

Broadcasting Gossip

Mr. E. R. Voigt, the well known manager of Station 2KY, sailed last Saturday for a trip overseas. Mr. Voigt has been associated with wireless for many years, and the success of 2KY is in no small measure due to his energetic efforts on behalf of radio. He is a seasoned traveller, and knows his way about most parts of the world. Broadcasting interests overseas will find in Mr. Voigt a personage possessed of a very good knowledge of his job.

Gordon Marsh, who was chief announcer of 4BK, Brisbane, prior to that with 3HA Victoria, and associated with Philips and other interests in the past, has just been appointed general manager of Station 5DN Adelaide, in which, it is understood, 2GB has a substantial interest. This young man has made a mark for himself in radio broadcasting circles. As an announcer he has few peers. He pos-



MR. GORDON MARSH.

sesses a personality which should enable him to go far in the broadcasting world. At the present time he has been attached to 2GB for a few days, to have a good look on the inside of that very well managed organisation, and to see if he can take over some of their progressive ideas to Station 5DN. Everybody will wish Mr. Marsh the best of success in his new sphere.

TO GET RESULTS ADVERTISE WITH 2 HD NEWCASTLE

The most popular Station outside the Metropolitan Area.

Write Box 123 Newcastle or Mr. E. A. Wood (BW 2211), c/o A.W.A., 47 York Street, Sydney, N.S.W.

It is a pity that the radio session over 2UW, conducted by Mr. Power, does not express the state of affairs more specifically than it actually does. Mr. Power unfortunately believes that amateurs are the only people who can make short wave receivers. Commercial firms have, for some time past, been manufacturing commercial short wave receivers, not only in large quantities, but of a very high standard, and we venture to suggest that the commercial products of the best factories will definitely out-perform the hay-wire products of the average amateur. We do not suggest that 2UW endorse the remarks of that session, but we do suggest that the remarks are not in accordance with conditions which have existed for some time.

A bright session is the Lucullus guest artist programme from 3AW. It started last week with Strella Wilson (of Rhapsodies of 1935 fame) and Alec Kellaway. Lucullus are sponsoring this session once a week.

Before John Dudley, Melbourne's leading tenor, left for England last week he made a farewell appearance before 3AW's microphone.

Claiming to be the oldest member of a radio club in the world, Grannie Moore of Melbourne, joined 3DB's Smile-Away Club last week. She is exactly 102, and was so fit that she climbed the stairs to 3DB to enrol herself. She was scheduled to present the pipes and tobacco given by Charlie Vaude of the Smile-Away Club's microphone.

Tilly's voice is no longer heard from 3DB, now that Miss Margaret Troy has become a Mrs. "Tilly the Telephone Girl" had such an intriguing voice that it is said that 90 per cent. of her male audience either wanted to meet her or to be given her address. Apparently someone succeeded.

An addition to 3DB's staff is Miss Dolly Stewart, who has been appointed as the night woman announcer. Miss Stewart has travelled extensively in Australia broadcasting with the A.B.C.

LANDS v. 2KY PART HEARD

THE summons taken out by plaintiff in this suit, calling on defendant to file an affidavit setting out the names of the co-partners in 2KY, as on February 5, was again before the Court. An affidavit filed by defendant's solicitor stated that there were no individual owners of shares in 2KY, which was owned by the Labor Council of New South Wales, a registered trade union, and the licence so issued by the Postmaster-General.

His Honour said that the case was clearly within rule 78. He had no doubt on the present evidence that the business was being carried on by 2KY Broadcasting and that the name was a "fancy" name, adopted no doubt for good reason. That being so, some person or persons

(Continued foot of next column)

3HA
297 METRES
You want RESULTS COVERAGE
You can count on...
3HA Hamilton for both, for it alone serves the rich Western District of Victoria.

WORLD-WIDE BROADCAST

WHAT is believed to be the most comprehensive broadcast ever attempted will be brought to Australian listeners, Monday morning next, 3rd June, between 6 and 7 a.m., when Judge Rutherford, world famed lecturer and Bible student, will deliver a speech from Washington, U.S.A., on "Government."

THE speech will be heard over a network of 317 stations throughout America, transmitted by means of radio telephone to London and Europe where, in addition to numerous stations on the Continent handling the speech, a number of the largest halls throughout Britain will be fitted with loud-speakers. The radio telephone will then bring the speech to India, where extensive arrangements have been made for a comprehensive broadcast from Indian stations, thence to Malay States and to Australia.

Station 2UE Sydney will act as the key station for the distribution of this worldwide speech to 20 stations situated throughout the Commonwealth.

In addition to the above arrangements, a network of short-wave stations in different parts of the world will transmit the speech for the benefit of short-wave listeners.

The Watch Tower Society, in making these arrangements, have done so with the object of allowing English-speaking peoples in all parts of the earth to hear this important lecture and would appreciate reports from listeners everywhere.

The following are the stations participating in Australia: 2UE, 2HD, 2GN, 2GF, 2XN, 2MO, 2AY, 2WG, 3BO, 3BA, 3HA, 3AK, 4BC, 4MK, 4AY, 4MB, 4TO, 5KA.

This National hook-up in Australia has been arranged by A.W.A.

were carrying on business under a name which was not his or their own. Plaintiff was, therefore, entitled to an order that defendant within 14 days file a statement, verified upon oath by its manager or the secretary of the Labor Council of New South Wales, showing the names and addresses of the person or persons who on February 5 were carrying on business as 2KY. Costs to be costs in the cause.

The matter stands part heard.

BROADCASTING BUSINESS

Vol. 1—No. 35
FRIDAY
7th JUNE, 1935

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

What The Figures Show

Over 20,000 Increase in 3 Months

THE quarterly release by the P.M.G.'s Department of licence figures in force in areas within 50 miles of principal cities and towns throughout Australia as at March 31, make most interesting reading for all persons commercially connected with broadcasting and the radio trade. This data gives a clear picture of the progress being made by radio in all parts of the Commonwealth.

N.S.W. and F.C.T.

