANIA		
New Issues	671	744
Renewals	1,298	1,682
Cancellations	367	580
Monthly Total	19,957	20,121
Nett Increase	304	164
Population Ratio	8.62	8.76
COMMONWEALTH		
New Issues	16,455	16,101
Renewals	54,424	61,901
Cancellations	6,638	12,847
Monthly Total	718,598	721,852
Nett Increase	9,817	3,254
Population Ratio	10.71	10.74
The above figures include:		
Total Free Licences to the Blind	1,624	1,636
Total Paid Experimental Licences	1,293	1,320

# RADIO ENCYCLOPAEDIA

IN these days encyclopaedias appear to be the fashion, and it is therefore in keeping that the Broadcasting fraternity has now available what is undoubtedly a radio encyclopaedia. The 1935 "Radio Trade Annual" published by Australian Radio Publications Ltd., has just been released. This is the third year it has been issued, and the 306 pages contain practically all the reference data required by any person engaged in radio.

All the Acts and Regulations concerning radio and broadcasting are contained in 16 pages. The Annual Reports of the Australian Broadcasting Commission, the P.M.G.'s Department, the Auditor-General's comments on such reports, together with a description of the technical progress in broadcasting etc., take up 20 pages.

The importance of patents in radio is lucidly explained, together with a complete list and analysis, which occupies 8 pages.

The Tariff & Customs importations etc., cover 12 pages, and then there are 44 pages setting out the growth in listeners' licence figures, details of the various broadcasting stations and a

"Who's Who in Commercial Broadcasting." The electric supply voltage in every available town in Australia is given. The various Institutions, Societies and Associations that operate in radio circles are described in 15 pages.

The Technical Section is a text book in itself and includes in 58 pages, almost everything of reference that any radio engineer or technician requires. Then in addition there is a most exhaustive list of characteristics of every available valve on the Australian market contained in 18 pages.

Plastics and mouldings play an important part in radio work, and this is contained in 8 pages.

A Who's Who in the Radio Industry covers 20 pages.

A Manufacturers and Wholesalers' Directory, particulars of many companies and firms, and a directory of trade names, comprises 16 pages.

Altogether this 1935 "Radio Trade Annual" is a veritable encyclopaedia at the very reasonable price of 5/- post paid, and is obtainable from Australian Radio Publications Ltd., 15 Castlereagh Street, Sydney. (Box 3765, G.P.O., Sydney).

## PROCEEDS TO CHARITY

H.M.V. have again stepped forward and, by recording the King's Speech at the recent Silver Jubilee celebrations and devoting all the profits from the sale of these historic records to charity, have done a great job.

These records by His Majesty The King (R.C. 2747, 6/- and R.C. 2748, 6/-) should be in the library of every reader. They are records which will stand playing time and time again, and in years to come when readers will be much older than they are to-day, these records will be something to have and to enjoy.

## IT PAYS!

### The Homely Hen.

It pays to advertise. Take the case of the codfish for example. The Lord Mayor of London (Sir Steven Killik) only a few weeks ago at a dinner, quoted the following little ditty:—

"The codfish lays 10,000 eggs,  
The homely hen lays one;  
The codfish never cackles  
To tell you what she's done;  
And so we scorn the codfish,  
And the homely hen we prize;  
Which demonstrates to you and me  
That it pays to advertise!"

## LATEST RECORDINGS

### H.M.V.

EA1507—"You Opened My Eyes," fox trot, played by Rudy Vallee and his Connecticut Yankees, vocal refrain by Rudy Vallee, and "Things Might Have Been So Different," fox trot, played by Richard Himber and His Ritz-Carlton Orchestra, vocal refrain by Joey Nash.

EA1518—"March Winds and April Showers," fox trot, played by Teddy Joyce and his Orchestra with vocal refrain, and "Honey, That Belongs To Me," fox trot, played by Jack Jackson and His Orchestra at the Dorchester Hotel, London, with vocal refrain.

### Regal-Zonophone

G22428—"Whistling Lovers Waltz," and "Home Again," fox trot, played by the Rhythmic Troubadours, with vocal chorus.

G22427—"Just a Kiss," and "Vienna in Springtime," played by the London Piano-Acordeon Band, under the direction of Scott Wood, with vocal chorus.

G22423—"My Old Dog," fox trot, and "Two Trumpet Toot," fox trot, with Lew Stone and His Band, vocal chorus.

G22416—"Got Me Doin' Things," fox trot, and "Here Comes Cookie," fox trot (both from film "Love in Bloom") played by the Casino Royal Orchestra, with vocal chorus.

G22415—"My Heart is An Open Book," and "Let Me Sing You to Sleep With a Love Song," waltz (both from film "Love in Bloom") played by Harry Rosenthal and His Orchestra, with vocal refrain.

# BROADCASTING BUSINESS

Vol. 1—No. 44  
FRIDAY  
9th AUG., 1935.

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

## RATE CARDS AND HOW!

By D. Graham Dowland, Production Manager, Country Press Co-operative Co. of Aust. Ltd.

As a buyer on behalf of clients, of a considerable amount of station time, on various "B" class stations throughout Australia, I have been amazed at the extraordinary discrepancies and the lack of uniformity in station rate cards.

One cannot help but wonder on what basis, if there is one, stations assess the value of the time made available to the advertisers. In one capital city one might cite a case of two stations of equal power, both equipped with the latest and most modern transmitters, and both giving a definite service to listeners. There is little to choose between these two stations. Sometimes one programme may appeal more than another but, generally speaking, it is purely a matter of choice as to which station will receive the listener's attention. Yet one finds on examination of their rate cards that one station is charging, and presumably obtaining, 50% more than the other station. When the station management is asked why its rate is higher than that of its competitor, one is usually informed that it is because of a service that that particular station is offering to the public. Yet a close examination of the programmes fails to disclose any service which is exclusive.

