NEW REGIONAL STATION BUILDINGS
Parliamentary Questions—
In the House of Senate, Canberra (Mr. F. Pezzotti-Green, Senator McLachlan) replied to Senator Sampson in regard to certain questions asked by the latter concerning the new Keila building station in Tasmania.
1.-Who was responsible for the plans and specifications of the Staff dwelling house now being erected for the Winnebago Broadcasting Station at Keila, Tasmania?
Ans.—The working drawings and specifications in respect of this building were prepared in the office of the Works Department, Victoria.
Q.2.—On what grounds are fin. 7 in. corrugated sheets being used instead of timber?
Ans.—It is the usual practice to use corrugated sheets for timber buildings. The specification in respect of this particular building provided for Sheet trays. It was, however, considered desirable to use corrugated sheets, which, with the exception of Tasmanian Blue Gum, which was not obtainable in the district, has a longer life than any other Tasmanian hardwood, that timber was decided upon. The building is not being erected on any level and being some four feet higher than the surrounding area.
Q.3.—Is there any possible chance that some seventy-five chains of wire fencing is being erected, with a view to the future, for concrete posts, main factored on the job?
Ans.—Yes. Concrete fence posts are being used because a considerable number of the fences traverses swampy ground.
Q.4.—Is there any possibility of the fence traverses swampy ground.
Q.5.—What is the estimated life of the 5 in. x 5 in. x 5 in. corrugated Sheet trays in the form of a plate in the roof of the new building?
Ans.—Infinite.
Q.6.—What is the estimated life of the 5 in. x 5 in. x 5 in. corrugated Sheet trays in the form of a plate in the roof of the new building?
Ans.—Infinite.
Q.7.—The Parliamentary  Public Works Committee was in Victoria to reexamine, that examination, if any is exercised with the buildings erected by the Department, in regard to which we ask for information from whom?
Ans.—Plans etc., in respect of all buildings erected by the Technical Office of the Department are subject to review by the Departments of Public Works. The same systems, as such determine which are subject to reexamine the buildings erected, and the Public Works Committee have not reexamined those which are erected after the approval of the Departments concerned.

HIGHER POWER REQUIRED FOR COMMERCIAL STATIONS

As a meeting of the 10,000 Club held recently, Mr. V. S. Earle, Manager of KGW, commented upon the possibility of improving telephone service, put on by "B" Class stations in this State. It was necessary, he said, that the power of the station used for all other purposes than the broadcast, should reach a larger number of listeners, and that something was being discussed with that direction and that the revenue of the station would be increased by the powerful of listeners where the station is most powerful. The number of listeners was greatest within twenty-five or thirty miles of existing antenna, so that if the power could be increased there would be an increase in the number of listeners, and consequently in the revenue of the station.

The revised programme for three weeks subsequent to the Power setting are as follows:

A new plan carefully planned to make our appeal either to lovers of good music, Symphony or some unknown jazz band.

SPONSORS 5,000 HAPPY HOURS.

Appreciation from Sam Lans

Editor,

This letter is in appreciation for the very valued information published in your magazine from week to week, but, more than that, for the great enjoyments from reading "The Thing" and my final analysis, I am very thankful for your service. I am always eager to learn of any valuable information I obtain.

No doubt, you are aware that practically all my advertising is done over the air, starting with "The Thing" in the very early days. My Happy Hours are now also aired on every week of the "Biggest" Session which runs over my party, at 9 o'clock. In the first "Happy Hour," there is a half hour devoted to the "Happy Hour," and I have always been pleased with the results. I believe that there is no better way to keep up the interest of your audience during this time.

For your information, I wish to state that I think mine (The Palace of Games) has a world record regarding the "Happy Hour." For I have succeeded, in this particular "Happy Hour," to say the number of persons who have taken part in this programme is 100 percent. The programme, which is broadcast in the performance, is increased 100 percent by the number of persons who have taken part in the performance, and can be heard everywhere and by all, and all the persons included in it have such a talent that it makes the programme a real success. I have another programme with 2HD engineers that has been so successful that it has been made upon and has secured for that station the grateful thanks of the children of the child who has been childless.