DURING the first quarter of 1935 the total licences in N.S.W. increased from 262,988 to 272,342, a net result of 9,354 or 3.5 per cent., while the ratio of licences to 100 of population went up to 10.29 from 9.97 and the percentage to dwellings increased from 43 to 44. The licences in the Sydney area increased from 191,878 to 198,597, a net result of 6,719 at a percentage of 3.5 while the remainder of the State went from 71,110 to 73,745, a net of 2,635 or 3.7 per cent.

The Albury district figures increased from 5,064 to 5,131, Bathurst from 5,301 to 5,596, Broken Hill from 2,099 to 2,154, Canberra from 2,376 to 2,434, Corowa from 5,673 to 5,757, Dubbo from 1,692 to 1,767, Goulburn from 3,741 to 3,862, Grafton from 1,936 to 1,997, Gundah 2,132 to 2,190, Lismore 4,019 to 4,063, Moss Vale 8,961 to 9,256, Newcastle 22,634 to 23,814, Orange 3,179 to 3,461, Tamworth 2,484 to 2,519, Wagga 4,283 to 4,442 and Wollongong (excluding Sydney) 14,672 to 15,199.

Victoria.

THE three months under review showed Melbourne as increased from 176,098 to 180,688, a net rise of 4,590 or 2.6 per cent. The re-

mainder of the State went from 51,037 to only 51,428, with a net result of 391 at a percentage of 0.7. The whole State increased from 227,135 to 232,116, a net of 4,981 or 2.19 per cent.

Ballarat increased from 17,441 to 17,941, Bendigo 8,430 to 8,811, Geelong (ex. Melbourne) down from 19,753 to 19,318, Hamilton 4,318 to 4,324, Mildura 2,151 to 2,220, Sale 3,914 to 4,019, Shepparton 6,269 to 6,411, and Swan Hill 2,209 to 2,282.

Queensland

AN increase of 1,884 was recorded throughout Queensland from 62,721 to 64,605, a percentage increase of 3 in the past three months. Brisbane went from 40,712 to 42,101, a net of 1,389, equal to 3.4 per cent. The remainder of the State increased from 22,009 to 22,504, a net of 495 and a percentage increase of 2.2. Cairns showed a decrease of 55 from 953 down to 898. Mackay rose from 925 to 944, Maryborough dropped from 2,945 to 2,580, while Rockhampton went up to 3,327 from 3,180. Toowoomba from 8,102 to 8,337, Townsville 1,957 to 2,012, and Warwick from 5,059 to 5,078.

South Australia

THE increase over the whole State was 1,932 from 72,476 to 74,408, a percentage rise of 2.66. The Adelaide area went from 54,749 to 57,327, a net of 2,578 at 4.7 per cent. The balance of S.A. decreased by 646 from 17,727 to 17,081. Crystal Brook went up from 6,012 to 6,135; Port Lincoln 785 to 803, Port Pirie 4,686 to 4,804, and Mount Gambier from 1,953

to 2,035. Two new areas are given in March 31 figures, viz., Murray Bridge (ex. metropolitan area) 5,830, and Renmark, 1,627.

Western Australia

FOR the three months under review the Perth area increased by 1,290 or 4.55 per cent., from 28,311 to 29,601. The remainder of Western Australia increased by 542, a percentage of 5.9 from 9,106 to 9,648. The whole State went up by 1,832, a percentage of 4.89 from 37,417 to 39,249. Albany increased from 597 to 626, Bunbury 1,545 to 1,645, Collie from 1,530 to 1,622, Geraldton from 472 to 477, Kalgoorlie from 903 to 1,079, Katanning from 1,254 to 1,324, Merredin 858 to 898, Narrogin 710 to 754, Northam (ex. Perth) 1,402 to 1,498, Wagin 992 to 1,039 and Wiluna 159 to 170.

Tasmania

THE increase in Tasmania for the quarter ending March 31, was 3.1 per cent., with a net of 589 from 18,897 to 19,486. In the Hobart area the net increase was 3.2 per cent., at 338 from 10,420 to 10,758. The remainder of the State increased by 2.9 per cent., with a net of 251 from 8,477 to 8,728. Burnie increased from 3,642 to 3,692, Devonport from 6,933 to 7,079.

BROADCASTING BUSINESS

Published Every Friday
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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"

Metropolitan & Country Distribution Listeners Licence Figures Analysis

THE accompanying figures show how the 702,206 broadcast listeners' licences were distributed between the metropolitan and country areas in the various States, for the quarter ending March 31st, 1935.

In order to facilitate comparison, the previous quarters' figures as at December 31, 1934, are included. It will be noted that the respective percentages of metropolitan and country licences remains the same as those obtaining at December 31st, i.e., 66% metropolitan and 34% country.

Although Victoria and South Australia are for all practical purposes equal in regard to the ratio of licences to every 100 of population or every 100 dwellings, with actual percentages of 12.63 and 52, as against 12.62 and 52 respectively, N.S.W. heads the list with the greatest total number of licences, viz., 272,342 out of a population of 2,645,652.

CONTINUATION OF EDITORIAL.

Launceston 6,433 to 6,598, Queenstown 709 to 744 and Ulverstone 3,278 to 3,323.

Summary

A FURTHER examination of the quarter's figures shows that the best increase was displayed in Western Australia, with 4.89. N.S.W. is next with 3.5, Tasmania 3.1, Queensland 3, South Australia 2.66 and Victoria only 2.19.

In metropolitan areas Adelaide was on top with 4.7 (yet there was a falling back over the balance of the State). Perth was next with 4.55, Sydney 3.5, Brisbane 3.4, Hobart 3.2, with Melbourne only 2.6.

The country areas (i.e., outside the capital cities) again put W.A. in the lead with 5.9, N.S.W. in second place with 3.7, Tasmania 2.9, Queensland 2.2, Victoria 0.7, while South Australia had a minus quantity of 2.16.

For the whole Commonwealth at the end of March there were 702,206 as against 681,634 at December 31, an increase of 20,572 at a percentage of 3.1. The total figures increased at April 31st to 708,781, showing an increase for the four months of 1935 of 27,147, with a percentage of 3.9.

And still the public become more radio minded every day! Such progress is most gratifying.