Further, an advertiser may, for example, purchase 130 ¼-hour sessions over a particular station at card rate, and instruct the station to play two or three commercial recordings and the usual advertising credits. This actually costs the station a small amount of money in that they have to pay performing rights for the records broadcast during that period. Another advertiser over the same station may purchase the same amount of time and decide that an outstanding programme is required. He may use either

flesh-and-blood artists or special exclusive recordings of the transcription type, and pay as much as two or three thousand pounds for those 130 programmes. Yet the station, on its rate card, makes no allowance for the advertiser who is actually supplying them with a station feature which will help considerably in building an exclusive audience at that particular time to that station. Surely the advertiser who is prepared to put his money into programmes should receive consideration from the station.

The argument which is very often put up by the broadcasting station that the advertiser, by the very nature of that programme, will receive extra benefit, hardly seems to meet the case. Further, the broadcasting station which seeks to draw a parallel with the purchase of white space in the newspaper is beside the mark. It is true that good art work and clever copy allow him to make better use of that white space than that of the advertiser who has the advertisements type-set by the paper, but it is surely not a parallel in the case of the advertiser who is supplying a feature programme to the broadcasting station; he is in fact supplying editorial matter which has a definite value.

Actually the broadcasting station has no control whatsoever over its programme, except as a form of censorship in regard to questionable copy. It would seem more logical for the station to supply the features and to sell spot announcements during its programme at a commensurate rate during this programme. It would then allow for the station to build up an advantage over another competitor by virtue of the fact that its presentation of programmes is infinitely better than the programme presented by the other station.

The popularity of broadcasting is, undoubtedly, due to the fact that the advertiser has been able to obtain results at a fair economic cost, but with stations

(Continued on Next Page)



MR. D. GRAHAM DOWLAND.

## 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: M 5438, 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"

## Rate Cards and How! Continued from P. 1

bringing out rate cards without rhyme or reason (except that they feel that they can obtain more money) a position must arise where the advertiser is going to seriously look at broadcasting to see whether it will pay him to utilise this medium of publicity. Broadcast advertising, at its best, is an intangible factor where the advertiser has to take pot-luck as to what his audience actually consists of.

Recently, a new licence was granted for a new metropolitan station which actually, before going on the air, produced a rate card which is considerably higher than that of several stations already in the same city and already on the air. What they have to sell I am unable, at this juncture, to ascertain. They have no service; they have built up nothing in the consciousness of the listener. They are an entirely unknown quantity yet they demand a rate which is in most cases

considerably higher than that of stations which, for a period of up to five years, have been on the air and given a service which has been appreciated by the listening public.

One can only assume that in the beginning of broadcasting some radio executive arbitrarily said: "We will charge so much per announcement or session," and then named the first figure that came into his head, and that from the beginning the law of supply and demand has, to a certain extent, regulated the existing rates.

To-day, however, radio time is becoming so expensive to permit of experiments by the advertiser, and he must look to some impartial arbiter such as a radio minded agency which can assess for him the value of individual stations, of programmes and of copy appeal.

## BROADCASTING GOSSIP

Mr. F. R. Thompson, who recently set up business for himself in Lisgar House, Carrington Street, Sydney, has been appointed to represent Station 2WL Wollongong in Sydney. Mr. Russell A. Yeldon, Manager of 2WL, says that this will in no way alter any arrangements concerning existing or future contracts with the station itself.

Mr. Joe Larkin, Advertising Manager for 3UZ Melbourne, was in Sydney last week for a few days, and appointed Mr. A. D. Bourke as Sydney representative for 3UZ. Mr. Bourke's office is in Country Press Chambers, Barrack Street, Sydney.

2UW have had wonderful response to 3 or 4 plugs offering an Atlantic Union Oil Road Map. This map, which is offered to the station's radio audience on behalf of Atlantic Union, is exceptionally informative and most artistic.

The famous Philips Company is to begin television transmission from Eindhoven, Holland, on ultra short waves, using seven metres. It is reported they are also developing a television receiver.

Said to be the world's first woman television announcer, Fraulein Ursula announces on the high definition programmes of the German Post Office.

Russian radio reporters are going to don diving suits and give a commentary from the British ship "The Black Prince" which sank near Balaklava in 1854.

New recordings purchased by 5AD Adelaide, bring this station's musical library to 16,000 recordings, one of the most comprehensive libraries, according to 5AD, of its kind in Australia.

A fully equipped short wave receiving station has been established by 5AD Adelaide. A special commercial receiver incorporating fifteen valves has been installed and a directional aerial system erected. 5AD hope to rebroadcast through this station the world's outstanding programmes.

A visitor to Perth recently was Mr. Kelleher of 6BY. It is rumoured that 6BY will be moved from Bunbury to Narrogin, which is listed under the changes to be made on September 1.

"Pleastermeecher." Such was the heading for the editorial of "Wireless Weekly," August 9, referring to the reported statements of several prominent broadcasting executives who visited overseas recently. We are glad to know that "W.W." generally agree with the matter, and we agree with what they say. It is great to be in agreement!

2UW's newly arranged Children's Hour is now programmed from 5 to 5.10 for the tiny tots, 5.10 to 5.15 the serial story, and 5.15 to 5.30, popular entertainment for the more grown-up boys and girls, linked up with a show to be held at the Capitol Theatre every Saturday morning, where films and other entertainment will be provided.

Novelties and gifts are quite the fashion, and are taken as one of the indicators by broadcast advertisers as to the listeners' reaction to their programmes. In this direction, a very interesting article has been indented by Hoffnung & Co., in the form of a "Talkie Tape" which is a small sound box after the old style of the treacle tin and string which was in

**3AW**  
SELLS WHERE  
THE  
BUYING POWER  
IS  
CONCENTRATED

common use about 50 years ago, and a few words spoken on a celluloid strip. By running the thumbnail along the strip, the cardboard diaphragm vibrates and reproduces the few words of the message. It is quite a natty idea, and should prove popular. Incidentally it has sold extraordinarily well in the States.