SAM LANDS.

2HD—(Continued)

Amplification has transformed every other form of entertainment as truly as it has done the motion picture industry, and this is due to the fact that the function of the telephone is to be in or out of doors, and that the performance is 100 percent by the number of persons who have taken part in the performance, and can be heard everywhere and by all, and all the persons included in it have such a talent that it makes the programme a real success. I have another programme with 2HD engineers that has been so successful that it has been made upon and has secured for that station the grateful thanks of the child who has been childless.

SAM LANDS.

F. J. Smith & Son Ltd., 155 Bayshore Road, Sydney.

5 in. Peppermin leaves are exposed to all fresh air, starting first with "The Thing," and it is that of the "Happy Hour," which I appreciate from your magazine from week to week. I consider my best friend and I consider my best friend and I consider my best friend.

50,000 Club

DR. ABRAHAM LINCOLN observed: "You can't please all the people all the time." Mr. Harlow recalls this sage observation in complicating that sponsors often expect the impossible from broadcast programmes and blame the devisor if not all that were anticipated.

The new power steering idea for your radio programmes just like a ten-cent pie to the musical show he prefers. And it isn't the programme, which sells the sponsor's product, he adds, it's the commercial ammendment.

What does the public want? Where is the producer who will guarantee that programmes which he initiates will positively be listened to? Where is the man who can please all the people all of the time? It is an almost impossible task for which we are all searching.

A survey of the number of people who are involved in the broadcasting field is certainly illuminating. The list contains no names of promoters either in the theatrical, educational, or advertising field. Engineers, yes, who produced the means but didn't know what to do with their own inventions. Isn't it a miracle, then, that we have succeeded as well as we have? Now that self-ground before us, we can better appreciate today's problems in the programming of programmes for broadcasting.

Miracle Expected of Radio

WHO to-day would expect or intend to "play through" which he hoped to please everybody in this business, regardless of race or creed. That may seem ridiculous but it is exactly what is expected of the producer of a radio programme by his sponsors, granted music is the only real "Extra," it has as many dialects as any language. A new programme is ready for the air as far as client and agency are concerned. What is the next step? Dismissing all the conversations concerning "something new" the final solution is usually an orchestra, idols or vocal groups and the H.C. and really not a bad start at that.

Now we are asked to accept the same situation in the Philadelphia theatre and to produce a programme for a large number, regardless of who or where they are and without regard to individual habits or conditions or the means adopted by the client to bring his probability to their attention.

When we will learn that we can't find a radio listener in his home any more than you can in a shop or on the street. It isn't that the radio is losing its appeal—not at all. It's simply that to-day the radio fan selects his programme according to his personal likes or dislikes. He is rapidly being formed into the same groups which have been recognised by the "theatre" for years.

The Copy's The Thing

BASICKALLY, if we are willing to face facts, the playing of the "Last Round" or any act from a Wagnerian opera will never appeal to the man of soap or a tooth of toothpaste. It is as inconceivable as—nothing has been accomplished the ballyhoo of a free programme is a sight of attention-getter, and if the programme builds up good will, in the final analysis it is the copy, its dignity or cleverness of introduction, he delivers and connection that brings the car.

(Continued on Page 36)
radio audiencE talk class tAStEs—

There are only three rules to the success of any business: (1) right merchandise, (2) right price and (3) right promotion. (1) is just as necessary as promotion. Add your advertising media which ever they may be newspapers, magazines, billboards or the radio you need have no audience if you have not the right product. "Theatre" is an art just as much as painting or sculpture. "Good theatre" will be achieved just in the same way that the greatest creators did. "Audience" is expensive; it is a valuable and should be used just as long as they are revenues. Also a product of the sort. "My Old Kentucky Home" and "Swanee River" will live just as long as the Rachmanoff prelude or the operatic fight, both are good theatre.