Distribution of Licences

METROPOLITAN AND COUNTRY

QUARTERS ENDING DECEMBER 31st, 1934 and MARCH 31st 1935.

New South Wales.

Area	Licences	Population	Ratio of Licences to 100 of		% of Metro. & Country Licences.
			Populn.	Dwellings	
(1)	(2)	(3)	(4)	(5)	(6)
Metro. 31/12/34	174,714	1,248,071	14.00	59	66
31/3/35	180,768	1,252,318	14.43	61	66
Count. 31/12/34	88,274	1,388,626	6.35	28	34
31/3/35	91,574	1,393,334	6.57	29	34
State 31/12/34	262,988	2,636,697	9.97	43	
31/3/35	272,342	2,645,652	10.29	44	
Victoria					
Metro. 31/12/34	159,309	834,723	8.13	33	30
31/3/35	162,962	1,001,486	16.27	68	70
Count. 31/12/34	67,826	834,723	8.13	33	30
31/3/35	69,154	836,103	8.27	34	30
State 31/12/34	227,135	1,834,556	12.38	51	
31/3/35	232,116	1,837,589	12.63	52	
Queensland					
Metro. 31/12/34	35,131	303,555	11.57	49	56
31/3/35	36,552	303,569	12.04	51	56
Count. 31/12/34	27,590	656,152	4.20	18	44
31/3/35	28,053	656,183	4.27	18	44
State 31/12/34	62,721	959,707	6.53	28	
31/3/35	64,605	959,752	6.74	29	
South Australia					
Metro. 31/12/34	48,716	314,002	15.51	62	67
31/3/35	50,075	314,429	15.88	64	67
Count. 31/12/34	23,760	274,577	8.65	37	
31/3/35	24,333	274,857	8.85	37	33
State 31/12/34	72,476	588,579	12.31	51	
31/3/35	74,408	589,286	12.62	52	
Western Australia					
Metro. 31/12/34	27,003	209,062	12.91	55	72
31/3/35	28,214	209,222	13.50	58	72
Count. 31/12/34	10,414	233,304	4.46	18	28
31/3/35	11,035	233,484	4.73	19	28
State 31/12/34	37,417	442,366	8.45	35	
31/3/35	39,249	442,706	8.87	37	
Tasmania					
Metro. 31/12/34	7,404	60,462	12.24	52	40
31/3/35	7,684	61,427	12.51	53	39
Count. 31/12/34	11,493	167,352	6.86	30	60
31/3/35	11,802	170,026	6.94	30	61
State 31/12/34	18,897	227,814	8.29	36	
31/3/35	19,486	231,453	8.42	36	
Commonwealth					
Metro. 31/12/34	452,277	3,134,985	14.42	60	66
31/3/35	466,255	3,142,451	14.83	62	66
Count. 31/12/34	229,357	3,554,734	6.45	27	34
31/3/35	235,951	3,563,987	6.62	28	34
C'wealth 31/12/34	681,634	6,689,719	10.19	43	
31/3/35	702,206	6,706,438	10.47	44	

COME TO THE BALL

The Radio Industry Ball Next Tuesday, 11th June
NEW PALAIS ROYAL. PROCEEDS TO CHARITY

Tickets 10/6. Reservations at B 7188

H. C. Trenam (President), A. P. Hosking (Chairman), O. F. Mingay (Hon. Secretary)

Broadcasting Business Gossip

Visitors in Sydney from Melbourne this week include Mr. Stuart Bridgman, Manager of 3AW Melbourne, and Mr. J. A. Ridley, Manager of station 3HA Hamilton. Both these gentlemen will be contacting advertising agents and advertisers during the week and preaching the gospel of their stations.

Last week over 3,500 letters were received by 3AW Melbourne. Perhaps the steady increase in mail accounts for the appearance of two more clerks at this station.

After an announcement that an etching of Nancy Lee, 3AW's popular woman announcer would be sent to anyone who requested it, 1600 people applied to the studio within two days. The etching which is a particularly good one, was offered by the Vacuum Oil Co.

Byers, Distinctive Tailors and Manufacturers, have undertaken the sponsorship of the "Smoke Social of the Air" a programme arranged by Mr. J. E. Ridley for 3HA Hamilton. A similar programme is being broadcast by 3SH Swan Hill and 3WR Shepparton.

Commencing on May 22 Noyes Bros. (Melb.) Pty. Ltd., are sponsoring "Omar, The Wizard of Persia," for a quarter hour on Wednesday night from 3HA. "Omar" is a particularly good serial which successfully ran from 3AW.

Punton's Shoe Stores have recently signed with 3HA for a sponsored session once a week to feature "Punton's Cabaret" a series of bright musical programmes.

Just how effectively an advertisement can be put over the air is demonstrated every Sunday at 9.15 p.m. when "The March of Time" goes on the air over 2SM, sponsored by Gibb and Beeman, the Sydney optometrists. Six or seven voices are heard in rapid-fire dialogue with the Voice of Time, during which the sponsor's message is broadcast in a manner that is at once entertaining and vivid so that the listener's interests is gripped right through.

Many Happy Returns to Mr. R. Lincoln, General Manager of 5KA Adelaide, who celebrates his birthday this month.

Readers will be interested to learn that Mr. Ernest Collibee, who was a well known 2UW pilot associated with McWilliams—2UW Surf Patrol plane, has now quite recovered from his recent accident, and will be heard over 2UW from June 10.

Atlantic Union Oil are very active in radio broadcasting these days with their sponsoring of "Camille" which finishes up on June 2nd. It has been arranged through 2UW that the next feature will be "Eugene Aram," a radio adaptation of Lord Lytton's famous judicial mystery, which is programmed for July 9th, at 8.30 p.m., through 2UW and its associated network. Commencing with 2UW Sydney, the relay goes to 2HD Newcastle, 2BH Broken Hill, 2TM Tamworth, 2AY Albury, 2GN Goulburn, 2GF Grafton, 2WG Wagga, 2CA Canberra, 2WL Wollongong, 2MO Gunnedah, 2XN Lismore. The Victorian stations originate through Station 3AW, which relays to 3TR Trafalgar, 3GL Geelong, 3BA Ballarat, 3WR Shepparton, 3HA Hamilton, 3MA Mildura, 3SH Swan Hill, 3BO Bendigo and 3HS Horsham.