Talking about gifts and lucky charms, it reminds us that Grosvenor Laboratories, who are sponsoring a session over 2UW, are giving away a lucky charm, and are advocating a lottery ticket to be secured in the name of the "Nancy-Black Cat Syndicate." Here's hoping that the winner of the lottery will not forget the announcer.

Most of the Melbourne Stations introduced to their listeners some member or members of the visiting Maori football team and on more than one occasion concerted items by the Maoris were broadcast. 3KZ was fortunate in this respect in that they happened to be on the scene at the dinner tendered by the Victorian Rugby Union and picked up several splendid Maori items including two warlike hakas. These were probably the most authentic war dances that have been broadcast in Melbourne for some considerable time. 3KZ was unfortunate as it missed the oration—nothing else can describe that speech by the co-manager of the team, Mr. Kingi Tawhiwi, who is an eminent New Zealand native scholar.

The Lee Murray Players from 3AW on the evening of Wednesday, July 31 excelled themselves. Although always setting a high standard the players reached new heights in dramatic performance on that evening. The cast was headed by Miss Shirley Mornd and Mr. Lee Murray, this being Miss Mornd's first lead and she acquitted herself brilliantly. The play was produced by Stuart Bridgman.

Four out of the five commercial stations in Melbourne have been inspired by the popular amateur evenings. 3AW and 3DB are still running their popular Amateur shows in which untried amateurs are brought before the microphone (for good or for evil). 3UZ is conducting the Healing "Golden Voice of the Air" contest, but in this case both amateurs and professionals may compete, but

National Advertisers  
Choose  
**2HD**  
IT PAYS!

Write E. A. WOOD, C/o A.W.A.  
York Street, Sydney, or Box 123 P.O.,  
Newcastle

## BROADCASTING GOSSIP. —(Continued).

everyone is given an audition. 3KZ is also making an attempt to discover and foster local talent and are offering a £5 engagement to the winner of the professional and amateur parade each week on Sunday evenings. The feature is being sponsored by Mack Furnishing Co. "Wardrop My Tailor" sponsors the 3AW feature.

After having been hors de combat for some time Mr. G. F. Palmer, Managing Director of 7UV Ulverston and 3AK Melbourne has gone to Tasmania, where he intends to remain for about a fortnight.

Mr. Don Joyce has been appointed to the Continuity Department of 3KZ. Prior to this Mr. Joyce was Manager of 3HS Horsham and was also on the staffs of Mildura, Broken Hill and 5DN Adelaide. Possessing an excellent speaking voice and ready wit, Mr. Joyce has done extensive recordings for Featuradio. In his present capacity he writes or supervises some 30 sessions daily.

Mr. Reg Stone has been appointed studio manager at 3AW. Mr. Gordon Massey is now handling the Service Department which gives the station a direct link with the advertiser quite apart from sales representatives. It is believed that this is the first time in Melbourne that anyone has been appointed by a commer-

cial station in this capacity. The move is designed to create good will between the station and the advertiser.

The Lee Murray Players under the direction of Stuart Bridgman broadcast an experiment in radio drama from 3AW on Sunday night. A play which relied on the atmosphere created by the voices for effect was devoid of women characters. It was a powerful drama which led up to a strong climax in which Lee Murray figured brilliantly. This band of players has shown considerable improvement over the last few months, particularly since the production of the plays has been in the hands of Mr. Bridgman.

## SHELL SHOW A SUCCESS

The first of a series of variety entertainments, the "Shell Show," broadcast on Sunday night, August 4, over the newspaper chain of stations, with 3DB as the key station, was a marked success, and set a new standard in radio entertainment. The programme was well balanced and cleverly executed.

Engineers at 2UE could have done a better job. Changeover was good, but the monitoring was not up to the usual 2UE standard. To make a good show better, keep your eye on the levels Mr. Engineer.

"Broadcasting Business" congratulates the Shell Company on its initiative in making possible a broadcast of such calibre. Shell Show has proved there is no need to go to America and pay fancy figures for transcription programmes. We have talent here—why not use it?

## FROM 10 TO 70

Mr. Anderson, General Manager of 2UW, in a recent radio speech drew attention to the fact that while in 1930 there were only 10 commercial stations in Australia, there are now almost 70.

Mr. Anderson stated that there are approximately 750,000 people paying licence fees in Australia, which represents a listening public of 2½ millions. National and local spot advertisers have spent nearly £500,000 during 1935 to supply programmes on commercial stations for the listening public.

"The proof of the pudding—"

A station on the air  
24 hours a day **MUST**  
have more listeners  
than any other. 2UW  
is the only Sydney  
Station with a  
NATIONAL  
coverage.

**2UW**

On the air 24 hours daily

## VOIGT (2KY) FOUND IN MOSCOW

On Monday afternoon last broadcasting circles reverberated with the news that Emil Voigt, well known General Manager of 2KY had been held up in Germany and had not been able to write to Mrs. Voigt, who is at present in London.

On Tuesday morning it was further reported that Mr. Voigt had safely arrived in Moscow, and had written to his wife in London.

Mr. Voigt is on a "round-the-world" tour, chiefly on behalf of his broadcasting station, and is accompanied by Mrs. Voigt. He intends to go to America, then back to London, and return on the new liner "Orion."

## SERVICE OFFICE FOR 2HD

The progress experienced and enterprise exhibited by 2HD Newcastle is evidenced by the fact that this week a service office was opened in Sydney, located on the 5th floor, 47 York Street, where clients will be given greater personal service on behalf of that Newcastle station.

Mr. E. A. Wood, Manager of the Station, finds that with the fast growing list of advertisers over 2HD, it is necessary to have a closer contact and render service, for which extra staff has been provided.

Miss Hartwig will be Mr. Wood's chief assistant in this office, and can be reached by telephone, BW 2211.

## Broadcast These to Rabbits (if you must)

they're darned cheap at that!

