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TOOWOOMBA MARYBOROUGH ROCKHAMPTON CHARLEVILLE ROMA

No. 12  
(with issue)  
Thursday,  
5, 1940.  
Price 6d.

# COMMERCIAL BROADCASTING

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

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SYDNEY'S ONLY INDEPENDENT  
STATION..

## 2UW

ANNOUNCES FIVE  
NEW OUTSTANDING  
ATTRACTIONS...

**Rhapsody in Rhythm**  
A Scintillating, Musical  
Divertissement  
Sponsored by Courtesy of  
**CURZONS**  
MONDAYS . . . 9.15 P.M.

**The MAKE-BELIEVE  
BALLROOM**  
Exclusive Vitaphone  
Wide Range Selections!  
Presented by the Manufacturers of  
**BISURATED MAGNESIA**  
MONDAYS . . . 6.30 P.M.

*These*  
**OLD HOMES**  
A New Series of Stories of  
Our Old Pioneer Homesteads  
with the Compliments of  
**THE RURAL BANK**  
SUNDAYS-9.30 p.m.

**The BINDLES AGAIN**  
A Dorothy Foster Production  
starring  
**FRANK BRADLEY**  
presented by  
**CROFTS**  
SUNDAYS 6.45 P.M.

**COMING SOON..** Warner Bros.

**The THEATRE of the AIR**  
52-30 Minute Musical Units—featuring  
HOLLYWOOD'S GREATEST STARS  
with AMERICA'S MOST FAMOUS BANDS  
and RADIO STARS presented in a  
**STAR SPANGLED MANNER**



For Further Information, Ring M 6686, Sydney - MU 2819, Melbourne.

# Forthcoming Special Issues of Commercial Broadcasting

Recent special issues of "C.B.," such as the Convention issue (21/11/40), Audience Participation issue (24/10/40), were so well received by readers in the advertising world that it has been decided to schedule further numbers devoted especially to particular subjects.

The next issue dated Thursday, December 19, will be the Xmas number, and to enable complete Australia-wide circulation before the Xmas holiday period, it will be brought out on Wednesday, December 18.

Following this the next special will be devoted to Department Store use of the broadcast medium—the issue of January 16, 1941. In that issue the wide field of retail store broadcast advertising will be extensively analysed.

Following the Department and Retail Stores issue will come Daytime Advertising, with the issue of January 30, 1941.

The number of pages to be used in each of the two special numbers in January will be governed by paper rationing, and advertisers desiring to make special displays in either or both "specials" would be wise to book their spaces early.

## STANDARD ORDER FORM IN U.S.A.

The AAAA has asked the co-operation of the National Association of Broadcasters (NAB) in the revision of the standard order form contract and in the adoption of a standard invoice form.

President Miller is arranging for a NAB committee to meet a committee of the AAAA to consider these subjects.

## Scenario on Salesology for Broadcasters

A Black and White Show in two acts. Scene: Ad-agent's or Time-buyer's office. Act 1 (or Zero).

Station salesman enters coldly, stalks to table and without even a bow tosses rate card on table and backs out of room. Entrance and exit are scarcely noticed by prospect. Fade out as rate card, making mute appeal is whisked into oblivion as a page turns.

Act 2 (or double).

Progressive station salesman enters, greets prospect warmly, discusses proposition backed up with factual evidence of results, presents rate card. Buyer reaches for ad-schedule. A deal is clinched. Lights go up on success story.

## THE MORAL.

You can certainly obtain free insertion of your Rate Card in the **COMMERCIAL BROADCASTING RATE BOOK**—but it costs only £5 to sell the prospect on the same page as your rates.

## IS YOUR RATE CARD WORTH A FIVER?

Rush your Ad. Copy in to

"COMMERCIAL BROADCASTING,"  
146 Foveaux Street, Sydney.  
In Melbourne to  
239 Collins Street, Melbourne.

## FEDERATION NEWS

At the Victorian meeting of the Federation held in Melbourne on Monday, November 25, Messrs. A. N. Kemble, 3UZ, S. J. Kemp, "Argus," and D. Woodrall, 3DB, were appointed to the finance committee. Also at this meeting Mr. A. J. Murray, of 3KZ, resigned from the position of censorship liaison officer, and Mr. S. J. Kemp was appointed to this position.

## 6XY New Perth Station

The new projected commercial station at Perth—licence granted to the Labour Party—has been allotted call sign 6KY with a frequency of 1,430 k/C'm.

## Retrospective Rebates

In **COMMERCIAL BROADCASTING** last issue, November 21, page 16, centre column, under the heading of "Retrospective Rebates," an unfortunate error escaped notice.

The report said that "Convention resolved that the Federation policy mentioned above be disallowed in accordance with the condition adopted last year."

This should have read: "After a general discussion on this subject, it was resolved that retrospective rebates on contracts be disallowed in accordance with the condition adopted last year, viz.: 'All advertising orders for whatever period will be treated as separate units, and advertisers renewing orders will not receive any retrospective rebates of rates because of, or in respect of, previous orders.'"

## "Dad and Dave" Booked For Another Year

"Dad and Dave," the famous George Edwards production which has been under the Wrigley's sponsorship for the past several years on stations throughout Australia, has been booked for still another term by the same sponsors it was learned this week. Scripts for episodes many weeks ahead are in hand by George Edwards' brilliant band of script writers.

Every Sunday night at 9.30 p.m., 2SM Sydney is presenting a new quarter-hour broadcast for Bennett and Wood Pty. Ltd., entitled "Bicycle Revue." In song and story, listeners are taken "bicycling down the ages" in a series of scripts written around the appropriate music. John Sherwood new addition to 2SM staff, is compere, and also the compiler and arranger of the scripts.

Bennie S. Cohen and Son (N.S.W.) Ltd. have booked in to 2UW's "all night" time and will present a session entitled "Marches of the A.L.F.," featuring celebrated bands on Wednesdays, Thursdays, Fridays and Saturdays after midnight.

## PRINTS OF CONVENTION PICTURES

Prints of the various pictures taken at the Tenth Annual Convention of the Australian Federation of Broadcasting Stations held at Jervis Bay from November 11, may be obtained from the office of **COMMERCIAL BROADCASTING**, Box 3765, G.P.O., Sydney, at the following rates, including postage, anywhere in Australia:—

6½" x 4¾" . . . . . 2/-  
8½" x 6½" . . . . . 2/6

Please specify whether matt or glossy finish is required, and kindly send postal note to cover expenses. Every care will be taken in packing to ensure safe delivery, but no responsibility can be accepted that the pictures will arrive through the post in the same order as they are dispatched.

## COMMERCIAL BROADCASTING

Price: 6d. per copy  
Subscription: 10/- P.A.

MANAGING EDITOR:  
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Room 4, Fifth Floor, 239 Collins St.,  
Melbourne. 'Phone Central 442.

Printed by  
Radio Printing Press Pty. Ltd.,  
146 Foveaux Street, Surry Hills  
Published every second Thursday by  
**AUSTRALIAN RADIO PUBLICATIONS PTY. LTD.**  
146 Foveaux Street, Sydney  
G.P.O. Box 3765  
'Phone: FL 3054 (3 lines)  
Telegrams: "FL 3054 Sydne."

# COMMERCIAL BROADCASTING

Incorporating

**BROADCASTING BUSINESS**

Melb.: Cent. 442

Sydney: FL 3054

No. 12.

Thursday, December 5 1940.

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

## AGENCIES PLAYING BIG PART IN RADIO

In this issue of **COMMERCIAL BROADCASTING** a tribute is being paid to the excellent work done by advertising agents for their clients per medium of commercial broadcasting, and it is predicted that the agencies' part in radio will be much more important and productive of greater results in the interests of the advertisers of Australia as they all become more radio-minded, with a full appreciation of just what advertising over the radio can really do. Naturally, many of the broadcasters have at times felt resentment at agencies, and vice versa, but isn't that only the natural order of things? Here we had radio come into the market as a new advertising medium, untried, and, in many cases, unwanted. The law of electricity appertains in this case, and that is—resistance impedes the flow of the current, and so we find there was a natural resistance on the part of advertising agents and of advertisers large and small, spending their money over the air which, in their opinion, was untried, untested and still a baby in the field of advertising.

## New Medium—New Technique

Agencies who, over many years, have built up a successful business with the printed form of advertising, suddenly found themselves forced to give consideration to an entirely new medium—something that didn't depend on pretty pictures, glamour girls and unusual display copy; that did not appeal to the eye, but that required an entirely new technique; a technique that demanded selling to an unseen audience with entertainment.

Consideration had to be given, and must still be given, to so putting that chocolate coating around the advertising pill that the listeners will accept it, swallow it, and enjoy it—so much so that they will be prompted to buy and continue to buy the product.

## Has Worked Miracles

This tremendous change which was virtually forced on the advertising profession could not be expected to work miracles in a relatively short space of time, although it really has done so, and despite all the resistance and opposition that may have been put up to radio, it has certainly proved itself—it has been tested and tried with great

success, not only in Australia but in many parts of the world.

It can be very truthfully said to-day that radio has passed the testing stage. To-day, if any advertising scheme or sales plan fails to produce the desired results for the advertiser, then he can't blame radio itself—he must blame some part of his own campaign.

Radio has proved itself in hundreds and hundreds of cases to be a highly successful medium to sell good merchandise—but that doesn't say it will sell ANY kind of merchandise with ANY kind of chocolate coating around the pill. Maybe the chocolate coating was not of the correct taste, it probably didn't look like chocolate, and so we find that many advertising campaigns have absolutely failed because they were not planned correctly, not presented correctly, and not followed through. Also, possibly, the product was not acceptable to the listeners.

All of those factors have to be considered, but, unfortunately, the advertiser himself often thinks his product is 100 per cent. in every direction; the advertising agent thinks his campaign is faultless and must go over; and so, when the campaign fails, they blame the other fellow—which is radio itself. They forget to acknowledge the large number of successes that have gone over the air.

## Favourable Change

But all that is surely changing right round in favour of radio. We find to-day millions of pounds being spent in radio advertising as compared to a few thousands some years ago. We are finding everywhere that advertising agents are really settling down to do something in this radio advertising business, and have definitely come to the point where they believe and know that radio can do and is doing a great job.

There has been, and probably always will be, some opposition to even the agencies themselves, but it must be accepted that the agency plays a very important part in the advertising scheme of any business.

## Advertising is a Profession

Advertising is virtually a profession. It is a specialised subject, and demands specialised consideration and attention. It is not given for everybody to be a good advertising man; very few people

can write good advertising copy, and very few people have the brains to become successful advertising specialists. Unfortunately, too many have tried to become advertising experts, but that, also, is going by the board, because the advertising agency profession has, much like radio, consolidated itself and proved its usefulness as a business community.

A few years ago an advertising agency was hardly known; it is only over the last 20 years that the advertising profession has "got a move on," reaching the high degree of acceptance by the business community enjoyed by them to-day. The going has been hard in many instances, but those that have weathered the storm and have proved their ability—again, like radio—are now enjoying the fruits of their hard work.

## Combined Conference

**COMMERCIAL BROADCASTING** would suggest that the broadcasting stations should organise at least once a year, preferably two or three days after their convention, an advertisers' convention. Get all the advertising and agency people along to meet the broadcasting people after the latter have finished their own business. Have a discussion on the problems of advertising, merchandising, etc., etc. More of these discussions would help to solve a lot of problems, and get one party to see the other party's point of view more clearly.

This is not only a day of specialisation in one's own profession, but is a day of definite co-operation on the part of everybody interested in this industry.

It is not much good the factory producing a new product unless it knows the market; it is not much good the executives of a company authorising an advertising campaign unless they have some idea of how effective it is going to be; and it is no good the advertising agencies suggesting certain media, certain methods, certain displays, etc., unless they have a full appreciation of the whole merchandising problem.

Co-operation on the part of all those concerned in this vital problem will not only help the advertising agents to do a better job, but will enable the manufacturers to sell more products, and so render a greater public service.

Advertising is one of the essentials of this life. Industry would not be in the position it is to-day without the advertising profession, and that is why the advertising agent particularly, being in between manufacturer on the one hand and the media on the other, is giving more professional attention to his job.

# "LONDON CALLING"

(By W. O. Richards, Managing Director of the Weston Co. Pty. Ltd.)

At 11 o'clock on the morning of September 3 last year, an English gentleman, the late Mr. Neville Chamberlain, Prime Minister of England, sat in front of a microphone in London. Millions of people in all walks of life, living in all parts of the globe, listened tense with emotion to the fateful words, "We are at war with Germany."

Relayed in a flash through the B.B.C. to every radio station on earth, this message, ominous in its portent, contained the very essence of the perfect broadcast. Here was drama in excelsis—suspense—human interest—excitement—heartbreaks—all the ingredients to make a giant feature program. It was "tops."

And to-day millions tune in to the B.B.C. in a colossal hook-up of radio stations throughout the world, to listen to the drama of the warring nations. "This is London calling"—then the news. The impact of these messages from the B.B.C. is terrific—the emotional response staggering.