Sympathy is extended to Mr. Francis Levy, the well known and popular service manager of 2UW, who is in hospital, having been operated on for appendicitis, and it is anticipated will be away from his job for about four weeks. Mr. Levy passed a particularly bad night last Monday, but is progressing now, and it is anticipated that everything will be O.K.

To publicise the drinking of tea, 3AW, on behalf of the Tea Market Expansion Bureau, have introduced a very attractive session opened by C. H. Cousins, of Sydney. Apparently people's habits are changing and tea is not so popular as it should be, so the Tea Market Expansion Bureau in their wisdom have selected certain "B" class stations to instil the right thoughts into people's minds. 3AW is the Melbourne station selected as best being able to give this service.

Two volunteers did good service for 3AW recently when the "Chums Chatterbox Corner" organised a party to "Viktoria and Her Hussar." The job was not a long one, as all available seats were very soon booked out. Such is the interest taken in this very popular children's session.

"One Man's Family," from Station 2SM, through to 2HD, 2TM, 2GN and 2WG, came on the air recently, sponsored by Chateau Tanunda. A similar production is supposed to have won the championship for the best performance in America last year. It certainly appears to be an interesting half-hour. The characters and the general theme have been adapted to Australian conditions. With the father a well satisfied and successful stockbroker, it is hard to imagine that his youngest boy would have the manner of speech that came over the air last week. It would be interesting to know if that is typical of the average Australian family. Apart from the juvenile aspect of the presentation, it is rather good.

U.C.P. WANT STATION

The United Country Party in Victoria is considering acquiring an interest in the new B class broadcasting station in the country, the licence for which, it is stated, has been promised by the P.M.G.'s Department.

At the last meeting of the Central Council of the Party, the matter was referred to a Committee consisting of the Chief President (Mr. R. R. Skead), Mr. H. L. Simpson, and Mr. Wilson, which will have power to act.

Mr. A. E. Hocking strongly supported the proposal, emphasising that a broadcasting station would enable the party to place its views effectively before the people.

Others spoke of the value of broadcasting as an agent for political propaganda.

DON'T FORGET RADIO BALL, PALAIS ROYAL, JUNE 11th.

Bookings at B 7188
(Ask for Miss Cooper)

BROADCAST STATION

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. T. H. Coghlan
44 Margaret Street, Sydney. BW 6832
Station Address: Briston Street, Tamworth



3UZ's New Studios

"O. J. Nilsen, the Father of Broadcasting in Victoria"

ON Saturday night last, Station 3UZ, the oldest station on the air in Victoria, held a christening party at the Station address in Bourke St., Melbourne. The Studio was full of visitors and artists, and the entire proceedings of the evening were conducted in a most pleasing manner and it was indeed a praiseworthy effort on the part of the management in opening their new studios.

The proceedings were linked up and relayed through 2UE Sydney.

Mr. A. M. Kemsley, Manager of 3UZ, started the ball rolling and in a brief opening speech traced the growth of his station and gave a resume of the crowded history of 3UZ. It had indeed built success on success said Mr. Kemsley, and they had every reason to be proud of their latest achievement.

Councillor O. J. Nilsen, the head of the organisation that controls 3UZ, then faced the microphone and as he said, for only the third time in thirteen years. It was very hard to find any other Manager or Proprietor of a station who had only been before the microphone three times in thirteen years. Mr. Nilsen said that this was the eighth transmitter that had been built by 3UZ.

Councillor A. G. Wales, Lord Mayor of Melbourne, praised the efforts of the 3UZ management, and finally declared the new premises open.

Mr. H. P. Brown, Director General of Postal Services then gave a very interesting minute or two in which he covered almost the whole gamut of broadcast progress, not only in Australia, but he referred to the transmission of entertainment from music-halls over what they called the electrophone service in London, even before the War. He also recalled the broadcast of Madame Melba at Chelmsford which was picked up at the London Trunk Exchange and distributed over telephone lines, one of which was connected to Mr. Brown's home, 30 miles from London, where he, and a number of friends were able to listen to Madame Melba, in that first memorable broadcast. There followed a conference in London which led to the establishment of the British Broadcasting Company, which later on became the British Broadcasting Corporation. He then referred to several conferences and futile discussions that were held in Australia, and mentioned that while private enterprise in the early days was not much in evidence, as they were all trying to side step the issue of

broadcasting, nevertheless Councillor O. J. Nilsen was one of the real pioneers and had sufficient courage to back this "baby" of his to bring it to the success that 3UZ was to-day. He explained how Councillor Nilsen had fed the infant with a fair amount of cash from the very beginning until now it was ready to take its part in the proper broadcasting society in grown-up clothes, and had earned the right to manhood.

Mr. Brown also touched on the fact that the P.M.G.'s Department had quite a number of difficult problems. Considering that Australia was twenty-six times bigger than Great Britain, and yet the total population was only about half that of Greater London it was quite a job to supply service that would cover Australia effectively. He felt sure that 3UZ would give their listeners an excellent service and he wished the Station continued success and prosperous times, particularly through the medium of their palatial studios.

Following this Mr. M. B. Duffy, Vice-President of the Australian Federation of Broadcasting Stations, spoke on behalf of that body, and said it was a pleasant duty to offer congratulations to 3UZ on their splendid premises.

It felt proud when one of its members stepped out and created an improved service. 3UZ was one of the very prominent members of the Federation and it was in no small measure due to Mr. Nilsen's support that the Federation stood in the position it did to-day.

After the studio items were presented the visitors sat down to supper, during which Mr. Nilsen offered his very best thanks to the Architect, Mr. Norris and to the builders, Messrs. Swanson & Son for the excellent job they had done in transforming the studios without interfering with the service.

Mr. A. M. Kemsley, Manager of 3UZ also referred to the excellent work done by Mr. George English, the programme director, Mr. Hal Percy, Studio Manager, and Mr. Les Glew, Chief Engineer, all of whom had assisted in making the function so successful.