When negotiating to purchase transcriptions in U.S.A., Dave Worrall, of 3DB, Melbourne, said prices should be low in Australia because many country stations broadcast mainly to rabbits and their purchasing power was low . . . Some country stations were resentful, but it was worth it . . . Now country stations, it's your turn . . . 3DB has £10,000 worth of transcriptions which country stations may use at really low rates . . . Advertisers in any state also may acquire these for sponsoring . . .

ASK FOR AUDITIONS AT 6ML OR 6IX PERTH, 5AD ADELAIDE, 3DB MELBOURNE,  
4BK BRISBANE, OR IN SYDNEY FROM MR. FRED THOMPSON, WARWICK CHAMBERS,  
HAMILTON STREET.

ROMANTIC DRAMAS . . . THRILLERS . . . MUSIC . . . COMEDY . . . HISTORICAL EPISODES

### SPECIAL RATE CARD ISSUE

Arrangements are now in hand for a special issue of "Broadcasting Business" on Friday, August 30, to carry the current rate card of commercial broadcast stations throughout Australia.

Quite a number of advertising agencies, stations and radio advertisers have agreed that such a special issue of "Broadcasting Business," incorporating this information, would be extremely useful, and, in fact, is urgently required for quick reference.

As it would be impossible to publish this information free, it will be necessary to make a special charge, which will be at the rate of 12/6 per column inch (2 columns 20 ems, to a page—in 8-point type), including all headings and other information supplied, with a minimum of 1/4 (one quarter) page at a cost of £2/16/3 per station.

As the new wave-lengths come into force on September 1 next, this special issue of "Broadcasting Business" on August 30 will reach national advertisers, agencies and stations on or about September 1, and, including as it will the latest monthly licence figures, with comparisons to previous periods, latest 50-mile radius figures, a map of Australia showing location of all stations, and possibly a map of each State, also a complete chart of the new station positions, plus a host of other informative data, there is no doubt that it will be well sought after.

A sample of what a station might require and the method of layout to take up minimum space, is given herewith, and the cost of this sample is approximately £5/12/6.

It is also suggested that additional information such as (1) Service facilities; (2) Various departments and their functions; (3) Any additional charges and also (4) Mechanical record producing equipment such as 33 1-3 or 78 r.p.m. turn-tables, etc., might be included.

All you have to do is send us your rate card as on September 1, plus the extra information suggested, enclose your order authorising the insertion required, and we will do the rest, as per sample layout.

Don't forget to let us know how many extra copies you require. One copy of the issue per column inch space will be supplied free, and the balance at one shilling each.

Advertising space, in addition to rate card data as above, will be at usual rates.

All copy must be in our hands at our Head Office in Sydney by noon on Friday, August 23, so please don't delay.

#### ADVERTISING SERVICE AGENCIES TO BE INCLUDED IN SPECIAL RATE CARD ISSUE

Advertising Service Agencies will be interested to learn that a Special Rate Card Issue of "Broadcasting Business" will be published on Friday, August 30, to coincide with the change-over in wave-length allocations of commercial broadcast stations throughout Australia, on September 1.

Particulars of the proposed contents of this Special Rate Card Issue are outlined herewith.

As there are many agencies who would like to have their radio activities listed in this special number, a section is being devoted to agencies at the same advertising rate of 12/6 per column inch (2 columns per page).

It is suggested that such matter should include names of personnel of agency, facilities and services available, and a list of radio accounts handled—and possibly, the schedule of broadcast times and stations being used.

Straight out advertising space by agencies will, if required, be inserted at our usual advertising rates.

All copy closes at our Head Office, Sydney, by noon on Friday, August 23.

### SAMPLE ONLY

This is the method of layout and type, etc., to be used in the Special Rate Card Issue of "Broadcasting Business" on August 30th.

#### 3 A W

**T**HE VOGUE BROADCASTING COMPANY PTY. LTD., owned and operated by David Syme & Co. ("The Age"), J. C. Williamson Ltd., and Allan & Co. Pty. Ltd., controlling the Feature Station, 382 Latrobe Street, Melbourne. Commenced 22/2/32. Freq., 1425 kc., 211 m. (after 1/9/35, 1280 kc., 234 m.), 600 watts. Manager, Stuart Bridgman. Directors, John H. Tait, F. H. Tait, J. H. Syme, Geoffrey Syme, George Sutherland. Executives, Hector Harris, Secretary; Gordon Massey, Studio Manager; John Ryan, Chief Engineer. Chief Night Announcer, Rodway Gainford. Night Announcer, Lloyd Lamble.

**Special Sessions and Announcers:** Breakfast, Nicky and Tuppy, 6.30-9.15 a.m.; Racing and Sporting, Fred Tupper; Children's, Kath. Lindgren, Cliff Nicholls, Ron Sullivan, Rod. Gainford, 4.45-6.10 p.m.; Women's, Geraldine Bright, 2.4 p.m.; Women's Sports and General Activities, Monday, Wednesday and Friday, 1.15 p.m., Gwen Varley; Friday night, 7.45 p.m., Gwen Varley; Saturday night, 6.15 p.m., Gwen Varley; Travel Series, George Matthews, 4 p.m., Monday, Tuesday; Lee Murray Players, Wednesdays, 8.30 to 9.15 p.m.

**Transmission Times:** 6.30 to 10 a.m.; 11 to 11.30 p.m. daily; Sundays, 10.15 a.m. to 12.30 p.m., 4.30 p.m. to 10.30 p.m.