When you use radio, you must respect its power—its influence on listeners. Radio is the most potent of all propaganda media the world has yet known. Watch your programs—your artists—your commercial scripts—talent—announcers. Get to understand the psychology of the masses. Some of the gentlemen who face the microphone and deliver your sales story leave the listener cold. The dial is turned—your sales message has gone with the wind. YOU must know, and announcers must know—people.

There are in Australia 1,247,683 licensed receiving sets. What an audience if the program appeals—the type of programs that tunes in to the human wavelength of listeners.

It is essential to remember that while the program is a very vital factor in broadcasting, it is only a means to an end. Radio must be showmanship, but only in order that it may be advertising.

Because the intellectuals of Australia are in the minority—very much so—your commercials must be directed to the majority who want, and buy, the things you are trying to sell.

An intensive study of listener re-



A street snap of Mr. W. O. Richards (right), managing director of The Weston Co. Pty. Ltd., with Mr. W. Manson, for many years a director of His Master's Voice Gramophone Co., London.

action to almost every type of appeal is necessary if you want radio to prove a good investment. Product—appeal—station time—announcer's popularity—talent—direction—station—are all important, so, if you use broadcasting as an advertising medium, employ only those who have a knowledge of human nature.

Given the opportunity, radio will do a real job of work. Without guidance, the novice who uses time on the air and thinks he knows everything to be known about this particular medium, has lots of things coming to him, and they will be far from pleasant.

Remember the station that serves the public best, serves the advertiser best. Radio has proved its capacity to make that vital line on the sales chart take a hop, skip and jump UPWARDS. It can help YOUR sales if you use it wisely. If you are using radio, and sales are NOT increasing in proportion to expenditure, don't blame the medium. Like every other problem, there is, generally speaking, a solution.

## 2GB's Chairman Passes

The death of Sir Hugh Denison on Saturday, November 23, saw the passing of one of the most prominent men in Australian newspaper circles, and one also which has been associated with the development of radio in Australia over many years. He was chairman of directors of Broadcasting Station 2GB.

At St. Andrew's Cathedral on Monday, November 25, a service was held to the memory of the late Sir Hugh Denison, and the congregation drawn from all walks of life, provided striking testimony to the variety of activities with which Sir Hugh was associated and the esteem in which he was held by the whole community.

Macquarie Broadcasting Services Pty. Ltd., and 2GB were represented by Mr. H. G. Horner, Frederick Daniell, Service, C. Ogilvy, W. Calley, G. M. Stone, C. A. Fletcher, S. O. Clark, C. Campbell, E. Mason-Wood, N. K. Johnson, Owen Anos, L. N. Schultz, J. Watson, M. Ashton, E. Coleman, E. Brewer and R. Heath.

Chief mourners were Mrs. R. E. and Mrs. L. A. Denison (daughters), Miss Judith Denison and Master Denison (grandchildren).

The Prime Minister, Mr. Menzies, the Commonwealth Government, were represented by the Minister of External Affairs (Sir Frederick Stewart), and the Minister for the Navy (the Rt. Hon. W. M. Hughes).

Other prominent radio people included Messrs. C. V. Stevenson and M. H. Stevenson, of 2UE, Charles H. Gendle (general manager) and J. Joyce, of Australian Cord Co.

Lady Denison and the two sons, R. and L. Denison.

From all over Australia, from all sections of the community, from England and America, and other lands, condolences and tributes to the late Sir Hugh Denison were received in Sydney.

Commenting on the passing of Sir Hugh, the president of the Australian Federation of Commercial Broadcast Stations, Mr. V. M. Brooker, said:—"Sir Hugh Denison was associated with wireless in Australia over a period of many years. He was also president of the Royal Empire Society five years ago, when that organisation, with the co-operation of Amalgamated Wireless (A/sia) Ltd., conducted a round-the-world broadcast, in which the Royal Empire Societies throughout the world participated. Sir Hugh Denison had been actively associated with commercial broadcasting since its inception and his keen interest and active work will be a great loss to the industry."

## A.F.C.B.S. Accreditation Bureau

### List of Accredited Agents 1940-41

- Aircraft Service, 13 James Street, Perth.
- Amalgamated Wireless (A/sia) Ltd., 47 York Street, Sydney.
- Anti-Schey Pty. Ltd., 44 Margaret Street, Sydney.
- Austral Press Pty. Ltd., 335 Kent Street, Sydney.
- Bartlett & Bassett Pty. Ltd., 26 O'Connell Street, Sydney.
- Beattie-Thomson Advt. Pty. Ltd., 343 Lt. Collins Street, Melbourne.
- Brown, T. B. Ltd., 43 Margaret Street, Sydney.
- Campbell Advertising (Incorporating Country Press Campbell Advertising), 177 Edward Street, Brisbane.
- Campbell, K. M., 129 William Street, Melbourne.
- Carruthers Pty. Ltd., 77 Pitt Street, Sydney.
- Catts Patterson Co. (N.S.W.), 60 Hunter Street, Sydney.
- Catts Patterson (Vic.) Pty. Ltd., 450 Lt. Collins Street, Melbourne.
- Crownson S. Cohen, 87 A.M.P. Chambers, William Street, Perth.
- Fergus Canny Advertising Pty. Ltd., 66 Pitt Street, Sydney.
- Fox Advertising Service Pty. Ltd., 115 Pitt Street, Sydney.
- Freeth, Vincent H., 3 Spring Street, Sydney.
- Goldberg Advertising (Aust.) Pty. Ltd., Bank Place, Melbourne.
- Goldberg Advertising (Aust.) Pty. Ltd., 15 Hamilton Street, Sydney.
- Gotham (Australia) Ltd., 67 York Street, Sydney.
- Gordon & Gotch (A/sia) Ltd., 511 Lt. Collins Street, Melbourne.
- Graves, Richard, Pty. Ltd., 14 Spring Street, Sydney.
- Griffin Advertising Service, Howey Court, Collins Street, Melbourne.
- Guth-Huse Advertising, 145 Collins Street, Melbourne.
- Hansen Rubensohn Pty. Ltd., 15 Hamilton Street, Sydney.
- Harris Advertising Agency, 177 Edward Street, Brisbane.
- Hartford Advertising Agency Pty. Ltd., 16 Barrack Street, Sydney.
- Hawkins Advertising, 12 Spring Street, Sydney.
- Haysom W. John Advertising Agency, 247 Collins Street, Melbourne.
- Heath, B. V. and Associate, 405 Collins Street, Melbourne.
- Hepworth Advertising Agency, 669 George Street, Sydney.
- Hyam, George R., 58 Margaret Street, Sydney.
- Johnston Jones Advertising, Exton House, Queen Street, Brisbane.
- Le Grand Advertising, 293 Queen Street, Brisbane.
- Leonard, F. P. Advertising, 156 Castle-reagh Street, Sydney.
- Leyshon Advertising Service, Publicity House, Princes Bridge, Melbourne.
- Lintas Pty. Ltd., 65-67 York Street, Sydney.
- xMalone, J. Advertising, 305 Pitt Street, Sydney.
- Marsh Pty. Ltd., 44 Margaret Street, Sydney.
- Martin, Allan Advertising Service, 28 Twin Street, Adelaide.
- xMaurice, Len Advertising, 10 Martin Place, Sydney.
- Mooney, Claude Advertising, 314 Collins Street, Melbourne.
- Mooney-Webb Pty. Ltd., 349 Collins Street, Melbourne.
- Mount, N. C. S., 15 Bank of Adelaide Buildings, St. George's Terrace, Perth.
- McCarthy-MacVeigh Advertising Service, 310 George Street, Sydney.
- McFerran Advertising Pty. Ltd., 90 Queen Street, Melbourne.
- National Advertising, Dunstan House, Elizabeth Street, Brisbane.
- Nixon, N. V. & Co., 39 Queen Street, Melbourne.
- Noble Bartlett Advertising, Pennys Bldg., Adelaide Street, Brisbane.
- O'Brien Publicity Pty. Ltd., 56 Young Street, Sydney.
- O'Brien Publicity Pty. Ltd., 422 Collins Street, Melbourne.
- Paton Advertising Service, 4 Collins Street, Melbourne.
- Patterson, Geo. Pty. Ltd., 59 William Street, Melbourne.
- Perceval, J. B. Pty. Ltd., 44 Margaret Street, Sydney.
- Porter, Charles Advertising, 81 Elizabeth Street, Brisbane.
- Powell, R. & K. Adv. Agency Ltd., The, 58 Margaret Street, Sydney.
- Raphael Advertising Co., 247 Collins Street, Melbourne.
- Reuters Ltd., 66 Pitt Street, Sydney.
- Richardson-Cox Pty. Ltd., 130 Exhibition Street, Melbourne.
- Rickards Advertising Service Pty. Ltd., 147 Collins Street, Melbourne.
- Samson Clark, Price Berry Pty. Ltd., Mitchell House, Elizabeth and Lonsdale Street, Melbourne.
- Shield Advertising Service, 58 Margaret Street, Sydney.
- Soden, A. J., 113 Queen Street, Brisbane.
- Smyth, Arthur & Sons, 18 Martin Place, Sydney.
- Stevenson Advertising Service, 175-77 Collins Street, Melbourne.
- Successful Advertising Co., 434 Collins Street, Melbourne.
- Sullivan Advertising Service, T. & G. Bldg., Queen Street, Brisbane.
- Taylor, Clem Advertising Service Ltd., Albion House, Waymouth Street, Adelaide.
- Thompson & Associates, 77 Pitt Street, Sydney.

- Thompson (Aust.) Pty. Ltd., J. Walter, 65 York Street, Sydney.
- xTraders Advertising Service, 77 York Street, Sydney.
- Trans-Radio Advertising and Program Service, 67 York Street, Sydney.
- United Advertising Service, 48 Queen Street, Melbourne.
- Unsted, Jackson & Haines Pty. Ltd., 30 Carrington Street, Sydney.
- Vinnicombe Advertising and Art Service, A.M.L. and F. Bldg., 129-137 Creek Street, Brisbane.
- Webb Roberts McClelland Pty. Ltd., 96 King William Street, Adelaide.
- Weston Co. Pty. Ltd., The, George and Grosvenor Streets, Sydney.
- White, A. N. Pty. Ltd., 66 King Street, Sydney.
- Williams, A. J. Advertising Service, St. George's Terrace, Perth.
- Willmotts Advertising, 36 Grosvenor Street, Sydney.

NOTE: The firms against whose name "x" appears have been granted accreditation subject to certain restrictions.

Applications for renewal of accreditation were not received from the following firms, so they have not been accredited for 1940-1: Beresford Kingsbury Co., Sydney; Maynard Advertising, Sydney; R. W. Green Advertising, Perth; L. B. Rennie, Sydney.

## "A.B.C. WEEKLY" LOSES £37,000 IN 7 MONTHS

It was reported from Canberra last week that the Australian Broadcasting Commission's "A.B.C. Weekly" has shown a loss of £37,000 in the first seven months of its publication. This was disclosed in the financial statement presented to the Federal Government. It is also reported that if the revenue from the "A.B.C. Weekly" does not improve, the Cabinet will quite possibly decide that during the war at least, publication must be suspended.

This revelation of the loss shown by this "A.B.C. Weekly" is brought about by the challenge of Mr. Thorby, late Postmaster-General, to the Broadcasting Commission in respect to the figures of the weekly publication. The Commission also announced recently that they were going to dispense with Jim Davidson's Band in order to economise, because during Mr. Thorby's regime as P.M.G. he cut down the amount of money that the A.B.C. received from listeners' licences from 12/- to 10/-, i.e., 2/- per licence for over a million and a quarter licences, which, it was contended, would still give the Commission as much money as they enjoyed previously, taking into consideration the profits they made and the increased licences.

It was later reported from Canberra (Thursday, Nov. 21) that the "A.B.C. Weekly" would probably be given at least a further 12 months to prove its worth.

(See article page 16)

## RECEIVER APPOINTED TO A.C. ADVERTISING

On November 13, Kenneth O. Humphreys, of 16 Barrack Street, Sydney, was appointed receiver and manager of A.C. Advertising Co. Pty. Ltd., 75 Pitt Street, Sydney, under the terms of a debenture taken out only two months ago, i.e., 13/9/40.

### YOU MAY BE RIGHT, BUT ARE YOU SURE OF YOUR FACTS

YOU WILL HAVE ALL THE ESSENTIAL FACTS ON COMMERCIAL BROADCASTING IN AUSTRALIA RIGHT AT YOUR HAND IF YOU SECURE YOUR COPY OF THE "C.B. YEAR BOOK" . . . THE INDUSTRY'S STANDARD REFERENCE BOOK OF WHICH A FEW COPIES ARE STILL AVAILABLE AT TEN SHILLINGS A COPY FROM THE PUBLISHERS

## AUSTRALIAN RADIO PUBLICATIONS PTY. LTD.

146 FOVEAUX STREET, SYDNEY

AND 239 COLLINS STREET, MELBOURNE

# "Don't Buck the Agency," Writes A.A.A.A. President "Just as Silly for Agent to Buck Radio"

The Editor:

COMMERCIAL BROADCASTING is to be congratulated for its effort in this issue to "help establish a better understanding between agencies and stations." Improvement in their relationship can certainly be made which will benefit stations, advertisers and agencies, and I am glad to add our association's views of a current problem in an attempt to further this better understanding.