Mr. H. P. Brown, and also Mr. Salmon of the Electrical Federation responded on behalf of the visitors.

The studios are a credit to 3UZ and certainly put that station in the front rank, particularly so far as studio equipment is concerned. The transmission of

3AW

Succeeds in Pleasing . . .

- ALL THE PUBLIC
- ALL THE TIME

3UZ around the Melbourne area leaves nothing to be desired, and the station is well managed and stands very high in broadcasting circles in Victoria.

These additions to an already long and well established station indicate the most favourable growth of broadcasting in Australia.

SIX SIGNS THEM UP

The following recent bookings have been made by Station 6IX:—
SHELL CO. OF AUSTRALIA, LTD.
Five scatter announcements daily—special campaign.

W. ZIMPEL, LTD. (Furniture Manufacturers and Retailers):—A novelty, consisting of a weekly pop-pow between Paul Daly, of 6IX, the "Early Bird" of 6ML and Mr. C. C. Wren, manager of Zimpe's.

ELLIOTT and KIESEY, LTD. (Electromotive Craftsmen): 312 spot announcements during morning session.

"WHITTY'S" (W.A. Charities Consultation Agent):—13 quarter-hour sponsored sessions featuring "The Air Mail Mystery" (Electrical transcription serial).
Thursdays, 8.15 p.m.

DUNCAN PRESTON, LTD. (On behalf of the manufacturers of "Kleenbath"): Spot announcements during morning sessions.

"FREDERIC" and **"MAEDER"**
BEAUTY SALONS:—Three scatter announcements each daily—special campaign.

HELENA VALE RACE CLUB:—Spot announcements during early evening period, covering all meetings for the next 12 months.

BOANS, LTD.:—One hour daily from 2 to 3 p.m. (excluding Saturdays and Sundays).

T. QUAIN (W.A. Charities Consultation agent):—Spot announcements in a miscellaneous schedule covering period of 12 months.

MASON and SIMONSEN (Motor Engineers):—Spot announcements during evening programmes, period of 12 months.

The Postman will bring this weekly paper to you if you regularly subscribe 10/- per annum to Box 3765 G.P.O., Sydney.

NEWCASTLE BOOMING

Mayor at 2HD

WITH characteristic enterprise Station 2HD Newcastle has arranged a series of "Salute Programmes," in which the various Municipal and Shire Councils of the District find opportunity to call attention to the industrial and tourist attractions of their particular areas. The series was inaugurated by the Newcastle Council on Saturday evening, May 18th, when a fine musical programme was broadcast. Speakers were Ald. Christie, Mayor of Newcastle and Mr. F. Cahill, the well known Publicity Director of that city. In his remarks the Mayor revealed the fact that Newcastle is going forward with leaps and bounds. He said that within the last two years the heavy industries of Newcastle had doubled their output and that this year they were establishing record figures in production. Their wages bill also was bigger than ever before in their history.

"THE GOLDEN COMET"

From 2CH.

Another unique entertainment unit is being added to the 2CH programme to make it stronger than ever, "The Golden Comet," a tale of love, intrigue and adventure in the Balkans, will be broadcast every Monday, Tuesday, Wednesday, Thursday and Friday at 9.15 p.m. commencing on June 10th.

There are thrills galore in the efforts of Richard Dare, Secret Service Agent, to outwit the Dictator of Mantellia, and listeners should be impressed by the acting ability of the strong cast headed by Nancye Stewart, Lou Vernon, Bert Barton, Hilda Scurr, Ross Vernon, Vivian Edwards and Charles Wheeler.

Other CH Features

Jules Lande and his £10,000 violin can be heard in "The Romance of Melody" session every Monday evening at 9.

Sally Paige—brilliant pianist and "blues" singer, now broadcasts regularly and will be glad to sing your favourite number. Write to her at 2CH.

The Treasure Adventures of Donald Ayer on the air at 7.15 p.m. every Thursday, have now reached a most exciting stage. Listen to this serial if you want excitement.

Max Dolin and His Grenadiers—dance band extraordinary—now entertain thousands every Saturday evening with their unusual orchestrations. You'll hear them at 9 p.m. over 2CH.

Broadcast Station Data of Most Valuable Character Included in 1935 RADIO TRADE ANNUAL
Price 5/-: Box 3765 G.P.O., Sydney

Engineering University

Unemployment figures had been cut in half and with renewed activity in building and allied trades bid fair to be reduced to a minimum. A new Technical College shortly to be erected would form the nucleus of a Newcastle University for Engineering and Allied Sciences and the linking of the Northern and Western Railway System would make the city the natural outlet for the products of the Western areas of the State. There was plenty of money to spend in Newcastle. The future was rosy with promise and he had every confidence in the progress of the city and district and its future greatness. 2HD, he said, was to be commended in initiating such a scheme which would furnish a splendid means of educating the public in civic matters.

Advertisers would do well to consider the opportunities which such a wave of prosperity brings to them and let 2HD 'tell the world' what they have to offer.

RE-BUILDING COMPLETED

3UZ's Modern Equipment

MONTHS of careful planning to enable a regular sixteen hours a day broadcasting service to be maintained from two rooms on the second floor while the old building was demolished and a modern, new three-story structure erected around the skeleton of the two rooms, came to a successful conclusion on May 25th, when 3UZ, Nilsen's Broadcasting Service, settled down in its new home at 45 Bourke Street, Melbourne.

The operation is almost without parallel, as during the whole of the re-building, the main plant was out of use only for one week-end, when the service was maintained on the 250 watts stand-by transmitter at Fitzroy, while a team of men working night and day brought the last two rooms into the general scheme.

The pioneer of broadcasting in Victoria (having provided a regular service for 13 years), 3UZ is one of the last stations to complete re-building, but the result has been to place it right in the forefront of the most modernly equipped stations in the Commonwealth.

Not only is the new main studio one of the largest in Australia, but its tasteful design combines the very latest developments in acoustic science, while the new transmitting room and equipment are the last word in radio engineering efficiency.

The main panel is 25 feet long, embodying all stages from sub-modulators, crystal and R.F. to rectifying units, and it makes a most impressive spectacle.