#### ADVERTISING RATES

**BREAKFAST SESSION:**  
6.30 to 9 a.m. Six Sessions Weekly.  
Quarter Hour £12 0 0 a week  
Half Hour £22 0 0 a week

**DAY TIME SESSION:**  
10.30 a.m. to 2 p.m.  
13 Times 26 Times 52 Times 104 Times  
1/4 Hour £2 5 0 £2 0 0 £1 15 0 £1 10 0  
1/2 Hour £4 0 0 £3 15 0 £3 10 0 £3 5 0  
1 Hour £8 0 0 £7 10 0 £7 0 0 £6 10 0

**HAPPY CIRCLE SESSION:**  
Women's Session. 2 to 4 p.m.  
Each 100-Word Announcement £1 1 0  
Each 50-Word Announcement £0 15 0  
13 Times 26 Times 52 Times 104 Times  
1/4 Hour £3 5 0 £3 0 0 £2 15 0 £2 10 0  
1/2 Hour £6 0 0 £5 15 0 £5 5 0 £4 15 0

**CHILDREN'S SESSION:**  
5 to 6 p.m.  
Ad lib. Announcements, 6 days weekly £8 0 0  
Each 100 Words £1 5 0

**NIGHT SPONSORED SESSION:**  
6 to 11.30 p.m.  
13 Times 26 Times 52 Times 104 Times  
1/4 Hour £6 0 0 £5 15 0 £5 10 0 £5 0 0  
1/2 Hour £11 0 0 £10 10 0 £10 0 0 £9 10 0  
1 Hour £20 0 0 £19 0 0 £18 0 0 £17 0 0

**DIRECT ANNOUNCEMENTS (100 Words):**  
In other than Special Sessions.  

DAY TIME		NIGHT	
12	25/- ea.	12	35/- ea.
24	20/- ea.	24	30/- ea.
48	18/- ea.	48	28/- ea.
78	17/- ea.	78	27/- ea.
156	16/- ea.	156	26/- ea.
312	15/- ea.	312	25/- ea.

**CASUAL RATE:** 33 1-3% increase on above charges.  
Five-minute lectures or talks: Day time to 5 p.m., 15/- per minute; after 6 p.m., £1 per minute.

The above rates cover only broadcasting time, station facilities, staff announcers, and gramophone music other than copyright works. Other features by arrangement. A maximum of 15 per cent. of advertising matter in sponsored sessions.

All copy, which may be altered by us if considered necessary, must be at 3AW not less than 24 hours before broadcast time.

# Notice Extraordinary

## Special Rate Card Issue of "Broadcasting Business" FRIDAY, 30 AUGUST

## Don't Fail Have Your Particulars Included

### National Advertisers and Agencies Need this Spdy Reference

*Publishers: Australian Radio Publications Limited*

2nd Floor - - Room 7  
422 LITTLE COLLINS STREET  
MELBOURNE  
M 5438

15 CASTLEREAGH STREET  
SYDNEY  
B 7188 :: (3 lines)

Also Publisher of

"Radio & Electrical Merchant"  
"Radio Review"

"Broadcasting Business"  
"Radio Trade Annual"

## Further Moves in RACING Broadcasts

### ● Canterbury Club prohibits Broadcasts from Trainers' Property.

**T**HE fight between various racing clubs in the metropolitan area of Sydney and certain commercial broadcasting stations is well on.

A further round in this interesting battle took place last Saturday, when the Canterbury Racing Club had the stands of several announcers removed from the premises of trainers adjoining the racecourse, the broadcasters thereby being forced to seek temporary stands elsewhere.

It is understood that various trainers were warned by the Canterbury Racing Club that their training licence would be in jeopardy if they continued to permit broadcasters using their property to transmit racing results which, the Club contends, keeps people away from the racecourse and interferes with their takings.

Notice was given the trainers on the previous Wednesday, of this ban by the Racing Club, and broadcasting stations were in turn informed, but with the usual speed of radio, the broadcasters got busy and made temporary arrangements.

In the words of one broadcast executive, they will go up in balloons if necessary, in order to get what they want. It is further believed that racing clubs held a meeting this week to discuss further points in the campaign of self-preservation, as they term it.

It will be interesting to see what the situation will be in the next few weeks, and whether the racing clubs will permit the transmission of telegrams from their racecourse to the city offices where previous organisations have been set up to re-transmit this information all over the State of N.S.W.

## IT PAYS!

### The Homely Hen

It pays to advertise. Take the case of the codfish for example. The Lord Mayor of London (Sir Steven Killik) only a few weeks ago at a dinner, quoted the following little ditty:—

"The codfish lays 10,000 eggs,  
The homely hen lays one;  
The codfish never cackles  
To tell you what she's done;  
And so we scorn the codfish,  
And the homely hen we prize;  
Which demonstrates to you and me  
That it pays to advertise!"

### LIONEL LUNN WITH 2KY

One of the best known personalities in broadcasting circles, Mr. Lionel Lunn, is now associated with 2KY, where he can be heard on the air every day. It is understood that he is active in the successful selling of time on that station.

A further announcement is expected at an early date.

### DON'T FORGET YOUR SUBSCRIPTION TO THE THIS PAPER — 10/- P.A.

## SOUND EFFECTS

For Catalogue  
CONTAINING 1000 TITLES  
Write

S. HOFFNUNG & CO.  
LTD.

Pitt Street, Sydney  
and Charlotte St., Brisbane

### 2UW APPEALS

An appeal on behalf of the Smith Family of Joyspreaders by 2UW is attracting an amount of prompt assistance in cash and kind which is distributed by the Smith Family to those who are known to be in dire need. Quite recently 2UW broadcast an appeal on behalf of a destitute family in desperate circumstances. The family consists of an unemployed father, an invalid daughter of 26 and an unemployed girl of 18. The invalid daughter has a pension of 18/-, but of this 12/6 goes in rent. No sooner had the appeal gone over the air than 2UW's 'phone began to ring and in an incredibly short time the poor family were set up with a complete houseful of furniture including bedding, clothes and food. Sums of money amounting to over £10 also came to hand within a few minutes. There are, however, still many unfortunate people who require help urgently. Those who have anything suitable should ring either 2UW or the Smith Family when arrangements will be made, if necessary, to collect the goods.