Each station, agency and advertiser may have their own particular problems, but there is one serious problem that is common to nearly all agents, one that has probably caused more trouble and hard feelings than any other one factor in the rather delicate three party relationship. It is "going directly to the client." The station representative, recording company or production unit that goes direct to an agent's client behind his back does more to break down confidence, and retard the development of better understanding between stations and agencies than anything else.

In fairness to the stations, it must be admitted that in the past, many agencies have resisted radio, have even at times unsold clients on radio advertising and have thus forced stations to carry the creative and selling burden of radio. They left the stations no course but to go direct to clients. That policy, however, is fast disappearing due to the continuously mounting list of successful national radio advertisers. The fact remains, however, that agencies are entrusted with the very important job of spending large sums of a client's money in such a way that it will produce for that client the largest possible sales at the lowest possible advertising ratio. No agency that is doing a good job is going to recommend to a client the expenditure of money on an advertising medium until he knows definitely that that medium can for his particular client produce more sales than the same money spent, in other previously successful media. Stations themselves have well filled graveyards of advertising accounts to prove that just because radio can sell at a profit for one advertiser, it is no guarantee that it can do the same job for all advertisers.

Stations must realize that an agency must always be very close to an advertiser, must always place the client's interests first. If the stations will continually give the agents facts and figures about radio, about their station, about their program, if the station will always go to the agent first with its ideas or suggestions, and ask the

agents advice and help in relation to any particular account he is after, the station will almost always find the agent open-minded and helpful. If the agent can be sold the idea, then the station and agent working together, can accomplish far more than either alone.

Too much station time and too many programs are still sold by the old-fashioned "foot in the door" high pressure speciality selling methods. Somebody dreams up a "swell" radio program, gets a couple of audition discs made and then the station salesman are turned loose with it and the first man that sells it gets the commission.

No worthwhile intelligent advertiser buys radio time or programs that way, and no good advertising agency wants to either. Most advertisers set annual appropriations based on a carefully worked out budget. The advertiser and the agent work closely together on this plan and spend a tremendous amount of thought and time devising ways to get the most possible sales out of the expenditure. If the stations want to improve this relationship between themselves and the agent and its client, if they want to make that client's radio expenditure profitable, they must work closely with the agent. "You can't make money for yourself unless you can make it for somebody else," that goes for both stations and agents. Working together they can make money for the advertiser and consequently, for themselves. Working separately or at cross purposes they only, at the best, confuse the advertiser and he loses confidence in both—the chances are that they may both lose the business.

There are two ways of doing business. They are dramatically illustrated by two true stories.

A big and powerful station obtained the rights to a provenly successful program for national sponsorship. They wanted to sell it and sell it quickly. They knew the agent and the client who would have the best chance to take it on, but this is what they did. The manager of the station called up the agent and offered the program. But he timed his offer so that the star salesman had time to offer it direct to the advertiser first. On hearing that the program was available the agent, in all good faith, called the client and found that the salesman had left the client's office five minutes before the program had been offered to the agent by the manager. The station insisted on conditions and times that were not in the interest of the client and the show was not sold. Had the station worked with the agent, the agent could have explained

ed the position and helped the station to find a suitably satisfactory solution to the minor problems and a good show could have been put on by a good sponsor at a good time over a chain of good stations, and everyone would have benefited. As it was, the show was not sold—it went on at a bad time and will get a poor audience.

Here is the way another station did it. The station called the agent and explained that they had secured the exclusive rights to do a very good show and was the agent interested. The agent was, provided certain program and station time conditions were met, and provided the program met with the advertiser's approval on audition. Station and agent worked together for several weeks and then auditions for the show, not just as a show but complete with commercials, station time and costs and presented it to the client as a complete campaign. The client accepted the recommendation. The station had been told that it would be impossible for the advertiser to start the program until the first of the year, even if accepted, but the station was willing to wait and, furthermore, it gave the station and agent a reasonable time to clear good time channels for the new national show. It doesn't take a very smart business man to figure out that this brought good results for everybody and improved the relationships between agent, advertiser and station.

It is obviously silly to buck the agent, it is just as silly for the agent to buck radio. The only hope for mutually profitable relationships is for both to work together for the good of the client. If stations try to do this and run up against a "die-hard" agency, they can always go direct to the client after they have tried to co-operate and nothing is lost. Perhaps they might even be in a better position to show up the "die-hard" agency.

Very truly yours,

S. B. DOBBS.

President The Australian Association  
of Advertising Agents.

## GOLF AN' ALL THAT!

The Fursellers—group of radio executives and bizz gents—are having a great time out at St. Michael's (by the sea) links on Thursday, December 12. Xmas golf they call it, and mean it too for there will be a trophy for EVERY player—that's the sort of golf that lets us in! Nomination including green fees is five bob. Should be a great opportunity for some of the advertising fraternity to have a day out with their clients. Bernie Stapleton at 25M knows all the rest of the arrangements.

The next issue of the "C.B."  
Rate Book is due off the presses  
January, 1941.

## CO-OPERATIVE MOVE BY TWO LEADING N.S.W. COUNTRY STATIONS

### 2GZ and 2KA Pool Broadcasting Facilities

A co-operative arrangement for the joint working of the broadcasting facilities of station 2GZ Central New South Wales and 2KA Katoomba was finalised in Sydney last week. Upon the completion of the arrangement, in the near future, both stations will carry the same program. Both these comparatively high power stations (2GZ 2,000 watts and 2KA 1,000 watts) have had much in common during the past. Each has main studios and central offices in the city with landlines running parallel, to their out-of-town transmitters. Both stations lately have been carrying practically the same schedules of national advertiser programs.

The combined stations selling organisation will operate forthwith while program details should be completed to go into service by the New Year.

Making the announcement of the fusion to COMMERCIAL BROADCASTING on Friday, November 29, Mr. John Ridley, general manager of 2GZ, and Mr. Alf. Paddison, general manager of 2KA, stressed the point that no financial transaction whatever was involved in the deal.

In a joint statement they said that the move they had made was, in their opinion, a natural development in broadcasting, particularly in the circumstances of two such country stations which carried so many of the same national sponsor programs, which had to maintain efficient city offices, studios, and sales and program staffs practically on a par with a city station, and had to maintain individual private landlines out of the city to their respective transmitters at Wentworth Falls and at Amaroo, near Orange. As these landlines run parallel that amount of double-banking will be overcome by linking both transmitters to the one line.

The main purpose of the new arrangement it was pointed out, was to provide a huge one-program coverage of different territories upon a soundly economic basis.

Transcontinental (2KA) staff will be shifting from present premises in Strathkyle House, Bligh Street, to join with the 2GZ outfit in Hosking House, Hosking Place.

"There will be a complete pooling of program and sales resources resulting in the welding of both staffs with the best from each being retained in the new organisation," it was stated. "Both stations will remain independently under their existing managements."

"The two stations will operate as one, and independently of any one network," it was stated. "We will be in a position to accept approved programs from any source. Between the two stations there are already programs emanating from several Sydney outlets."

"PICK OF THE AIR."

It seems that the policy long followed by 2KA in building up its present high



John Ridley (left) and Alf. Paddison (right), the two chiefs who negotiated the combined working arrangement of 2GZ and 2KA.

standard of program—that of securing "the pick of the air" from the big metropolitan stations will be adopted with even greater affect now by the combined organisation.

Station 2KA is actually the older of the two stations, having commenced operations on September 7, 1935. It was then a small powered local station operated from Katoomba. About three years ago, coincident with an increase of power to 1,000 watts the transmitting station was moved to a new site at Wentworth Falls, and new equipment installed. A landline was secured to the city where the station's main studios and offices were located, and operated by Transcontinental Broadcasting Corp. Ltd.

Station 2GZ was "born" about a month later in 1935, to Country Broadcasting Services Ltd. The station commenced as a 2,000 watter, the transmitter being at Amaroo about ten miles out of Orange. The Sydney studios and office accommodation of 2GZ are among the finest in Australia. The main studio particularly comes in for a huge amount of work, particularly since audience participation shows became so popular. This studio is used for the production of a number of famous national programs, including the Sunday night Lux Radio Theatre broadcast.

## MELBOURNE COCKTAIL PARTY TO 2UW CHIEF

On his first visit to Melbourne since his retirement from the presidency of the Federation, Mr. Frank Marden, of 2UW, was entertained at the Hotel Australia in Melbourne on Wednesday evening, November 27.

Among those who attended were representatives from all Melbourne advertising agencies, including Messrs. F. Goldberg and A. Levy, Goldberg's; E. J. Webb, Mooney-Webb; J. Haysom, Haysom Advertising; C. Mooney, Claude Mooney Advertising; N. V. Nixon, Nixon Advertising; R. Ansell and G. Bride, O'Brien Publicity; N. Paton, I. Paton and G. Jackson, Paton Advertising; Vincent and R. Walker, Geo. Patter-



Snapped by "C.B." candid camera at the cocktail party tendered to Mr. C. F. Marden at the Hotel Australia, Melbourne. From left to right: Mr. A. N. Kemsley, 3UZ; (almost hidden from camera) Mr. Thomson, of Becket-Thomson and P. G. Sullivan, Mr. O. J. Nilson, 3UZ, C. F. Marden, 2UW, and Ian Paton.

son Advertising; R. Richardson, Richardson-Cox Advertising; Rickards, R. Rickard Advertising; J. Barnes and J. Rist, Samson-Clark, Price-Berry; B. Mackay, Successful Advertising; K. Campbell, Keith Campbell Advertising; Thomson, Becket-Thomson; R. Hickling, Goldberg's; Griffin, Griffin Advertising; Griffiths and Huse, Griffiths-Huse Advertising; J. Clemenger, Leyshon Advertising; S. Kemp, Argus Broadcasting Service; while members of 3UZ who also attended this convivial gathering were Messrs. O. J. Nilson, A. N. Kemsley, S. E. Baume, E. Cottrell, E. Cromie, O. W. Abramowski, G. S. Fawcett, J. C. Corboy, E. Wood and P. F. Griffin.

The function was a fine tribute to the esteem in which Mr. C. F. Marden is held in the broadcasting and advertising industry.

## FORMER VAUDE STAR FEATURED FOR HIMSELF

Ex-vaudeville star, George Sorlie, is on the air. He's got the best contract he ever had—that of selling his own services—with the aid of the greatest advertising medium of all time.

George Sorlie is the principal of Rex Payne Motors of Broadway, Sydney, and what is more natural for him than that he should turn to an entertainment medium to carry the advertising for his motor business. He has signed up with 2UW Sydney for five minutes six times a week. The session features recordings of all those extremely popular George Sorlie songs and patter.

The Weston Co. is the agency handling this new account for the air.

# This Radio Business

(By E. R. Badgery-Parker, Governing Director Willmott's Advertising Agency Pty. Ltd., Sydney.)

Now that wartime measures have brought about restrictions in newsprint, advertisers are turning more and more to radio. Many stories are told of fabulous successes which have followed radio campaigns, and bewildered advertisers are wondering why they were not "in on radio" years ago.

Some experts even go so far as to say that radio will eventually become the major medium and that press advertising is rapidly becoming old-fashioned. It is not my desire to start a controversy on the respective merits of visual and oral impression, because in my opinion a comparison is odious. Both visual and oral methods of advertising have each their proper place.

It seems to me that we should approach the question of radio advertising with a proper appreciation and respect for the various other methods.

There is a danger that an exaggerated opinion of the value of radio may not only lead to a hasty condemnation of other media, but may eventually injure radio by expecting it to perform the impossible.

Advertising agents very naturally welcome radio as a grand medium for the advertising of goods, but the advertising man's problem is by no means solved because of radio. Actually, radio advertising brings with it new problems in regard to feature selection, production, times, psychological reactions and by no means least, the use of other media.

Unlike press advertising, a really well thought out and excellently presented radio campaign can fail through no fault either of the producer or the radio station. This can be brought about through either of the following reasons:—

- (1) The inability of the listeners to adequately visualise the product.
- (2) Another program dominating the air at that particular time.

We must not be unfair to radio. Spoken words are at their best when they deal with ideas; when every inflexion and every intonation are weapons to stimulate and quicken the imagination. Spoken words are the starting motors which set moving the wheels of imagination. Spoken words open the gateway to the realms of inarticulate thought to the intangible.

From an advertising point of view, spoken words fulfill their best function when they permit vivid visualisation of a product in application and create a desire for its possession.

Whatever other virtues are possessed by radio advertising, there is no possible doubt that because of its novelty

and its intimacy, it does create interest. It is in this fact that danger lies, for, generally speaking, the interest of the radio listener is the interest of expectant entertainment. The art of the advertising man is to translate that short period of interest into desire to purchase.

To this end the advertiser requires every possible aid he can get. As part of his job, he must obtain visualisation of the product. Experience has shown that product visualisation is most generally procured by "illustration" and most efficiently obtained by display.

To be fair to radio then, and to get the best results, press advertising and display are most desirable.