Demands on Local Stations

Whether the programme is in its make-up or classical it must be legitimate in its orchestras, its vocals, its arrangements and then its impact. In effect the same injection to the novelities and you are reasonably sure of a receptive audience.

And will some good advertiser tell us whom their clients and their agents expect the local station to produce a programme and hold to it. Their programme is related to metropolitan productions at about one quarter of the cost. And is in fact the local stations are doing a measurable and possible demand comparison.

A man who has been paying anywhere from $200 to $500 broadcast for a few minutes, broadcast all time, nothing more to produce equally good singers and conductors, just as an average sum figure of from $15 to $25. And I do not think that in many, many instances the stations have been doing just that. A client readily agrees to $500 or $100,000, but is recovered by himself and in New York but expects the station to come up with the audience with standard printed orchestras. Why? It is exactly the same audience for the local programmes as for that over the air.

Three Rules of Success

And the same conclusions must be drawn.

1. Right Merchandise.
2. Right Price.
3. Right Promotion.

And the other incidental talent we all assume is as necessary as any. The placement of the men, the solos being held back, the appeal of the number on that or, that by the same reasoning by men who are successful merchants, conductors, but whose knowledge of music is in their revolver, the knowledge of business is in the theatre and was from an orchestra. No station where the men paying are the bills and any consequent losses are a nonentity. That is the direct in lieu of the ears of the radio station.

New Year's Eve Party

3AW artists at Austin Hospital

One of the chief features of the many children's parties held in the various places in the state on New Year's Eve, when Nicky and Trujillo of 3AW, gave a party and concert in the hospital. The function was organized by the boys and girls active in the hospital throughout the year, and the audience consisted of the children in the wards by the nurses to the wards.

There were only two rules to the success of any business: (1) right merchandise, (2) right price and (3) right promotion. (1) is just as necessary as promotion. Add your advertising media which ever they may be newspapers, magazines, billboards or the radio you need have no audience if you have not the right product. The theatre is an art just as much as painting or sculpture. "Good theatre" will be achieved just in the same way that the greatest creators did. Audience is expensive; it is a valuable and should be used just as long as they are revenues. Also a product of the sort. "My Old Kentucky Home" and "Swanee River" will live just as long as the Rachmanoff prelude or the operatic fight, both are good theatre.

Illinois, U.S.A., Hears 2BH

Writing on December 10th to 2 BH from his home in Kewthorsh, Illinois, U.S.A., Mr. Paul B. Kelly states: "My son, 12 years of age, called me to his room, where he was operating his receiving set at approximately 1560 k.c. (250 meters) and stated that he just heard a man's voice fairly for two or three minutes, that the voice had "2BH Broken Hill" and that he was apparently discussing some similar sport. He said that the programme was the voice of an Englishman." Asked if he was there a London Station was heard, he replies: "I consulted my published list of foreign transmitting stations and found "4BH Broken Hill" at Melbourne, Australia, located at approximately 1500 k.c.

I have often heard your Australian Stations VK3ME and VK3ME at 1500 watts. At present, they are on 2100 watts.

Tasmanian Rebroadcasts

Subscribers of the "Pinto Pete" programme from 3KZ Melbourne, are to receive, from the "Pinto Pete" studio at 3KZ facilities, covered by Station YTV Uitstanden, operating in the Eastern States of America.

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Latest Record Releases

**GET THIS RECORD**

**EXTREMELY HUMOROUS**

The palm is headed to Regal-Zonophone. The humorous sketch by Albert Burdon and The Bulletin, of "George Washington," will make the most one-faced laugh, and is really extremely funny. It will give a good thing.

Regal-Zonophone

G.12119 - "Blue Yodel No. 5," Gene Autry with Guitar Accompaniment.
G.12122 - "Song of Paradise," and "Love's Last Word is Spoken, Chorus," with the Coastal Trio (violines, and piano).
G.12125 - "Wagon Wheels" (from "Wagon Wheels," by Leo Reisman and His Orchestra).