### RADIO BRIDE FOR 1935

Some lucky girl whose wedding is timed for next December is going to be richer as the result of the Radio Bride Quest now being organised by 2UW. Various firms have promised their support and the lucky winner will be all the richer for such things as furniture, a piano, radio, refrigerator, jewellery, perfumes, powders and—breath it gently—a free honeymoon. Three well-known judges will be elected to work as a committee with Monte Luke, the well-known art photographer, and a representative of 2UW, and the December bride will be chosen not so much from a point of beauty as from charm of manner, personality and the possession of those qualifications which go towards making the perfect wife. Publicity will be launched in earnest in the course of a few days, and it is expected that entries for the Radio Bride Quest will be received from all over Australia.

### READ THE CENTRE SPREAD IN THIS ISSUE

## LISTENERS' LIKES AND DISLIKES

### Attempts to Check Up Listeners' Habits

By N.R.H.

**O**NE night last week when I was settling down for my night's rest, the 'phone rang, and a voice informed me that the "Radio Checking Bureau" was speaking, and asked what station I had been listening to. Naturally I wanted to know who the speaker was and what he was. Without getting satisfaction I was asked if it was 3KZ to whom I listened. I asked for the city address, but the speaker would not give it and the conversation terminated.

A few enquiries indicated that many attempts have been made recently to find out what stations people listen to. I understand that a well known Melbourne advertising agency recently conducted an inquiry. Their method was to interview members of the various firms starting with the managing director and finishing with the office boy.

This "Circulation craze" has been inspired by the newspapers who recently have been holding out tempting prizes to their readers. The boosted figures thus obtained are being flaunted in the eyes of advertisers, some of whom have doubtless been impressed. There has been a reaction in the broadcasting field and advertisers have asked for coverage figures with a resultant scramble to obtain them.

Circulation figures of newspapers indicate very little. Space buyers in the London "Times" pay about twice as much for advertising as they do in competing papers with something like eight times the circulation. Which of course, indicates that circulation is not the only thing that advertises. It is the buying power of the reader that advertisers wish to influence.

Exactly the same holds true for broadcasting stations. If a station representative came to me and produced figures that his station had a nightly audience of 40 or 50 thousand and another representative came in after he had finished and told me that the coverage of his station was only 20 thousand, do you thing I would immediately sign up with the first caller? Definitely not.

Certain stations command an audience with double the buying power of the audience commanded by other stations.

By listening carefully to the programmes of each Melbourne station one can cite several instances where advertisers have been apparently wrongly advised with respect to the placing of their advertising allocations. One station which could sell lipstick could probably not sell caviare and vice versa.

I think generally that many advertisers are influenced by inexperienced young men in advertising agencies. In many cases these young gentlemen have had neither practical advertising nor merchandising experience and are inclined to think solely in terms of units of circulation or coverage. Of course I am not saying that advertising agencies are bad. Far from it. A good advertising agent can be of greatest assistance in placing one's only too small advertising allocation.

I fear too much stress is being laid by agencies upon the coverage of the various stations. Any business man by carefully listening to the various stations can obtain a line-up on the type of audience reached and can come to his own conclusions as to where his allocation should be placed.

Most people switch from station to station and select programmes they like.

Listening with a radio programme is becoming more and more a habit of listeners. Consequently, I place first importance upon the programme presented by the advertiser. This should be in very close harmony with the product he wishes to sell and then placed upon a station whose general character is nearest to those requirements.

Listeners asked what station they listen to will usually name the station at which is heard their most liked programme, not that station to which their set is most regularly tuned.

### AMATEUR NIGHT AT 2HD

Nearly everyone has an idea that he or she is the possessor of latent artistic ability that lacks only opportunity of expression to become a new Star in the Radio Firmament.

Of course in a large number of cases this is merely an egocentric delusion, still in others it may be quite true. Only the opportunity can decide, and realising this to be the case 2HD has determined to provide such an opportunity in the Newcastle District by arranging for an Amateur Hour from 9 to 10 p.m. each Saturday. The valiant efforts of the would be artists will no doubt cause some merriment to the listeners, but it is hoped that it will also lead to the discovery of some musical or histrionic talent that is by no means lacking in the Newcastle District. Anyway 2HD is to be congratulated on this novel programme and will surely earn the grateful thanks of all amateurs for the opportunity of an introduction to the listening public.

THE DIRECTION OF RADIO PROGRAMMES is a specialised art and requires artistic presentation and a sensing of audience psychology.

The Management and Staff of

### 2BH Broken Hill

includes men of world-wide experience in radio.

Write to 2BH Broken Hill for particulars of excellent coverage in this wealthy district.

## TRANSCRIPTION AUDITION

Mr. Dave Worrall, well known Manager of the "Herald" Station 3DB Melbourne, and who recently returned from America, dropped in on Sydney last week and gave some of Sydney's broadcasting station executives an opportunity to hear and, if they so desired, buy some of America's latest transcription programmes.

The audition was held at the Western Electric Studios, 47 King Street, Sydney, and among those present who spent an enjoyable hour and a half, were:—

Mr. F. E. Levy, Advertising Manager, 2UW, Mr. Fred Thompson, Thompson & Co., Mr. J. Dunne, Production Manager, 2SM, Mr. Quirk, Advertising Manager, 2SM, Father Meaney, General Manager, 2SM.

Two rather outstanding programmes were "Beauty That Endures" and "Betty and Bob," the latter being a true life romance.

With reference to the latter programme Mr. Worrall explained that America has passed through the "thriller," "variety" and "historical" stage, and is now concentrating on love and kisses. Incidentally, one might admit that Bob of "Betty and Bob" can say "darling" with just the right amount of "mush" in his voice.

Nevertheless there are some good programmes on offer and if you would like to hear any of them, get in touch with Mr. Fred Thompson, Warwick Building, Hamilton, Street, Sydney.

It is becoming quite a habit to hop over to America and buy programmes for Australian consumption. We understand that Mr. A. E. Bennett of "Wax Rules Australia" fame is on his way home with programmes galore. It will be interesting to watch station reaction. It is one thing to buy and another to sell!