Many excellent illustrations of the acceptance of this principle are given by some of the large users of radio advertising. In particular we recall the fine work being done by Lux, Colgates, and many others.

Apart from visualisation come other advantages, such as recognition, reiteration, etc.

Over the past two years in particular, my company have conducted various tests as to what form of supplementary advertising to a radio campaign gives the best results. Strangely enough, the results varied slightly according to States, but sales figures proved to our satisfaction that:

- (1) Radio without press advertising does not bring maximum results.
- (2) Best results were obtained by giving a preparatory press campaign with regular press appearances throughout the radio advertising period.
- (3) The generous use of point of sales display material more than paid for itself in additional profits.
- (4) Expenditure on window trims was fully justified.
- (5) Radio advertising with proper attention to other media provides excellent results.

In regard to this point (5) we were satisfied that the elimination of radio with proportionate increases in expenditure in other media does not bring the same results. In other words, to get the best results from a properly balanced advertising campaign, it is not profitable to omit radio.

Naturally there would be considerable variation according to the type of product.

In regard to the second point, i.e., that of air domination. This is one of those difficulties peculiar to radio for which there does not seem to be any obvious solution. Actually, there does

not seem to be any second best radio feature. A really outstanding feature does not dominate the radio station but dominates the air. It does seem to us that station rates do not apply equitably when they require ordinary rates for time which is already dominated. No doubt very careful survey would be necessary to ascertain the extent of domination, but there are at the moment several radio features which do not require a survey to prove their dominance.

In all fairness to radio, we are of the opinion that the greatest care should be taken in ascertaining the listener strength of existing programs, before using the same time for a feature on another station. Of course, there is always the possibility that your feature will outclass the other, but it is a doubtful possibility. It is ever so much wiser to select another time and thus permit the listener to enjoy two features.

The success of radio so far is a romance in advertising history. Even those of us who are closely allied to it do not know a great deal, mainly because the whole matter is tied up with the bigger problem of human psychology of which the world still knows but little.

The radio successes of to-morrow depend on the growth of human understanding, so that we may be able to handle with delicacy and good taste this intrusion into the "Englishman's Castle."

## TIVOLI CIRCUIT IN COMMERCIAL RADIO

One of the biggest announcements to come from Melbourne for some time is the entry of the Tivoli circuit into broadcast advertising in a big way. Although Tivoli artists have been heard over the A.B.C., and from time to time over commercial stations, this is the first time the Tivoli circuit itself has presented its own session.

Choosing the new 3UZ as its Melbourne medium, the Tivoli circuit is broadcasting a variety live-artists program, "Tivoli Time," every Sunday afternoon at 5 o'clock, and this is relayed to 2UW Sydney and 5DN Adelaide. Produced under the joint direction of Wallace R. Parnell, of the Melbourne Tivoli, and Sid. Hollister, better known perhaps as "Mrs. Olmes," "Tivoli Time" features each week as guest artists well known stage personalities under contract to the Tivoli circuit.

It is emphasised by the Tivoli management that the presentation of their own variety session in no way interferes with the existing arrangements with the A.B.C., which will continue to draw on the Tivoli theatres for guest artists for presentation over the national network.

## COMMERCIAL INFORMATION

### REGISTERED FIRMS.

Gallup Polls, 14 Buller Street, Bellevue Hill, market research and public relations consultants. Propr.: Charles N. Ferguson. Reg 7/11/40.

# The NEW

# 3UZ

The modern, up-to-the-minute station presenting yet another new, fast moving smash hit . . .

## "TIVOLI TIME"

FROM 3UZ RADIO THEATRE  
Featuring TIVOLI GUEST ARTISTS in person with HAP & GLOOM The Comedy Coons, and CHARLIE CHEESECAKE, Minister of Misinformation, every Sunday at 5 p.m.!  
Relayed to 2UW Sydney, 5DN Adelaide and 5RM Murray Heights.

### "TINY SNELL'S RADIO GAETIES"

A galaxy of fun and quizzes with "Tiny" Snell and Roly Barlee, with melody from John McMahon, The Rhythm Sisters, and The Singing Audience every Saturday at 8 o'clock.

### "HIGH, WIDE AND HANDSOME"

A bright musical review presented by, and featuring John McMahon in top tunes and town topics every Monday, Tuesday, Wednesday and Thursday, from 6.30 till 7 p.m.

## AND "THE WATCHMAN" AT 7.30 p.m. NIGHTLY

### Relayed to all States

# "Commercial Radio Progressing On its Own Feet"

(By N. V. Nixon—N. V. Nixon & Co. Ltd.—as told to R. W. Pfeil, of "C.B." Melbourne Office.)

You ask me my opinion of the job that radio has done in the past year and can do in the next?

I would say that on the whole radio has done a very good job in the last 12 months. However, whilst it is not a popular pastime, it is just as well to point out that radio has had its failures. There have been sponsors using radio for products which could perhaps be better sold in some other way, although in my opinion, the main cause of such failures as have occurred has generally been the wrong use of the medium, either by faulty selection of programs or timing, or because of various marketing weaknesses, the most common of which is inadequate distribution.

On the whole, however, I think that radio stations, sponsors and agencies can all feel happy about last year's work.

What about the future?

Many people in the radio industry attribute the tremendous additional

volume of business which has been written lately to the rationing of newsprint, and anticipate further expansion from the same cause.

I think that reasoning is wrong, and it certainly is no compliment to radio to credit the cause of its progress to the misfortune of the newspapers.

Newsprint rationing reduced the size of papers by approximately 30 per cent, leaving room for 30 per cent less advertising. This figure corresponds fairly closely to the figures which I have been given by many other agency executives as the approximate reduction in their clients' total turnover. In other words, certain advertising stopped anyway; other advertising, mainly for very good reasons, was reduced in volume. These reductions roughly correspond to the reduction in the available space offered by the press.

I have dealt with this matter at some length because I think that radio actually can take credit in its own right

for the greatest part of its increased business. This may be due to the inherent virtues of radio becoming more clearly understood, or perhaps to the improving selling ability of radio salesmen. Perhaps we can add a third factor—the increasing co-operation received from agencies.

I anticipate that radio bookings will be even heavier next year than this, which means that it will be hard for any one program to do an outstanding job for its sponsor.

I also anticipate that listening will increase, for the very good reason that there will be less money to spend in the pursuit of entertainment. However, I think that station policies will have to take into account certain very important factors if they wish to capitalise these circumstances to the full.

It is reasonably true to say at present that we all seek pleasure as an escape from the realities of our daily existence. If that is so, there is going to be a definite preference for light and pleasing programs. We are really seeking an escape from horror, and I do not think that heavily dramatised thriller or even most straight dramatic programs, will appeal as the safety valve that most people will choose.

For that reason I foresee a considerable upswing in the popularity of good variety and musical programs and all kinds of comedy. In this respect I think the commercial stations will have to face a very serious challenge from the Commission, whose big variety shows running on the 8.15 p.m. channel are attracting listeners in all States in ever-increasing numbers. I am not suggesting that commercial radio cannot compete with these programs. I do say, however, that the popularity of these shows is definitely on the increase, and because they really are good shows, commercial radio will have to look to its laurels if it does not wish to lose dominance of the hour from 8.15 to 9.15.

For the same reasons as I forecast a swing towards programs of pleasant and light entertainment, I think that station policy should be tightened up to exclude entirely, or at least limit considerably, the use of high-pressure commercials. You all know the kind I mean—in which an announcer literally forces the product into your consciousness. I, for one, have rebelled against them, and I know many average listeners who feel the same. If keeping listeners is still important to a station, a definite policy in regard to the so-called "forceful" selling seems indicated.

## B.I.W.F. BROADCASTS

Mr. A. G. Eastman, representative of the British Israel World Federation, and a well known lecturer, will be heard over 2UW Sydney in his talks on "The Destiny of the British Empire" for a further 52 weeks. Since the inception of these broadcasts, Mr. Eastman's talks have become so popular that he now has one of the most extensive national hook-ups for any series of lectures yet presented over the air. The latest station to be included is 2TM Tamworth.

## BIG SYDNEY TRADE GOLF DAY

£160 Raised for Bombed Civilians Relief Fund



Jack Woodbridge (APRA) posing with Colonel Cosgrave (Canadian Trade Commissioner) above the putting green at The Lakes.

A big crowd of electrical, radio and broadcasting identities, played golf at The Lakes on Wednesday, November 27, when a well-organised program attracted a large field of players.

The day's golfing program resulted as follows:—

### Stapleford Competition.

A Grade: J. C. Ives (A.G.E.) with 29 points. (As Mr. Ives was the winner of another event, this prize was awarded to Mr. R. Allen, of Vesta, with 27 points.)



The celebrity quartet—Jack Davey, Walter Blackmore, Colonel Cosgrave and Leo. Beston, very pleased with themselves over the golf.

B Grade: Father Meaney (2SM) with 39 points.

C GRADE: J. Woodbridge (A.P.R.A.) with 32 points.

D GRADE: S. J. Davies (Henley's) and G. Cadden (visitor) tied with 25 points each, but Mr. Davies won on the count back.

### Special Handicap Trophy.

The winner of this event was Mr. J. Woodbridge, of A.P.R.A., with 34 points, but as he was already an event winner, the award went to Mr. P. Wood (visitor) with 31 points.

### Putting Competition.

This event went to J. C. Ives (A.G.E.) with four "ones" out of a possible six.

The day was certainly one of giving—but giving to a good cause in aid of the

Bombed Civilians Relief Fund in England.

Voluntary fines of 1d. for every bunker, and 6d. for every miss brought in quite a lot of money.

The weight extraction scheme on the first tee brought in £5/8/6. On the entry form everybody was requested to state their weight, and, of course, whilst a large number put down their correct weight, others put down a ridiculous figure, for which everybody had to pay 6d. a pound penalty, with a maximum of 2/6, and even the half a dozen honest men were fined 2/- for being honest with their weight.

Mr. H. G. Horner of 2GB, Jack Davey, Norman Lyons of 2UW, Bill McClelland of Hartford Advertising, Sir Harry Brown of B.G.E., Jack Ridley of 2GZ Jack Woodbridge of A.P.R.A., were some of the well-known identities in broadcasting who contributed to the day's gathering.

Father Meaney and Lance Quirk, of 2SM, got in early and went round during the morning, as they said they had work to do.

The energetic secretary, Mr. Andrew Brown, did a great job.

The total amount of money raised on the day was £160 for the fund.

At the cocktail party after the day's golf, Lieut.-Col. Cosgrave (Canadian Trade Commissioner) presented the prizes to the lucky winners. The Crown and Anchor board was very popular, and likewise the many raffles which were well patronised throughout the day.

## AUDEX ORDER PLACED BY P.M.G. DEPT.

It was learned in Sydney this week that the P.M.G.'s Department had accepted the tender submitted by Audex for the supply of nearly 3,000 playback discs.



**THE BIGGEST QUIZ SHOW  
ON THE AIR!**

**DONALD DAY**

*Presents*

**BEVILLE'S QUICK QUIZ**

*60 minutes of Quiz with £20 in prizes each week.  
Then an hour's variety entertainment with Linn Smith's  
band and artists.*

**TUESDAY, 8 p.m., at THE ASSEMBLY HALL**  
*Admission Free. Invitations at Beville's Gift Store.*

BROADCAST FROM

**RADIO 2UE**

# 4TO TOWNSVILLE

*Entertainment Headquarters for the densely packed population  
in the Townsville, Ayr and Ingham Districts.*

It's not the publicity build-up, but the programs that capture and hold majority listening audiences. Your sales success in the North Queensland market is assured when you tie your sales campaign to an A.W.A. feature program.

Details of the proven pulling power and the selling power, pound for pound spent in this larger-than-Newcastle market from

**AMALGAMATED WIRELESS (A/SIA) LTD.**

Sydney                      Brisbane                      Melbourne

will prove that 4TO is your best buy in Radio selling

## Stations, Ad. Agencies must Work Double Harness "For the People"

(By V. M. Brooker, President Australian Federation Commercial Broadcasting Stations)

The miracle of the transmission of speech and music by means of radio broadcasting has long ceased to provoke awe in even the most secluded corners of the earth. The industry has settled down to the impending dawn of maturity and is no longer called upon to demonstrate its effectiveness or efficiency in the worlds of entertainment and advertising.

Robert J. Landry, radio editor of "Variety," has said that: "Getting on the radio is only half of the job; making intelligent use of the time is the big problem, a problem of craftsmanship, of knowing how."

No longer is a casual knowledge of radio broadcasting adequate to compile a program or handle an advertising campaign—more—much more, is required. Close collaboration between program directors, advertising agencies, and the

listeners are essential ingredients of success.

Always the will of the listener prevails, and for that reason communities must be surveyed, every expression of general opinions closely studied and mail scrutinised; in fact, no opportunity may be lost to assess listener appreciation. Broadcasting stations and advertising agencies must continue their researches in this direction more diligently than ever, if success is to attend their efforts.

In the past 12 months the standard of commercial broadcast programs has risen immeasurably, and with it commercial broadcasting itself. It is hoped that both advertising agencies and station managements will note this public endorsement of their work and endeavour to provide still better programs and services to their listeners.