The great power panel is a model of simplicity coupled with efficient design, and enables even a child to put the station on the air or close down.

Remarkable New Equipment

It is the huge audio panel which is outstanding, however, and presents some radical departures and most ingenious features. It is the nerve centre of the whole station and almost begs description for

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its amazing complexity and the versatile uses to which it may be put.

Below two speech amplifiers, a board of 100 telephone jacks enables the operator to take relays or split a feed which could be relayed separately to every station in Australia. In addition, it provides for feeding separately to loud speakers in the various executive offices in the building, 3UZ's transmission, auditions of rehearsals or the transmission from any Australian station at any time.

Master controls enabling correction of any faulty switching by the announcers in any studio, and a dramatic mixing panel essential for the proper presentation of big radio productions are among the other highlights of this remarkable equipment, while electrical transcription reproduction machines complete the main general plant.

RADIO BALL BROADCAST

2UW has made arrangements to broadcast descriptions of the Radio Ball to be held on 11th June. Descriptions will be given by Mr. Eric Dare, Master of Ceremonies, at 9.15 and 10.15 to 10.30 and again between 12 and 1 a.m. when music by the Palais Royal Orchestra, together with further descriptions will be broadcast.

Arrangements are in hand for a worldwide broadcast over A.W.A.'s short wave station 2ME of the entire proceedings. Special permission has been given for this broadcast. Many commercial broadcasting identities will be present at the Ball which indeed promises to be an outstanding success. Proceeds are in aid of Charity, and the tickets are 10/6—available from the Hon. Secretary, O. F. Mingay, 15 Castlereagh Street, Sydney. B 7188.

3AW AMATEUR NIGHT SPONSORED

Following the success of 3AW's novel amateur night comes the announcement that this has been sponsored by Wardrop "My Tailor."

During the week 3AW has been receiving a great deal of correspondence apropos this apparently very successful innovation. Letters have come from far and wide in Victoria and some of them from across the border. The most surprising of all is a letter from Angaston, S.A., a town 60 miles from Adelaide. The letter spoke in high terms of appreciation of the evening.

New Vistas in Radio

By Leopold Stokowski

(Circulated by the Philadelphia
Orchestra Association)

IS there any difference between listening to music directly and by radio? I have tried to meet this question in two ways: first, personally and subjectively, as one who has devoted all his life from childhood to making music and trying to understand its true inner nature; and, secondly, objectively, impersonally, trying to find the fact as registered, not by ear, but by instruments of precision.

When we listen to music directly the factors involved are complex, but they can be grouped into three classes: (1) the sound source—singer, violinist, orchestra; (2) the conveying medium, the air between the sound source and our ears; (3) the receiving medium—our ears, which receive the music or vibrations and pass them to those centres in our brain which transform them into states of being and feeling.

Now what happens when we listen to broadcast music? Obviously (1) the sound source and (2) the receiving medium remain the same. But (3) the conveying medium is only similar in the space between the loud speaker and our ears. Before that is reached many new factors enter. Again these factors are complex, but they can be classed in three groups:—

(A) Pick-up

This includes the varying characters and patterns of the sound waves created by the instruments or voices in an empty or full hall, or in a small or large studio, modified by the kind of reflecting or absorbent surfaces formed by the walls, ceiling, floors, and whatever persons or objects there are in the enclosed air-volume. Other variants are the type of microphone used, its degree of responsiveness to various zones of the total audible frequency range, the number of microphones, and the relation in space of all the instruments and voices to each other and to all the microphones in operation.

(B) Transmission

This is a very complex process that presents problems for which no one as yet has a complete answer. But one element—amplification—can be understood by every music lover. It resembles in some ways the enlarging of a photograph. If we were to take a negative, and enlarge some parts slightly, other parts to twice their original size, others to four times the size, the result would be a distortion, interesting perhaps to

those who enjoy the fantastic, but not a true reproduction of the original picture on a larger scale. In the transmission of music, amplification is necessary, but if the amplification is greater in some zones of the whole frequency range involved, certain tones or groups of tones sound relatively louder than others, the harmonies become unbalanced, certain individual notes in a melody stand out suddenly in too great relief, important harmonics or overtones are too weak or too strong, the tone-colour or timbre of the instruments or voices is changed and degraded, and the whole tonal mass is thrown into a chaotic state of distortion. The result becomes a caricature, and discriminating music lovers will prefer not to hear in a degraded form music they know and love; and those who hear the music for the first time can have no conception of its true beauty, or of the inspired message it conveys.

To keep the picture simple I have spoken here only of the distortion brought into music by amplifiers; this is only one of the elements that can distort in broadcasting.

(C) Receiving Equipment

For perfect reception we should need a loud speaker that would respond with equal sensitivity from about 30 to 13,000 cycles per second. All the receiving sets that do not have such a speaker cannot help distorting the music.

Frequency Range

ADEQUATE transmission of music must meet three requirements: it must faithfully transmit (1) the complete frequency-range; (2) the complete intensity range; and (3) with the true auditory perspective.

The fundamental principles of radio are a mystery that we may never fully understand. The greater the scientist, the more clearly he realises and the more frankly he tells us how little he knows. As we learn, we become more aware of our ignorance. But radio process can be outlined in simple terms. If you talk over the radio the sound of your voice is picked up by a microphone, transformed into electrical energy, amplified, carried by wire to a transmitter, sent out into space as radio frequencies—or Hertzian waves,—picked up by receiving equipment, transformed into electrical energy, amplified, sent out by the loud speaker as sound or audio-frequencies reproducing your voice. Briefly stated, this is the general process for the transmission of sound whether of speech or music. In a parallel sense, but on another plane,

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we know the circuit that music follows—from inspiration, through transmission (composer and interpreter) and reception (music lover), back to inspiration. The important question is the degree of faithfulness with which symphonic and operatic music can be delivered in our homes, and the message conveyed in its full value.

At these types of music come from the radio in incomplete and changed form. The scientific explanation can be simply stated. The character or quality of tone in music is mainly due to harmonics or overtones. At present, many of these cannot be and are not transmitted and received by radio. The result is that such sounds as the muted trumpet or the oboe cannot be transmitted and received faithfully, and therefore frequently come to us in changed or distorted form.