### PROUDS ON THE AIR

Prouds Ltd., high class jewellers of Sydney, have recently signed a radio contract with 2CH.

We wish Prouds every success, and trust the campaign will be productive of good business.

Prouds have held off air advertising for some time, but at last have taken the step. A.W.A. handle the accounts.

# Latest Licence Figures

May and June, 1935

NEW SOUTH WALES		May	June
New Issues	.....	5,798	5,768
Renewals	.....	20,141	22,777
Cancellations	.....	2,241	4,523
Monthly Total	.....	277,921	279,166
Nett Increase	.....	3,557	1,245
Population Ratio	.....	10.50	10.53
VICTORIA			
New Issues	.....	5,116	4,716
Renewals	.....	18,652	20,482
Cancellations	.....	2,176	4,323
Monthly Total	.....	236,853	237,247
Nett Increase	.....	2,940	394
Population Ratio	.....	12.89	12.90
QUEENSLAND			
New Issues	.....	1,955	1,913
Renewals	.....	4,847	5,739
Cancellations	.....	613	1,298
Monthly Total	.....	66,931	67,546
Nett Increase	.....	1,342	615
Population Ratio	.....	6.97	7.02
SOUTH AUSTRALIA			
New Issues	.....	1,619	1,661
Renewals	.....	6,244	7,423
Cancellations	.....	627	1,432
Monthly Total	.....	76,286	76,515
Nett Increase	.....	992	229
Population Ratio	.....	12.94	12.97
WESTERN AUSTRALIA			
New Issues	.....	1,296	1,298
Renewals	.....	3,242	3,798
Cancellations	.....	614	691
Monthly Total	.....	40,650	41,257
Nett Increase	.....	682	607
Population Ratio	.....	9.18	9.29
TASMANIA			
New Issues	.....	671	744
Renewals	.....	1,298	1,682
Cancellations	.....	367	580
Monthly Total	.....	19,957	20,121
Nett Increase	.....	304	164
Population Ratio	.....	8.62	8.76
COMMONWEALTH			
New Issues	.....	16,455	16,101
Renewals	.....	54,424	61,901
Cancellations	.....	6,638	12,847
Monthly Total	.....	718,598	721,852
Nett Increase	.....	9,817	3,254
Population Ratio	.....	10.71	10.74

The above figures include:  
Total Free Licences  
to the Blind ..... 1,624 1,636  
Total Paid Experimental Licences ..... 1,293 1,320

## LATEST RECORD RELEASES

### Regal-Zonophone

G.22248 — "OUT IN THE COLD AGAIN," played by Joe Loss & His Band, with vocal chorus, and "ROLLIN' HOME," fox trot, played by Ben Selvin and His Orchestra, with vocal refrain.

G.22431 — "She's a Latin from Manhattan," and "About a Quarter to Nine" (both from film "Go Into Your Dance") played by Johnny Green and His Orchestra, with vocal refrain.

G.22432 — "The Little Things You Used To Do," and "Go Into Your Dance" (both from film "Go Into Your Dance") played by Johnny Green and His Orchestra, with vocal refrain.

G.22445 — "The Veteran's Song," and "Let Us Sing Unto The'r Majesties," sung by Robert Walker & Chorus, with orchestra. (An excellent recording).

G.22414 — "Ritual Fire Dance" (from film "Love the Magician") and "Caprice Viennois," played by Larry Adler, the Mouth Organ Virtuoso, with two pianos.

G.22418 — "When the Curtains of Night Are Pinned Back by the Stars," and "Lily Lucy Lane," sung by The Hill Billies with novelty accompaniment.

G.22409 — "Count of Luxembourg," waltz, and "The Dollar Princess," waltz, played by the Continental Novelty Orchestra. (A very good record, well played and recorded).

G.22401 — "Dear Old Mother" and "Three Pictures of Life's Other Side," sung by Hank and Slim ("The Newman Bros.") vocal duet, with Guitar Accompaniment.

G.22396 — "Just A-Wearyin' For You," slow fox trot, and "Ball At The Savoy" ("A Girl Like Nina") Tango, sung by the Society Serenaders, with vocal chorus.

G.22417 — "Veterans of Songland," Part 1 and Part 2, played by Larry Brennan and the Winter Gardens Dance Band (Reginald Dixon at the Organ). Worthy of inclusion in your record library.

G.22410 — "Memories of Horatio Nicholls," Part 1 and Part 2, played by the London Piano-Accordeon Band, under the direction of Scott Wood. Vocal Chorus.

G.22402 — "Cowboy Jack" and "Beneath the Weeping Willow Tree," sung by Smiling Bill Carlisle, with Harmonica and Guitar Accompaniment.

G.22408 — "La Casta Susanna," waltz, and "Eva," waltz, played by the Continental Novelty Orchestra.

### Columbia

DO.1375 — "In An Old Fashioned Town," and "If I Might Come to You," sung by Harold Williams, baritone, with piano.

DO.1333 — "The World Is Mine" (inspired by the film "The Count of Monte Cristo") and "Water Under the Bridge," sung by Lanny Ross, with Nat Finston and His Paramount Recording Orchestra.

DOX.479 — "DANCING DOWN THE AGES," Part 1 and Part 2 (Introducing 33 Dances, from Early Grecian Days to Date), played by Herman Finck and His Orchestra.

The idea originated with Columbia that recording could provide, as no other means would, an anthology of dance. There was only one man who could do this—Herman Finck—whose mind is a storehouse of tunes, and he was asked to undertake the work. Its compilation and orchestration demanded all his powers of research, imagination, courage and vast experience, but the result is a collected series of thirty-three types of dance. From the early days of Greece, through the centuries of national dances, he brings us to the "20th Century Blues." And his performance of the collection is the last word in expression of his genius.