### THE BATTLE OF BRITAIN

The tragedy of destruction in Europe is not what happens to buildings and homes, but what happens to men. Buildings will rise again. Torn cities and towns will be quickly repaired. But when men are degraded it may be generations before the damage is undone. Our hope must be increased by the courage and fortitude of the human spirit under the barbarous blows rained upon it in the savage war across the seas. What we are seeing in the battle of Britain is not merely a lesson in the need for preparedness. What we are seeing is magnificent testimony of the worth of free institutions, of the sacrifices which a free people can make against any odds, of the indomitable courage of free men. As long as that spirit survives, civilisation will go forward.—**DAVID SARNOFF**, president, Radio Corporation of America.

### "AMATEUR HOUR" A REGISTERED FIRM

On November 18, a change of firm name was registered by Lever Bros. Pty. Ltd., 65 York Street, Sydney under the N.S.W. Companies Act of "Amateur Hour, Australia's," previously registered as "The Australian Amateur Hour."



### A.P.C. FIRM'S EXPANSION IS OF NATIONAL IMPORTANCE

The recent opening in Sydney of a big factory and office building for Beckers Pty. Ltd., manufacturers of Bex A.P.C., and the construction of another big factory in Adelaide, S.A., by the same firm, focusses attention upon one of the most striking romances of industry and advertising that this country has seen.

It would be difficult to imagine any spot in Australia where to-day the name of Bex A.P.C. is not known—"Bex the better A.P.C."—a slogan which has been plugged home by radio, by press and by poster, in one of the most vigorous and well-planned advertising campaigns ever launched. Yet few people possibly realise that it all began only about five years ago.

The story is one of a good product, well-managed sales and distribution and well-thought-out advertising campaigns.

The firm is headed by one of the keenest business men in our commercial community, Mr. W. Wilson, manager. Not one branch of his company's activities escapes his personal attention. This is as equally true of the firm's advertising activities as of any other phase of the business. Production and execution of the various press, radio and poster campaigning is handled by the Weston Co. Advertising Agency.

Mr. Wilson disclosed to a Brisbane press representative recently that his company had secured about 20 acres of land at Dudley Park, three miles out of Adelaide, with an option over a further 20 acres. On this site a huge factory building has been erected—chiefly for the manufacture of organic chemicals such as caffeine.

Prior to the war, almost the sole source of supply of caffeine for the whole world was Holland and, naturally, when Holland was invaded, this supply was cut off. Caffeine, which is used in the manufacture of A.P.C. powders, is made from cocoa waste left over from the chocolate factories. Bromide is also produced from the same material. A bi-product of the process is cocoa butter, used in the manufacture of confectionery and pharmaceutical lines.

The new factory is expected to be capable of supplying the whole of Australia's requirements of caffeine.

The undertaking by Beckers Pty. Ltd. to expand their operations in this direction is of great national importance to Australia, and the firm is certainly to be congratulated for the progressive policy it has always maintained.

These pictures (left) are not included in "C.B.'s" offer of cheap prints of conventional candid camera shots (see page 2). But they go to prove that as well as being a capable station executive C. V. Stevenson of 2UE, is O.K. as a photographer. He snapped them when some of the Coniston fishermen returned to Jervis "from outside."



Australia Listens

# Advertising Agencies and Commercial Radio in Australia

(By C. F. Marden, General Manager, 2UW.)

There is in Australia to-day a degree of harmonious co-operation between advertising agencies and commercial radio stations, the existence of which, even a short time ago, could not have been anticipated by even the most optimistic.

This present happy relationship has come into being, no doubt, by an ever-growing mutual respect for the job being done by the fellow on the other side of the fence, co-relative with the steady growth of commercial radio in this country, and consequent benefit to all connected with the industry.

Actually, there is no reason why this should not be, for we must all realise that it is only concerted effort by both agency and station that success may be achieved by the advertiser.

In the not very distant past, however, it must be admitted the more conservative agencies did harbour a definite prejudice against radio as an advertising medium. The fact that all the principal agencies now have their own radio divisions, is certainly proof that radio has sold itself as an effective and economical medium for reaching the buying public.

Indeed, to such a degree is the growth of commercial radio, now linked with agencies, that it can be said quite definitely that the business brought to stations by agencies has long since far exceeded in material and goodwill value, whatever business the stations may consider to have been lost through early failure to discern the merits of this form of advertising.

Actually there is scarcely a national advertiser in Australia to-day who has not at one time or another given his sales message an airing, and in practically every case, it is the agency who has introduced the national advertiser to radio.

## "Less So and So"

We, in commercial broadcasting may as well admit, that our natural outlook in the past, on the incursions of advertising agencies in the radio business, has been something along the lines of "Well, that contract is less so and so and so per cent.—for what?"

However, all connected with commercial radio realise that these days the majority of service agents DO perform a real service, not only for their clients but also for their stations. The handling of a national appropriation, for instance, is a specialised job, embracing as it does choice of media, decisions on sales angles, selection of features, and their production, as well as presentation of commercial copy.

Whilst certain of the metropolitan stations may be equipped to handle this work, there is no doubt that on the whole the organisation of an efficient advertising agency lends itself much more readily to an undertaking of this nature.

## Retrospective Rebates

Another aspect of the relationship between agency and station which is steadily being clarified is the tendency for agencies in the past to apply press standards to radio. Worthy of particular mention in this regard is the matter of retrospective rebates. The service agents are gradually realising that this principle which was evolved as a concession to bulk buying of press space cannot equitably be applied to radio.

## Closer Co-operation

In the last year or so tremendous strides have been made in bringing agency and station closer together. This has been contributed to, in no small measure, by the co-operation of the Agents' Association with the Australian Federation of Commercial Broadcasting Stations in their mutual desire to elevate programs both in ethical and entertainment standards. At last the realisation seems to have been brought home that the advertising agencies and commercial stations are, in effect, partners in delivering their advertisers' messages to the public.

So far as my personal associations are concerned, there is no doubt that the disbanding of the Commonwealth Broadcasting Network in favour of pursuance of a completely independent policy by each of the 24 former member stations has met with enthusiastic reception by the agencies. This means, of course, that the service agents appreciate being able to pick and choose from amongst the stations offering, when planning a campaign.

With our entry into 1941, beset as we know it will be with other difficulties, let us resolve that so far as commercial radio is concerned we shall strive for even greater understanding and co-operation between service agents and commercial stations.

## ROLA'S NEW MELB. 'PHONE NUMBER

The new telephone number of Rola Co. (Aust.) Pty. Ltd., headquarters at The Boulevard, Richmond, Victoria, is now JA5351 (4 lines). Readers interested are asked to please correct their telephone books or directories.

## "Australia's Amateur Hour" On 25-Station National Hook-up for Rinso

Lever Bros. have replaced their Rinso program "Melody Riddles" which had a couple of years run on an all States network, by a 25 station hook-up for "Australia's Amateur Hour," presented by the producer of the Lux Radio Theatre, Harry Dearth. Program got away to a flying start Thursday last, November 28, amidst a flurry of effective publicity.

The new show is moulded on the lines of the famous American network program, "Major Bowes Amateur Hour." Dearth will continue as producer of the Lux Radio Theatre (both Lux and Rinso accounts are handled by the J. Walter Thompson agency) and on stepping into the field of amateur talent he has in mind "amateurs to-day—professionals to-morrow." That in fact is the whole idea behind "Australia's Amateur Hour."

In an interview last week Dearth stated: "It has been a regrettable fact for many years that Australians have had no great interest in their own people. But now this war is having the same effect on the entertainment world as the last one. Australia is being thrown more and more on its own resources for theatrical talent. In 1914 extraordinarily good talent suddenly appeared here, and theatrical managements wanted it—they want it now. One difficulty facing an amateur is the distance from his home town to a place of audition—on our National Relay he can be heard by every theatrical management at one hearing. Again he may have no stage or microphone experience—a very big handicap when auditioning for professional engagements. So we offer—instead of prizes which he may or may not win—an audition; take his material and polish it and help him to put it over."

"We will bring amateurs before the notice of all Australians and in particular those theatrical organisations who can help them get somewhere in other words its a chance of a nationwide audition we offer them—and we will assist them in the presentation of their acts or songs. We do not offer any prizes—but if they're keen to learn, we're keen to give them a chance."

Dearth claimed that Ann Sherida found her way to fame through being "discovered" by a talent scout while she was appearing on an American amateur hour broadcast. Very similar to Nelson Eddy, Dick Powell, Alice Faye and many others made their breaks into pictures.

Stations on the relay are 2GB, 2HR, 2GZ, 2BH, 2KA, 2KO, 2LM, 2WG, 2WL, 2BS, 2NZ, 3DB, 3TR, 3BO, 3HA, 3SR, 4BK, 4TO, 4CA, 4RO, 5AD, 6IX, 7BU, 7HT, 7EX.

## DRUG STORE BUSINESS

Consult with your local station. It's the station manager's job to know his audience—their likes and dislikes—their listening habits in creating programs to reach all kinds of prospects, for all kinds of products."

This was the advice offered by the Bureau of Radio Advertising to the 50 drug chains represented at the Associated Chain Druggists convention at the Hotel Biltmore, New York, September 17. Samuel J. Henry, Jr., of the Bureau, addressed the meeting on "Why and How Radio Advertising for Chain Druggists" at the invitation of Roy Goldheim, advertising manager of the Read Drug Chain, Baltimore, and chairman of the convention program committee.

Mr. Henry recited the current use of radio by drug manufacturers and chains, presented some general facts on radio, and outlined the profit possibilities which these facts in turn offer to drug chains who make proper approach to the broadcast medium. Of paramount importance in planning a radio campaign, said Mr. Henry, was the need for close co-operation between advertiser, agency and broadcaster. He urged the druggists to take advantage of the station man's specialised knowledge and natural desire to produce sales for his clients.—N.A.B. REPORTS.

## Savoy Theatre Community Singing 10th Birthday.



A packed house greeted the return of many old community favourites at the 2GB Community Singing's tenth birthday in the Savoy Theatre.

Albert Russell, Les Ship, Bimbo, George Saunders, and Mr. and Mrs. W. J. Stelzer each received the warmest of welcomes as they in turn led community in a return to the days when they too packed the theatre.

Highlight of the comedy side of the program was a burlesque dress parade, and the cutting of the birthday cake, which subsequently was distributed amongst the audience.

The picture shows portion of the Fashion Parade showing the Rhythm Boys, Al Thomas with his night gown and candle, and Bimbo displaying his lingerie.

Arthur O'Keefe was, as usual, master of ceremonies.



## None but the brave deserve their share

COMPETITION will be keener this year, but for those who have the courage to grasp the opportunity there will be valuable openings for developing business now and building goodwill for the future.

Your knowledge of your own problems plus our experience of advertising and merchandising would, we believe, prove an effective formula for 'getting your share' of the business available during this abnormal period.

As evidence of the Weston Company's faith in broadcasting it is responsible for advertising 54 products on 87 stations.

## The Weston Company Pty. Ltd.

« ADVERTISING SERVICE AGENTS »

CHAMBER OF COMMERCE BUILDING  
GEORGE & GROSVENOR STS., SYDNEY

Established 1901 BW 1337 (5 LINES)



# EXPOSING THE A.B. EXPOSURE



## WHERE IS THAT CO-OPERATIVE SOCIETY?

(By O. F. Mingay, Managing Editor, "Commercial Broadcasting.")

Circulation of the "A.B.C. Weekly" must have increased by a few copies last week, as some people in commercial broadcasting no doubt bought copies to read what the A.B.C. had to say for itself, particularly after it had taken advertising space in its so-called arch enemy the daily press to encourage listeners to buy last week's issue. Having spent the threepence, bought the paper and read the three-page "blurb" with the screaming head, "Propaganda Against A.B.C. Exposed," we again looked to find the exposure. All we could find was the A.B.C.'s defence of itself.

Their sub-headline said that "listeners were puzzled to know what had inspired this intensification of propaganda, and if it had any justification." We wonder whether the A.B.C. really understands what the listeners want to know?

It certainly gave us a laugh to read, "It is significant that it should have occurred at a time when popular A.B.C. sessions, such as "Merry-go-round," "Out of the Bag," "Strike Up the Band," etc., are attracting more listeners than at any time since the early days of the war."

Of course, Einstein's theory might well come into this, as it is purely a question of relativity. They may have had no listeners in the early days of the war, and therefore any multiplication of that would have still been nil. On the other hand, there might have been a few thousand, or many thousands of listeners attracted to those interesting sessions, but does the A.B.C. know that, with any degree of reliability? We can tell the A.B.C. that those sessions are popular, but how popular we don't know—and we suggest neither does anybody else.

### "Rip Van Winkle"

The A.B.C. suggests that this intensification of propaganda has only taken place since these popular sessions came on the air. If the A.B.C. believe that, they must have been doing the "Rip Van Winkle" act, because intense criticism of the A.B.C. has been conducted for years, and will go on, despite "Merry-go-rounds," "Bags" or "Bands."

It is interesting, also, that the A.B.C. should mention about the only three popular sessions they have—or ever had—on their stations (with the exception of "The Watchman," which they lost to the commercials).