Harmonics or overtones are most easily explained by an example: If you sing a note you probably hear only that single note, which musicians call the fundamental. Above that, however, is also sounding the octave, usually less loud. And above the octave is sounding another soft tone five notes higher. And another, four notes higher still. And another three notes higher still. And so on. These are the overtones or harmonics and they have simple ratios of vibrations or frequencies or cycles to the fundamental tone. To every single vibration of the fundamental tone the first overtone has two vibrations, the second overtone three vibrations, the third overtone four vibrations, and so on. The relative loudness of the harmonics to each other and to the fundamental is the cause of the quality or timbre or tone-color of a tone. For example, if the high harmonics are louder than the low harmonics and the fundamental, the tone-colour produced will be thin and piercing and reedy, like the oboe or muted trumpet or the gamba or reeds of an organ. But if the low harmonics and the fundamental are louder than the high harmonics, the resulting tone will be round and full, like a flute, or a horn played softly in the middle register, or the diapason of an organ.

Frequency and Pitch

The adequate transmission of the harmonics in operatic and orchestral music includes frequencies or vibrations as rapid as 13,000 per second. By frequency is meant roughly what musicians call 'pitch'—whether a tone or group of tones is high or low or in the middle register.

(Continued on Page 7)

New Vistas in Radio

(Continued from Page 6)

For example, if you sit at the piano, the notes immediately in front of you or in the centre of the keyboard are in the middle register, those to your right hand in the high register. Those to your left hand in the low register. In much the same way, the engineer and physicist speaks of high, middle, and low frequencies or periodicities or cycles. He measures them in time so that the 'A' to which the violinist tunes his instrument has 440 cycles per second. These frequencies can be thought of as alternate condensation and rarefaction of air—as a series of pressures. For the purpose of this writing, differences of frequency or pitch can be thought of as the contrasting sounds of the high tones of a flute or violin, as examples of high frequency, the mellow sounds of a cello or the lower sounds of a contralto voice, as examples of middle frequency, and the deep sounds of an organ pedal or of the double bass, as typical low frequencies.

Instead of the 13,000 frequencies per second which are necessary for the adequate transmission of orchestral music, radio listeners in most of the homes in this country are hearing, at present up to about 5,000 frequencies or vibrations per second and sometimes fewer. That part of the music which should be conveyed from 5,000 to 13,000 frequencies is obviously lost.

Frequency Limits

THE 13,000 frequencies I have mentioned is not a figure set arbitrarily. It results from very close and exact tests, which were made by Dr. Harvey Fletcher, head of the Division of Sound Experimentation of the Bell Telephone Laboratories, and a group of assistants, of which I was one. These tests were made on a mixed group composed of engineers, musicians, amateurs, and others. Our aim was to see up to what periodicity it was essential to be able to transmit sound in order faithfully to broadcast good music for the average ear. We began, of course, with full realisation that the response of ears is infinitely varied. It is not too much to say that everyone's ear response differs at least in some slight degree from that of his neighbour. Some of us hear up to 20,000 frequencies per second. Some up to only 12,000. The average capacity is perhaps about 15,000. Our tests convinced us that, for the average ear, up to at least 13,000 is really necessary, and that fewer than that will not carry orchestral and operatic music with complete faithfulness.

The first step towards making it possible to include the missing vibrations between 5,000 and 13,000 is, in my opinion, to widen the channels that were apportioned some years ago by the Radio Commission in Washington. At present these channels are so narrow that the full frequency range necessary for the complete and undistorted broadcasting of good music is practically impossible. Of all the

available frequencies for such forms of communication as wireless telegraphy and telephony, distress and other shipping signals, and the radio we know for the sending out of music, lectures, speeches, and so forth, only a part is allotted to the radio we use—and this must be subdivided so as to give each of the transmission stations of this part of the world a channel that will not interfere with adjacent transmitters. There has been a great demand for these channels, and in order to supply this demand the channels have been made narrow. These narrow channels do not permit the necessary frequency range of about 30 to 13,000 cycles per second, but up to only about 5,000.

The first and the fundamental need is for the allotment of channels to be revised so that they can be broader.

Wide Range Required

The second step is for transmission stations to send out music with an equal response from about 30 to 13,000 frequencies per second. The more progressive transmission stations are eager to do this. In thus enlarging the frequency range of transmission of music no harm will be done to the broadcasting of the voice. On the contrary, brilliant voices need high harmonics for complete transmission of singing, and even speaking voices need high harmonics for sibilants. Enlarging the frequency range need not interfere with short-wave transmission which gives us a wider radius of effective reception. Short wave and wider frequency range are two different subjects—not necessarily interfering with each other.

The third step is for the makers of receiving sets to design sets that can receive and give out to the listener with an equal sensitivity of response from about 30 to 13,000 cycles per second. Some of the makers of receiving sets are only waiting for Washington to enlarge the channels before they too enlarge the receiving range of their sets.

These three steps will involve temporary practical difficulties. I am told that, from a commercial point of view, these difficulties are not to be disposed of lightly, but that the farsighted manufacturer will see that a satisfied and expanding radio public is his real objective and is the permanent security of his own commercial interests. From the standpoint of a musician and radio enthusiast, it seems to me that if music can be broadcast more faithfully by employing the latest scientific discoveries, and if the net result of employing these is not only raising the quality of musical sound but also increasing the number of eager and appreciative listeners from coast to coast, then the changes necessary, and the discarding and replacing of a considerable amount of present equipment, can only be regarded as a secondary consideration. In any case, radio equipment is wearing out and being replaced all the time, with the situation as it now is.

There are also certain technical difficulties, for which there may be more than one solution. In offering my own suggestions as to how these problems can be

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dealt with, I have well in mind that there is more than one way of doing most things. The ideas I am presenting here will, I hope, invite the attention of physicists, radio engineers, and the public to the problem of what music needs, and invite consideration not only of my own proposals, but of alternative proposals which experts in various fields have made or may make.