DOX.481 — "Fantasie In F Minor," Part 3 and (a) "Etude In F Major" (Chopin, Op. 25, No. 3), (b) "Etude in F Major" (Chopin Op. 10, No. 8) Pianoforte Solos by Solomon.

DOX.478 — "Songs of Home," Part 1 and Part 2, played by Len Fillis and His Novelty Orchestra.

LOX.215 — "Prince Igor — Choral Dance No. 17," Part 1 and Part 2, played by The Leeds Festival Choir, with the London Philharmonic Orchestra, conducted by Sir Thomas Beecham.

LOX.216 — "Prince Igor — Choral Dance No. 17," Part 3 and Part 4, played by The Leeds Festival Choir, with the London Philharmonic Orchestra, conducted by Sir Thomas Beecham.

"As great an advance in electrical recording as electrical recording was on the old mechanical process." What more can be said than that? Sir Thomas Beecham himself asked to be allowed to make the arrangements for recording the Leeds Festival last year—conferring with the Columbia experts, and in some matters, even subjugating the audience to the recording needs! The results are electrifying alike in choral and orchestral effect.

The choir is almost savage in its outbursts in "Prince Igor," swaying to every impulse and suggestion from the conductor. In the "Kyrie Eleison," there is a majestic glory of music that is unprecedented in records. Nothing so marvellous or impressive has ever been issued.

DO.1389 — "Malolo," fox trot, played by the B.B.C. Dance Orchestra, directed by Henry Hall, with vocal chorus, and "On the Other Side of the Hill," fox trot, played by Carroll Gibbons and The Savoy Hotel Orpheans, with vocal chorus.

### Regal-Zonophone

G.22439 — "I'm Yours For To-night — Rumba," and "Malola," slow fox trot, played by Mantovani and His Tipica Orchestra, with vocal chorus.

G.22449 — "A Street In Old Seville," and "I Believe In Miracles," sung by Val Rosing, with orchestra.

G.22450 — "A Street In Old Seville," and "What A' You Doing Out in the Rain?" slow fox trot, played by Billy Cotton and His Band, with vocal chorus.

G.22453 — "Home Again" and "Old Mammy Mine," sung by Les Allen, baritone, with His Melody Four.

# BROADCASTING BUSINESS

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## The Comeback to— "RATE CARDS and HOW"

### A Reply to Mr. Dowland

(By "Sydney'sider")

THE article printed in last week's "Broadcasting Business," under the name of Mr. D. Graham Dowland, dealing with the rate card situation, proved very interesting reading. So much so that I would like to take Mr. Dowland's article seriatim, and endeavour to give the other side of the story.

There is no doubt there are discrepancies and possibly lack of uniformity in station rate cards, but does not the same thing apply to newspapers, either city or country, magazines, and even in quotations by printers for various forms of publicity matter?

In addition, does not this practice of lack of uniformity exist in most fields of merchandising—quite outside of that of advertising? Various managements have different ideas of how to manage their particular business, in some cases overhead expenses are very high, and in others very low, and thus the price is different.

Take the advertising agency field, about which Mr. Dowland knows quite a lot. Is it not a fact that some advertising agencies are able to make a lot more money than others, not because of the turnover they get, but because of the efficiency of their internal organisation? Sometimes the commission claimed both from the client and the broadcasting station, or publisher, as the case may be, is able to show one particular agency a better profit than another.

### Competitive Factor

Also, is it not a fact that quite a number of advertising agencies make different charges to their clients for the various services rendered? It is well known that some agencies cut in on each other, taking accounts away from one another mainly on the basis that they can do a better job at a lower price, or make

some attractive proposition to the customer which influences him to change over his account.

Is there any reason why there should be a uniformity in station rate cards if there is little or no uniformity in advertising agency circles?

The second paragraph of Mr. Dowland's article deals with the high rates of one station against another, and he says that it is claimed that the services of one particular station to the public are better than another.

While it might be difficult to disclose any exclusive service which may be rendered by one station, nevertheless each station has its own peculiarities, its own policies, and its own following of permanent listeners. One of several reasons which might be extended in favour of various rates for various stations is that one station may offer a very much more personal service to the client, and also, over a number of years, have built up a very large body of listeners in contrast to a relatively new station which has not had the time to build up such a following. Therefore, it is surely in order that the older and more attractive station should command a better advertising rate than the new station.

The third paragraph deals with an allowance when the client supplies the programme—either by transcription or "flesh and blood" artists, etc.

Again, one is faced with the viewpoint of a station that the client and the agency prefer to supply their own material in order that their programme may be more outstanding and therefore command greater attention—with a consequent greater sales volume of the product being advertised. Does that not pertain in newspaper advertising where an agency will go to a lot of trouble and expense in producing elaborate layouts, blocks, etc., in order to make the space they buy more attractive?

### Another Question

Although Mr. Dowland claims that the broadcasting station is being supplied with excellent editorial matter in the form of a feature item, does not the same thing apply in newspaper circles, where the advertiser takes, say a full page, and makes a very fine show? Does he get any extra allowance from the newspaper because he produced a very fine advertisement?

As to whether the station should supply features and then sell "spot" announcements during its programme at a commensurate rate, can well be compared to the same thing in a newspaper. Does Mr. Dowland expect any of Sydney's daily papers to intersperse in their editorial columns, classified advertisements?

### All Stations Have Features

There are many instances of where stations supply features. For example take 2UW and their many unsponsored sessions. One could fill almost a half column of the valuable space of "Broadcasting Business" in outlining what 2UW does. Take, for instance, the session of Mr. Norman Lyons on local aviation news and model aeroplane flying for boys every Monday; then the 2UW Chef on cooking, Tuesdays and Thursdays; then at 8.45 on Thursday, "Peter & Pan," which is a 2UW feature to foster Australian artists; then again, at 9.10 p.m. on Thursdays, Mr. W. K. O'Connell, M.A., talks on finance and how to balance the bud-  
(Continued on Next Page)

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