We are glad the A.B.C. said that their article "may" reduce the profit of those in broadcasting, who are in it merely for the money they can make out of it. It will be many a day before the A.B.C. will be able to put up full weekly program schedules that can outclass the commercial stations.

### Unconcerned with Licence Fee

The Commission is talking through its hat, when it contends that the continued outcry for reduced licence fees arises not so much out of consideration for the listener, as from a desire to restrict the programs of the A.B.C. so that they will not be such formidable competitors in the field of radio entertainment.

We challenge the Australian Broadcasting Commission to produce evidence that any of the commercial broadcasting interests have taken any part in agitating for a reduction of licence fee. It is the general policy of commercial broadcasting stations not to worry about the licence fee, because they don't get anything out of it, and in any case, whatever revenue the A.B.C. collects, it serves as a good comparison to the commercial stations, who are quite prepared to have competition in their own ranks, let alone worry about competition from national stations. In country areas commercial stations like to have a national station within their area, as, again, it is of great assistance, not only in program comparison, but in giving the listeners a certain national service that is the function of the A.B.C. and not necessarily of any commercial stations.

### "You're Telling Them!"

The wonderful exposure of the A.B.C. tells the reader—"You are the listener. It is your money which makes possible the A.B.C. programs. Those programs are something you have bought and paid for. It is in your interests to read this article. It explains what is done with your money, suggests what other people would like done with it, and will leave you better able to judge the merits of those familiar charges made against the A.B.C., and to understand something of the motive which inspire them."

Imagine wasting all that space to remind the listener that he is the listener, that it is his money, and that the programs have been paid for with his money. He surely knows all that, and it really makes one laugh to think that the editorial staff of the "A.B.C.

Weekly" or the Broadcasting Commission itself should think they have done a great job by losing £5,000 a month to publish a journal that can only tell such a story. They don't tell the listener a good story about why it loses that £5,000 a month, or £35,000 for seven months' publication of the "A.B.C. Weekling."

### A Co-operative Society!

Now to the text of the article, and the opening sentence is—"The first thing to make clear is that the A.B.C. is a co-operative society. You, the listeners, are the members of that society."

Well, that is news! We learn for the first time that the A.B.C. is a co-operative body, but the public has always understood that co-operative societies in Australia have an annual meeting of their shareholders or members, who elect their own directors, who in turn are charged with carrying out the policy of the society as enunciated by the members in general assembly. We fail to see how the A.B.C., in any shape or form, parallels what is known in Australia as a co-operative society. We wonder where they borrowed the term from?

The commissioners of the A.B.C. are appointed by the Federal Government of the day—not even by the Federal Parliament. Listeners have no say whatsoever in the election of those commissioners. Listeners have no say in determining the type of program put over the national service. Listeners have no say in determining the expending of their own money on their own programs, and as members of this remarkable co-operative society, had no say or vote in determining whether the Commission would continue with the publishing of its own "A.B.C. Weekly."

### Autocratic is the Term

Far from being a co-operative society, it is obvious that the Australian Broadcasting Commission is an autocratic body of the first order. The Commission itself definitely determines what the public should get by way of entertainment over the radio; the Commission itself determines the expenditure on all matters relating to its activities; the Commission itself determines that in spite of the daily press, the weekly program papers and monthly magazine giving thousands of inches of free publicity a year to its national programs, it would prefer to lose the listener's money at the rate of £5,000 a month simply to publish its own weekly paper out of pure stubbornness and cussedness, because the Commission could not

force its autocratic will upon newspapers.

The article says that the Commission does not fix the annual licence fee. It is just as well it doesn't, considering the other decisions the Commission make, as the public would probably be paying many times the present licence fee in order to make up for the losses on the weekly paper and the bringing out of more importations to the exclusion of such features as Jim Davidson's "Australian Band," which costs only about £10,000 a year.

"Now, there is an enormous difference between making up your own mind and having your mind made up for you . . ."

What a laugh! The Commission ought to talk about "making up your own mind." It settles that point without any trouble, and gives the listeners the kind of program that it, the Commission thinks they, the listeners, should get, and that is why the commercial stations get more listeners because they give the public what it prefers.

### Administrative Costs

In the article the A.B.C. set out their administrative costs at 12 per cent and their program costs at 88 per cent, as compared to the B.B.C. administrative costs of 33 per cent and program costs of 67 per cent.

Looking at the B.B.C. Handbook covering the 1938 activities, they spent £1,892,081, equal to 49.79 per cent of their total income, whereas for the same year the Australian Broadcasting Commission spent £511,402, equalling 79.64 per cent of their total income. Naturally, with three times more expenditure by the B.B.C., and an income for that period of £3,800,051 as against £642,082 for the A.B.C., it is to be expected that the British Broadcasting Corporation could produce better programs, at a smaller percentage of the gross revenue.

For 1938 we calculate from their report that the administrative costs of the A.B.C. were £80,656 or about 12.56 per cent of their total revenue, as against 16 per cent of the B.B.C.'s revenue.

The B.B.C. pay income tax of over £800,000. They spent 17.73 per cent on their own engineering work which, in Australia, is all done by the Post Office, at no cost to the A.B.C.

The B.B.C. also contribute £165,267 or 4.35 per cent to the Staff Pensions Scheme and Benevolent Fund.

### Comparative Coverage

It is no good the A.B.C. talking about Australia being 52 times the size of England and Wales, because the A.B.C. does not, and cannot cover Australia in a manner comparable to the B.B.C.'s coverage of England and Wales. In addition, the costs of the B.B.C. includes Scotland. Despite the power of the national stations,

the coverage given by the national service over Australia leaves a lot to be desired, and if the A.B.C. was giving a coverage as good as the B.B.C. it would be doing a swell job.

Furthermore, the licensed power of the national stations in Australia far exceeds the power of the commercial stations; and whereas the highest commercial station is only 2,000 watts, there are at least seven national stations at 10,000 watts each, with only four down in the 500-watt mark, and all the rest up to 2,000, 3,000 and 7,000 watts.

In America it is considered that 50,000 watts is necessary for a station to give first-class coverage; in fact, one station had 500,000 watts on an experimental basis, and did a good job. Considering the size of Australia is the same as that of the United States, where they have 800 commercial stations, many of them 50,000 watts, it is just a shame how the Government, largely influenced by the A.B.C., keeps down the commercial stations. Yet, in spite of this big difficulty, the commercial stations are able to give the A.B.C. more than a run for it.

### Importations

The A.B.C. next go onto the question of importation of overseas artists, conductors, etc., and on this point the A.B.C. loses sight of the fact that it is entering into business competition with private enterprise, using public money. The Broadcasting Commissioners are not responsible to anyone if they lose money. They haven't got to answer to any shareholders for any profit, and it isn't their own money. Therefore they can start out on all sorts of gambles, such as publishing their "A.B.C. Weekly," losing £35,000 in seven months, and also bringing out many overseas artists at great expense, putting them into the Town Halls and charging exorbitant prices for a few of the public to see these importations, when actually it is the common people of Australia who provide the licence money. Only recently has the A.B.C. started in a few instances to give concerts out in the working people's centres, at popular prices. There has been too much attention paid by the A.B.C. to bringing out these so-called exclusive performers for the pleasure of the idle rich of Australia, or the "upper 10"—or is it the "upper 40"?

No wonder the alleged members of this wonderful co-operative society protest when the A.B.C. spend their money for the pleasure of the few, rather than the entertainment of the majority.

### A.B.C. Pays no Taxes

The A.B.C. pays no taxation; it doesn't have to pay any interest on its money, and yet it wants to compete with private enterprise, using listeners' money, and wonders why there are objections.

(Continued page 18.)



Yes, all day and every day—and half of every night—men are at work on 3KZ, preparing the road to success for your products or goods. After you have signed your contract, setting out the details of your campaign, men go to work to write your continuity, choose your musical programme, handle your publicity, produce your show, or comper your quiz. More men go to work in the studio delivering your message to the public. Then YOU follow on the road to success, paved by these men at work, at 64 Elizabeth Street, Melbourne.

We have a man at work in Sydney, too—

C. A. MONKS,  
Shell House, Carrington Street

is our representative.



## EXPOSING THE A.B.C. EXPOSURE (Continued from page 17)

It has taken the A.B.C. over eight years to understand, in a small way, what entertainment really is. At last they have found three hits—and are they making a song about them!

### Profit from Service

Page 5 of the "Weekly" article says: "And remember, also, some commercial stations are on the air solely to make as much profit as they can. The more listeners they can claim, the bigger the advertising rates, and the bigger the profits. So that the contention that the A.B.C. should vacate the field of popular entertainment means that it should not attract listeners from commercial stations at a time when they can get the best rates for advertising."

The Commission is making a very sad mistake when it alleges that some commercial stations are on the air solely for profit. It might as well say that the members of the Commission itself, accepted their appointments as commissioners simply to make a profit from the £400 a year that they draw, or that the various members of the staff of the Commission, or the artists, work at the A.B.C. simply to make a profit. The editor of the "A.B.C. Weekly" himself is probably only working for £1,500 per annum to make a profit. That surely is not logical!

We would not for one moment accuse the Commissioners of just being there to make a profit, or the editor trying to edit a very difficult proposition simply to make a profit, or the staff, etc., All of those people are trying to do a job, and want to be paid a reasonable return for the services they render, but it does not behove the "A.B.C. Weekly" to suggest that "commercial stations are on the air solely to make as much profit as they can." They have used the adjective "some." We challenge them to name those certain commercial stations to which they may be referring.

One has only to know the huge amounts of moneys raised by the commercial stations for charities over the past few years, for war comforts and other war funds, and recall the magnificent work performed by the commercial stations in the last three years in helping to combat the bushfires in Victoria and New South Wales, and subsequently providing succour for the victims, to realise what a great national work is being continually and freely performed by those stations. In fact, when all these "free time" broadcasting activities are taken into consideration it would probably show that in addition to "making a profit" the commercial stations still have energy and initiative enough to lead the A.B.C. by streets in the field of the

A.B.C.'s own declared function—performing a national service for the good of the common weal.

As for contending that the A.B.C. "should vacate the field of popular entertainment, so that it should not attract listeners from commercial stations" that is just about one of the best jokes we have heard for a long time. When the A.B.C. really do enter the popular entertainment field, and when they really do attract listeners away from commercial stations, then there may be something to talk about.

### And Now, to the "Weekly"

The article says: "First of all, it is the Commission's objective to make the journal self-supporting. At the moment it is not. That is the normal experience for a new newspaper project."

No doubt, it is the Commission's objective to make it self-supporting, but the question whether the way the Commission is going about it, will ever make it self-supporting, and also whether in any circumstance whatsoever, such a program paper could ever be self-supporting. We questioned the advisability of the publishing of this "A.B.C. Weekly" before it ever came off the press, and with our knowledge of publishing over many years, we still say that such a journal cannot be made to pay, in Australia. Unfortunately, the A.B.C. have a wrong perspective on this idea of a broadcasting weekly paper. They think because the B.B.C. secured a nett revenue from publications of £365,567 for the year ending December, 1938, and which equals

(Continued opposite.)

## A.B.C. CLAIMS EXPLODED (continued)

9.2 per cent of its total income, that the A.B.C. in Australia should be able to do and do thou likewise."

We contended from the very start that while legally the A.B.C. may be entitled to publish this paper under the Broadcasting Commission Act, that morally it should not do so. That is, again, entering into the field of private enterprise and denying itself the goodwill and support of tens of thousands of inches of free publicity by the various printed media throughout Australia. Why should a daily newspaper, or any other publication, give free publicity to a national program which, in turn, is operating in competition with commercial interests?

The extraordinary claim made by the A.B.C. as to what its "Weekly" would achieve in the way of circulation, what its rates were when it first started was something ludicrous in the extreme. The advertising rates were later cut to smothering blazes, rebates had to be made, and in fact, we question whether the "A.B.C. Weekly" is achieving very much more than 10 per cent of its original anticipated circulation.

When thoroughly experienced organizations as the "Listener-In," "Wireless Weekly," and other program papers find it difficult to make any real headway these days on programs alone, how is the A.B.C. going to find the "open sesame" to that problem?

Program papers did very well in Australia years ago, when they combined technical matters of how to construct wireless sets along with program details, but they only succeeded because of advertising from the radio trade, and largely that of the "parts" trade. Today, there is relatively very little

"parts" being sold, the sales mostly being complete factory-made sets. It is quite obvious that the Commission know little about publishing.

### What Nonsense!

The Commission's story then goes on to say: "You will appreciate that the A.B.C. could not pay advertising rates for its program in one city and not in another. There are about 5,000 publications in Australia which receive the A.B.C. programs. To advertise programs in one means to advertise in them all, or else be held up to a charge of discrimination. And to advertise the programs in them all would cost more than the entire income of the Commission."

What a lot of tommy rot the Commission has subscribed to. While 5,000 publications may receive the Commission's programs, this in no way means the Commission would be compelled to advertise in all of those 5,000 publications! The Commission would be in the same position as any other advertising client who would, no doubt, if wise, employ an experienced advertising agency to handle this matter, and the agency would do all the investigation and make all the decisions which would absolve the A.B.C. from any charges of discrimination.