One way of widening the channels might be to zone the country and to apportion wider channels in such a way that the same channel could be used for a number of zones, so spaced out that they would not overlap and interfere. This would mean fewer channels, wider channels, and intelligent organisation of the whole country for radio. All this is possible. Each zone using the same wide channel could broadcast a different programme at the same time. Or some or all of the zones using the same channel could broadcast the same programmes by wiring the stations together. But this wiring system would have to be of high quality. Ordinary telephone wiring systems adequate for speech would not be suitable for music. This kind of zoning might mean that transmission stations would have to adjust their power in order to prevent interference between those zones which would be using the same channel. Obviously, there would be, for a time, some inconvenience to the transmission stations in a general requirement to readjust their power. The ultimate result, however, would be a gain to all radio listeners, who would, by this revision or some other plan achieving the same result, be able to hear music and speech in complete and undistorted form.

Intensity Range

WHAT the musician calls loudness and softness, the physicist calls intensity. He measures intensity by units called decibels. Good music needs, in an opera house or concert hall, an intensity range of about 85 decibels. That is to say that, from the softest sounds of an orchestra or operatic ensemble to the utmost sonorities of a great "tutti," there is and should be a very wide range or difference.

There are physical, psychological, and musical reasons for this. Much of the emotional effect on us of music and its dynamic intensity of mood and expression depend on gradual or quick increase of

(Contd. Col. 2, Page 8)

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			
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			
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			
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			
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			
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			
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	6,577	
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.

NEW VISTAS IN RADIO— (Continued)

loudness (*crescendo*) and gradual or quick reduction of loudness (*diminuendo*). Also sudden accents on one or more notes, or on a chord, or on a melodic outline, either on the top edge, or the lower edge, or somewhere in the middle of the total mass of sound, add certain moments to the poignancy of the music. Another factor in increasing the eloquence of some kinds of musical expression is the powerful contrast of a great mass of loud harmony followed or preceded by delicate, distant-sounding music.

One of the greatest values of music—its power to evoke in us moods and states of feeling and of being—thus depends greatly upon dynamic contrast and gradation. Of course the potential intensity range of an orchestra or operatic ensemble varies in different concert halls, opera houses, and radio studios. Some of the influencing factors are the texture of reflecting surfaces, the degree of rigidity of the structure to which these surface materials are attached, the size and form of the total air-volume that is vibrating, the rapidity of absorption of various frequency levels, the general reverberation period of the enclosed space, and so forth. For example, the Centre Theatre in Radio City gives—to one conducting in it—the impression of an almost limitless intensity range. Some other halls have so narrow a potential range that music in them sounds monotonous and relatively colourless. Every orchestra varies in intensity range, and even the same orchestra varies with different conductors, for psychological reasons which I am far from fully understanding.

To-day, in broadcasting a symphony orchestra, we are employing an intensity range of about 30 decibels, instead of the 85 decibels that we are using in our concert playing in performing, for instance, music with the immense dynamic range of Wagner. In broadcasting, the 85 decibels have to be compressed to about 30, and this is usually done by the engineer at the controls. The control engineer has certain instruments before him, one of which is like the volume control on your radio set. By turning it one way he gives the music the full intensity that is the result of amplification. By turning it progressively in the opposite direction he gradually attenuates or softens the sound of the music. By reducing the loud moments and by increasing the soft parts he compresses the intensity range so that there will be no overloading by loud music and so that the soft music will be easily audible and not covered by the 'noise level,' which is the sum of all the extraneous sound produced by the transmission and receiving equipment, plus audience noise, if an audience is present, as in a concert. This audience noise is often greater than might be imagined. The total sound of several thousand persons turning the pages of the programme book, making other movements, talking or whispering, coughing, the sound of late comers finding their seats, of the opening and closing of doors, is surprisingly high. (To be Continued)



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BROADCASTING BUSINESS

Vol. 1—No. 36
FRIDAY
14th JUNE, 1935

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

2BH (Broken Hill) Startles the Natives

Monster 2BH Radio Ball

THE very recent and most successful Radio 2BH Ball held at Broken Hill (May 21) was an unprecedented success in every direction.

As announced in earlier issues of "Broadcasting Business," preparations for the 2BH Ball indicated a wonderful variety of entertainment for Broken Hill listeners.

The eventful night of the Ball found the programme crammed full of interesting, spectacular and novel effects, which easily justified the Management's announcements that it would be the brightest and gayest night ever experienced in Broken Hill.

Opening with a brilliant ballet movement by 14 local lassies, who had been trained from the raw material by a member of 2BH staff, the programme proceeded to a presentation of "Fashions Through the Ages" from 1825 to 1936, and whilst undoubtedly the womenfolk present were extremely interested in the old-fashioned frocks, it can be definitely stated that the interest of the menfolk was centred upon Miss 1936 wearing a model, if a few inches of material can be given such a name, designed by 2BH as being their idea of next year's fashion.

The star attraction was the engagement of Mr. Charles Ring and Miss Thelma Wilde, Australia's champion professional ball-room dancers, who created great interest with their demonstrations of the "Carioca" and the "Rhumba."

Altogether the Radio 2BH Ball was a brilliant, spectacular and artistic success, and it is doubtful whether the capital cities will exceed the effort of 2BH, in providing such a wonderful night's entertainment.

Under the able management of Mr. R. G. Lamb, Managing Director of Radio Silver City Ltd., owners and operators of 2BH, the Silver City in the Western part of N.S.W. is certainly beginning to realise that a radio station can provide a great variety of entertainment. Mr. Lamb is one of the modern school, and be-



THE RADIO 2BH DANCE BAND

This splendid orchestra provided the music for the Radio 2BH Ball held in Broken Hill on Tuesday, May 21. Manager R. G. Lamb wields the baton.

believes in providing for his listeners the maximum amount of entertainment—thereby gaining the maximum amount of support, which, of course, rebounds to the advantage of the advertisers over that station.

The increasing popularity of 2BH is in a very large measure due to Mr. Lamb's enterprise, and the staging of such a spectacular ball, where over 1,000 people attended, is something that must evoke admiration from all those interested in the progress of broadcasting.

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"