### Missing a Lot of Publicity.

The £5,000 a month or £60,000 loss a year would buy the A.B.C. a lot of paid advertising space, and a mighty lot of free publicity in all parts of Australia. They would not be in competition with other publishers.

In England and New Zealand, as quoted

by the A.B.C., legislative restriction was placed on the publication of programs, and thus the Broadcasting Corporation got a monopoly of the publishing of programs. In neither of those countries do private commercial stations compete with the Government monopoly.

Of course, in England, it is quite obvious that the B.B.C. staff really knew something about conducting a publication. They also knew how to publicise it over their own programs.

It is a very poor commendation on the "pulling power" of the A.B.C. when, despite its own chain of national stations throughout the Commonwealth, on the air for about 18 hours a day, seven days a week, it was unable to make a success of its own weekly publication, but rather made a loss of £5,000 per month.

A million and a quarter listeners, and only about 30,000 or 40,000 of them pay 3d. a week for a copy of the "A.B.C. Weekly." In other words, only about 3 per cent of the radio homes in Australia are sufficiently interested in the national service to buy the "A.B.C. Weekly," allegedly the authoritative program paper of the Commonwealth, which had to include the programs of those terrible commercial stations to improve sales.

The commercial stations in Australia receive not one penny of support from the Commonwealth Government or from the licence fees, yet private enterprise risked its money and employed people who really knew the job, in order to make a success—and they have made a success of commercial broadcasting in Australia. We have yet to see where the Australian Broadcasting Commission has made a success of the national service, other than to provide a service for the "elite," and to spend some of the listeners' money in ways which were never intended.

## THE FIGHT FOR FREEDOM IS ON

If we lose, we go under. There is only one way to win. Every asset this country possesses must be pledged; every industry, every branch of science, every public utility must be developed and harnessed to the supreme effort.

Australia needs your money; needs it badly; needs it NOW. At any Bank, Money Order Post Office, or Stockbroker's office you can now PROVE the extent of your patriotism. Invest for Victory in the War and Australian Prosperity when victory is won. Interest will be 2½ per cent. for 5 years' term, or 3¼ per cent. for 10-16 years. Subscriptions may be paid by instalments.

Buy **LOAN BONDS FOR FREEDOM**

## 2WL Covers the "Coast"

And for you "the Coast is Clear"

150,000 people in Australia's most rapidly expanding industrial and wealthiest Dairying districts await YOUR message. The pay roll for Port Kembla's industries is nearly £100,000 fortnightly.

To sell well use 2WL

SYDNEY (B 7887)  
MACQUARIE BROADCASTING  
SERVICES PTY. LTD.,  
29 BLIGH STREET.

WOLLONGONG,  
P.O. BOX 34  
(PHONE 203)

MELBOURNE (MU 3878)  
MACQUARIE BROADCASTING  
SERVICES PTY. LTD.,  
37 QUEEN STREET.

# Among the Sponsors

Tillock & Co. Ltd., general merchants and distributors of Aunt Mary's (grocery) products, have had satisfactory results from their recent broadcast advertising activities and considerable expansion is planned for early in the New Year in Queensland. Aunt Mary products are currently on 4IP Ipswich, and in Western Australia on 6AM-PM-KG-GE and 6TZ, with announcements. Weston Co. agency handles the account. The following bookings have been made on Queensland stations for the first six months of 1941 for announcements: 4BC-SB, 4MB, 4RO, 4AY, 4VL and 4WK. This schedule will be followed by similar announcements on 4BH, 4BU, 4MK, 4AT, 4LG, 4ZR and 4GR.

One of these days one of radio's biggest success stories will be written about Cuticura (R. Towns & Co.). Rumour has it that Cuticura sales have been soaring during the past few months, as a result of their advertising on the air. One-minute dramatised recordings are used in the evening on 2UW, 2GZ, 2KO, 3DB-LK, 3SR-TR, 4BK-AK, 4IP, and 100 words in daytime sessions on 2CH. The Weston Co. agency handles the account.

British Electric Products Pty. Ltd. have contracted with 2UW Sydney for a 15-minute musical presentation timed for 2 p.m. Sundays.

The New Dungowan Cafe, whose session has been heard over 2UW at 12.15 p.m. every Sunday has again contracted for a further 26 weeks.

New business and renewals at 3AW Melbourne include:—Maize Products ad libs in children's session and renewal of scatter contract. Roger and Gallet, 100 wds. in women's session. Tuckerbox Dog and Cat Food, 100 wds., breakfast and luncheon session. Christies Pty. Ltd., 3 hours weekly over 12 months. Capital Hairdressing Salon, 50 wds. in luncheon session. Cottess Ltd., 390 scatters and 52 ad libs in children's session. Mutual Store, Imin. Colgate-Palmolive, 52 ½-hours (renewal).

New and renewed sponsorships on 2UE Sydney include: James Hardie Trading Co. Pty. Limited, 100 word announcements, women's session, for 4 weeks; Sargents Limited (Goldberg Advertising), 100 word announcements, breakfast session; Gaynor's Furnishing Pty. Ltd. renewed contract for 30 minute sessions for 12 months; Banjo Club, 20 minute sessions for 52 weeks, renewal; The Christy Salon (renewed contract) for 40 minute sessions for 12 months; Royal Art Furnishing, Sunday Afternoon Diggers' Concerts for further 12 months; J. J. McHugh, health talks, women's sessions, renewed for 12 months; Fisher & Co., makers of Fisher's Teething Powder (J. B. Perceval) a 13 months' campaign, spot announcements; Marsh Pty. Ltd. have placed a 4 weeks' campaign of 1-minute announcements on behalf of Bebarfalds; Unstead, Jackson and Haines have contracted for announcements in conjunction with Foot Comfort week on behalf of Dr. Scholls; D. Mitchell & Co. (Marsh Pty. Ltd.), announcements on behalf of Mountain Maid Products.



Mr. A. E. Saxton, Palings' General Manager, has a keen appreciation of matters musical. A graduate in economics of Sydney University, who is using an extensive professional and business training to maintain Palings' position as leaders in the field of music in Australia. Takes a personal interest in Palings Victor Transcriptions and Palings' "Gateway to Fame" which brings him into contact with the stars of the future.

# Transcriptions and Recording

## "FRED AND MAGGIE'S" 1,000th PERFORMANCE

"Fred and Maggie Everybody," recording-breaking comedy transcription series presented on stations throughout Australia and New Zealand, made a new record in Australian radio on Tuesday last, December 3, when it reached the four-figure mark with the celebration on 2CH of its 1,000th performance.

This achievement has special significance at the present time in view of a comprehensive listener survey which has been conducted during the past few weeks by a well known advertising agency to ascertain the extent of the popularity of "Fred and Maggie." The results obtained are now being analysed and are reported to be very illuminating.

That "Fred and Maggie Everybody" has provided continuous entertainment for over 1,000 performances, extending back to March 16, 1936, when the series was first presented, is in itself an achievement, and indicates the extent of its popularity and appeal with listeners since it began as a morning entertainment.

To celebrate the 1,000th performance on Tuesday last, Edward Howell and Therese Desmond, who created the "Fred and Maggie" characters, presented Episode 1 which was broadcast from 2CH at 9.30 a.m. on March 16, 1936. In this first episode only "Fred and Maggie" appeared. Presented again after more than 4½ years of broadcasting it still held a big appeal for listeners, judging by the manner in which it was received.

During the production of 1,000 performances of "Fred and Maggie," more than 374 different Australian artists have been associated with the series. For the first and following episodes the adventures revolved around the two main characters, but soon others joined the cast, such as Barney, Fred's good natured friend, Mr. and Mrs. Sproggins and their niece Daisy, the neighbours next door, and many others. The artists who have impersonated the characters include such well known radio names as Harvey Adams, George Farwell, George Hewlett, Thelma Scott, Ethel Gabriel, Victor Gourlet, Lloyd Lambie, Hilda Scurr, Muriel Steinbeck and Lyndall Harbour. Special mention should be made of Madeline Howell, 12 years old daughter of Edward Howell and Therese Desmond (Mr. and Mrs. Howell in private life) who plays to perfection the role of Daisy Sproggins, the spoilt pet known only too well to the inhabitants of Suburbia.

Edward Howell, who writes the script for every "Fred and Maggie" episode, has typed nearly half a million words for the 1,000 odd scripts for which 42,000 sheets of foolscap paper have been used.

With the aid of recordings the adventures of "Fred and Maggie Everybody" are heard throughout Australia, and also in New Zealand.

Prior to the presentation of the 1,000th performance on 2CH, Edward Howell and Therese Desmond made a special appearance at the microphones.

"Fred and Maggie Everybody" is sponsored on 2CH by McDowell's Ltd.

### Passing of Madeline Rowsell

Keen regret was expressed in broadcasting circles at the announcement recently of the death of Madeline Rowsell, noted for the skill and artistry she revealed in the character of "Mum" in the "Fred and Maggie Everybody" series.

In private life Madeline Rowsell was Mrs. Edwin Gilbert Howell, and although she appeared in the series in the character of Maggie's mother, she was actually the mother of Edward Howell, who created the various "Fred and Maggie" characters.

Madeline Rowsell commenced a brilliant theatrical career at the age of seven when she appeared in a Drury Lane pantomime as the Queen of the Fairies. In view of the outstanding artistic ability she displayed she was trained for a theatrical career. She subsequently rose to the top of her profession in England, but gave it up at the height of her fame to marry. The death of her husband Mr. Edwin Gilbert Howell, which occurred in October, was a severe shock and aggravated an illness from which she had suffered for a long time.

**AUDEX**  
THE IMPROVED RECORDING DISC

**AMALGAMATED WIRELESS (A'SIA) LIMITED**  
47 YORK STREET SYDNEY  
167 QUEEN STREET MELBOURNE  
289 QUEEN STREET BRISBANE  
A.W.A. WELLINGTON, N.Z.

and the  
**"ADVERTISER" BROADCASTING NETWORK, ADELAIDE**

# CELEBRATED ARTISTS PROGRAM EXCHANGE

HEAD OFFICE and STUDIOS:  
Suites 1 and 2, 8th Floor  
Asbestos House, Sydney

For Audition Service Phone  
Sydney, B 5407, B 2892;  
Newcastle, 1758;  
Melbourne, MU 1302;  
Brisbane, B 1255;  
Wellington (N.Z.), 42-070.

**C**ELEBRATED Artists Program Exchange (A Division of Trans-Radio) is an independent organisation whose sole object is to distribute outstanding programs and celebrity talent to everyone who needs them.

**E**MINENT celebrities in the live artist broadcast field include such personalities as Jan Rubini and (to be released shortly) Leo Cherniavsky.

**P**ROGRAMS and audition discs have been laid down in the main capital cities in Australia and New Zealand; samples also have been sent to South Africa and Canada.

**A**N important factor is that C.A.P.E. endeavours at all times to segregate the EXCELLENT from the ORDINARY. This care saves the time and money of busy executives by offering a "selection of the best."

### PROGRAMS AVAILABLE:

"Billy Bunter of Greyfriars," "Adventure," "Kitchener of Khartoum," "Musical Miniatures," "Michael Strogoff," "We, Us and Co," "The Antique Shop by the Grand Canal," "The Fatal Tenth," "Nitwit Classics," and other shows now in production.

If you are looking for a first-class feature which will command a major audience hear any one of the above "best selections."

FOR  
**DISTINGUISHED PERFORMANCE**

IMPORTED



**GREEN SEAL DISCS**

The Standard by which ALL Recording Discs are judged.

AUSTRALIAN MADE  
**AUDIO**



**GREEN SEAL DISCS**

The SUPERIOR locally made disc second only to imported Presto

AVAILABLE FROM

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

76 Clarence Street, Sydney  
Phone: B 3908



## TWO FRIDAY AFTERNOONS TO HOLD ONE BIRTHDAY PARTY

The new Albert Hall, Brisbane, would not accommodate the number who applied for admission tickets to the first birthday party of the 4BH "Get Together Ladies' Club," compered by Frank Hatherley. It was found necessary to hold a second party, when the Albert Hall was again crowded out. This club session is held every Friday afternoon from 2 to 3.30.



Top: Dulcie Scott, 4BH announcer broadcasts a running commentary on the mannequin parade. Frank Hatherley (centre) and Reggie Stanford, 4BH pianist (left).

Below: 4BH "Get Together Ladies' Club" at Albert Hall, Brisbane, on Friday afternoons.

## MAPES IN BANKRUPTCY

Recently in the Federal Bankruptcy Court in Sydney, Samuel Herbert Mapes, 58, of Manning Street, Potts Point, according to his own statement owed £1,924/13/11 to his 40 unsecured and two secured creditors. Mapes set forth his assets as £903/4/6, including £764/3/5 due as salary from Federal Transcriptions and Television Pty. Ltd. He sequestered his estate on September 17, 1940.

He told the Deputy Registrar that he was now unemployed and hoped to get into the Army. He had floated various companies and borrowed money from various people, all with no business success. Finally he got an agency for broadcast recordings in America and formed Federal Transcriptions and Television Pty. Ltd. War was declared, recordings from America were banned, and the company never properly functioned.

A new and important advertiser comes to radio with "England Expects." Here is the contract being signed. Left to right (seated) are: Messrs. A. E. Jamieson, managing director of Brookes Lemos Ltd., L. Corr., of Legionnaire feature of the Successful Advertising Service, and (standing) S. E. Baume, sales manager of 3UZ. Brookes Lemos Ltd.'s new Legionnaire feature of the life of Horatio, Lord Nelson, runs each Sunday, Monday, Tuesday and Wednesday at 9.30 p.m.

## COMPERE OFF TO CAMP

David Dody, comperé of "Piano Accordeon Merry-Go-Round," which he just celebrated its 190th presentation from 2KY on Sundays at 7.30 p.m., under the sponsorship of J. Stanley Johnston, has joined the forces for Home Defence, and will be having his first taste of camp life next week.

Dody's fine work in both the arrangement and presentation of this 30-minute live-artist show has been much appreciated by listeners who consider him (and his Yankeeisms) part and parcel of the entertainment. When he leaves permits, Dody intends to carry on his job of comperé for this season.

Not only this, but he's arranging for a New Year Revel to be held throughout the suburbs during the festive season. The concert party will include many of the artists whose names are highlighted in "Piano Accordeon Merry-Go-Round," including Horrie Dargie and his Rocking Reeds, Keith Gleeson, Billy Blinkhorn, Ron Williams, etc.

## "ENGLAND EXPECTS" GOES TO 3UZ MELBOURNE



# The Agency's Job to Know Marketing Problems

(By A. N. Kemsley, General Manager, 3UZ Melbourne.)

We all admit that the successful use of radio advertising depends upon the degree of skill with which broadcast entertainment, is used as a vehicle to carry advertising. I have maintained that the most outstanding program on the most popular station is not the whole of a successful advertising campaign. There is also needed a correct sales message, suited to the product, and the market conditions.

What is the use of "telling the whole world" if the message told is of no real importance in helping to sell the product?

It is here that the advertising agent is proving of the greatest value. It is his job to know the marketing difficulties of each of his advertisers.

He knows where they are making sales and where they are finding difficulty in obtaining public acceptance. He knows—or should know, the reason why each product, the advertising of which he controls, is succeeding or failing.

Perhaps it is a question of price. Perhaps a question of quality. Perhaps the public requires to be convinced about one particular service that is exclusive to the product. Perhaps, again, the product has not yet correct arrangements for distribution and supply, and an advertising campaign must be undertaken only in relation to specific marketing problems of locality. On all these matters the advertising agent is best qualified to advise. I would go so far as to say that it is his duty to accept responsibility for such problems.

Thus radio advertising, to be really successful, is dependent, amongst other factors, upon the ability of the advertising agent to handle these matters which are really unrelated to radio itself.

But, unfortunately, in many cases the position is rather more complicated. The last few years have established radio among the major advertising media, but have brought with them a quality of attitude of advertising agents generally towards radio itself. The quality can be expressed as "Responsibility without authority," or else "Authority without responsibility," whether you look at the matter from the point of view of the station or from that of the advertising agent.

Before developing this theme, I emphasise that I am more concerned here to point out weaknesses of agency—station relations than I am to point out the obvious strengths. Agencies and stations have been mutual friends for years. They work with each other, and their interests are identical in that each seeks the fullest measure of success from every advertising campaign. I recognise this, but here is too good an opportunity to miss to point out a factor that militates against the success of many advertising campaigns. I have stated it as "responsibility

without authority." This applies to the many cases which are the "failures" of radio advertising. It means, really, the unskilled use of radio.

These are the cases where the advertising agent has not only carefully prepared the sales message and fixed the advertising basis for the campaign, but he has also chosen the program, the frequency and the time.

But radio here is merely a vehicle used by the advertising agency. Radio, in such cases, can claim credit for success, for success demonstrates that radio can attract a big audience to listen to and act upon a selling message, provided the program and the sales message are properly chosen.

Radio should, however, refuse the responsibility for failures in such cases. Perhaps the program was badly chosen—perhaps the frequency was too thin.

To put commercial radio itself on trial where every factor of the program has been arranged by an advertising agent, would be analogous to making newspaper advertising responsible for the failure of a badly conceived and badly executed newspaper advertising campaign.

The truth is that the successful use of radio demands team work between radio station and advertising agent in the fullest sense. The station itself must have the courage to press hard for the right program and against the wrong program.

It is true that no radio station is infallible; but generally speaking, the station itself should be in the best position

to judge program value. No station would deliberately give bad advice. No advertising agent deliberately gives bad advice—but it seems to me that on a question of program value (which means the ability of the program to collect the biggest possible audience of the type required by the advertiser to hear the selling message) the station, rather than the agent, is the most expert.

Nevertheless one must admit that all the faults are not on one side and all the virtues on the other. Radio has made immense strides, and radio executives have been learning by experience, sometimes gained at the expense of their clients as well as themselves. There are some amongst us who have lots more to learn than others, and the same applies to agencies.

What has commercial radio done as a whole to understand some of the technical fundamentals of its own peculiar mechanism?

What contribution has commercial radio made to a serious analysis of listening habits, coverages, and so on?

To both of these pertinent questions the answer, in all honesty, is—practically nil. In fact some agencies, to their great credit, have done more work on the latter than we in the business.

These agencies can hardly come under criticism from commercial radio in the sense that I have indicated. They have every right to their own views. But they are fewer than are the stations who can give more experienced advice than most of the accredited agencies, and herein lies the justification for the expressions of opinion I have made.

Looking back over more than six years of radio management, I see the enormous strides both parties have made in treading a common road. I shall be glad to continue to lend a hand towards maintaining a joint course along the same road of mutual helpfulness.

# 4BH CHALKS UP 2 MORE

COLGATE'S "ASK THE ARMY"

MAIZE PRODUCTS' "SADIE & BILL"

4BH gets the features — and its the features that build up and hold the listening public.

MR. ADVERTISER... Ask to see a complete list of 4BH Attractions.

A CHANDLER

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

# 4BH

STATION

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

QUEENSLANDERS FAVOUR THEIR OWN QUEENSLAND-OWNED STATION

# SALES, at 3AW

are UP WITH THE DAWN

- Round about sun-up each morning, 3AW starts selling . . . selling solidly . . . to an eight-year-old and still growing breakfast audience.
- Comes 10.15 a.m. and Women's Session personality "Virginia" takes over to broadcast to a constant audience of 14,000 budget-controlling housewives—members of the 3AW Women's Association—who listen daily for news of Association activities.
- Noon . . . and 3AW's Astrology Session goes out to an audience which sent to the station 3,000 letters in four days asking that these talks be continued.
- At 4.45 p.m. Nancy Lee and Nicky sell 78,000 "Chums," and, through them, their mothers, cereals, jams, sauces and other household necessities in quantities which keep sponsors in the session year after year.

3AW presents . . . . .  
"DAYLIGHT SELLING TIME"

# WITH MALICE TOWARDS NONE

By Valerie Chick

Miss Lyn Foster has joined J. Walter Thompson's—as play-reader for Lux shows. It appears that she's continuing at 2UE as well.

Leona Deane (also of Walter Thompson's) is a gal who gets around. Saw her at Manly with Phil. Geeves (2CH)—who, by the way, is a lieutenant now—and the following evening she was chatting away with none other than Noel Coward. Mr. Coward told Leona he remembered writing to her about four years ago when she had adapted his play, "The Scoundrel," for radio 2UE. Leona was delighted and amazed at the memory of Mr. Coward. We're told that elephants never forget. It looks as though Noel is the one who reminds elephants!

Incidentally, Sumner Locke-Elliott (2UW) is another radio writer who enjoyed meeting Mr. Coward.

From South Africa comes news that a show called "Nuts and Gay," broadcast on Capetown's "B" program, is having a big success. The reason for its popularity, says the station, lies in its lightheartedness. It opens with an introductory chorus:

"Tarara boom de-ay,  
We are quite nuts to-day,  
"Tarara boom de-ay  
No matter what you say,  
We'll drive your blues away,  
And turn the night to day,  
Tarara boom de-ay  
We are quite nuts and gay."

A happy company of merry-makers, totalling seven, all of whom are in their twenties, are responsible for "Nuts and Gay." The show usually opens with a skit on overseas visitors to South Africa, is followed by a "bus ride" to the suburbs, calling on various humorous "residents," and looking in at some mother's meeting or sewing bee. The musical side is provided by two pianos, and the numbers are specially created

for each show. The entire program is extremely fast-moving and is voted unanimously as being tip-top radio entertainment. Incidentally, it is not an expensive show from a sponsor's viewpoint, owing to no orchestra being employed.

In the August, 1940, issue of the London publication "Gramophone" (a magazine run by the English novelist, Compton McKenzie) I read the following with much interest:—

"Here is somebody who deserves a paragraph all to himself—"Billy Peach." He is a bird. In actual fact a budgerigar who talks. Frankly, I don't believe it, but his sponsor forestalls criticism by assuring us that this is not a fake. So I leave it to you. The record is exceedingly well produced, and must have a mark for showmanship."

It looks as though it's time somebody told those doubting Thomas's in England that Australia is capable of producing the "real" thing. We mentioned the matter to "Peter Casey," the Woy Woy bird. He says: "Gimme a microphone. Let me at this McKenzie guy. What sort of a bird is he anyway?"

Last-minute Pick-ups: Jack Lumsdaine has waved farewell to Sydney town. He's off to 6PR Perth. Ion Idriess, Australia's celebrated author, 'phoned Ellis Price last week and told him that out of all the sessions over the air he enjoyed best those conducted by Mr. Price. Result—a meeting was arranged so that Mr. Idriess and Mr. Price could get to know one another, at which the author presented Ellis with a copy of his latest book inscribed, "To Ellis Price for the pleasure I have had in listening to 'Leaves of Memory.' I've an idea we'll soon be hearing the works of Idriess in radio form, and of course

they will be linked with Ellis Price. Have heard quite a great deal of comment about the presentation of overseas news. Seems that many people prefer one announcer giving the entire bulletin, instead of two or three announcers taking it in turns. Know, of course, that the idea of two (or more) announcers is done to prevent monotony where the listener is concerned, but general opinion seems to be that it sometimes causes confusion, thereby making the news somewhat difficult to follow.

Sam Land's 7 o'clock session Sunday evenings (2KY) makes pleasant listening. Recordings, interspersed with a baritone singing from the studio provide a refreshing change, something different in musical programs. Listening to John Dunne (2SM) confirms my original opinion made some years ago that John is one of the best salesmen on the air. Heard a whisper that a VOA production, starring Jim Gerald comedian, is to be sponsored by Bex Also S. Tatham Recording Studios will from now on, be known as Sounder Pty. Ltd.

When "Electronics" says anything it speaks with all the authority of its reputation as one of the foremost radio engineering journals in the world. In a recent issue we found this:—

"In the commuting train recently we overheard two men in conversation. It seems that of all the products advertised by radio, only two were recognised by one of the men. These products had the air JUST BEFORE two very popular programs. With this as a start we made a canvass, and it now seems to us that the choicest spots on the air are these "just before" spots. People tuning-in to popular programs do so a minute or two before the program changes, and get in on the sales talk at the end of the previous broadcast period.

## From Every Point of View . . .

There are sound reasons behind the popularity of V.B.N. stations with listeners and advertisers alike. Located in the centre of the State's most fertile districts, their programmes include to-day's outstanding national features plus local highlights, resulting in a comprehensive "buying" audience for your sales message.

**The VICTORIAN BROADCASTING NETWORK**  
HEAD OFFICE: 239 COLLINS ST., MELBOURNE  
PHONE MX 4731

SYDNEY: MACQUARIE BROADCASTING SERVICES, 29 BLIGH ST., PHONE B 7887

**3HA**  
Western Victoria

**3TR**  
Gippsland

**3SH**  
Northern Victoria

## PERSONALS

One of 2UW's technicians was in Sydney recently, from the A.I.F. camp at Lance-Corporal E. D. Austwick, who is now in the Australian Signal Corps, fighting amongst the technical apparatus and doing a good job.

Heard previously in Sydney from the A.B.C. and the commercial stations in a (two-way) capacity—Tom Jones—has flown northward, and then still further northward. Announcing and copywriting earlier in the year, in a relieving capacity with Hunter River and 2KO Newcastle he has been stationed in a permanent position, in July, on the far north coast of N.S.W. as 2MW—the two State station of the Northern Rivers—a very progressive station of late, which will be celebrating the New Year by going on to an increase in power—500 watts.

Over in Australia now is Squadron Leader B. T. Shiel, deputy controller of the National Commercial Broadcasting Service of New Zealand. He arrived by flying boat on November 21 intending to spend about three weeks in and about "the old home town" (Sydney) with a visit to Melbourne thrown in. Down to meet the flying boat when it arrived was N.C.B.S. local rep., Dan Sutherland, of Radiovision, armed with a list of appointments for B.T. "as long as your arm."

Our scribe met Tom MacGregor, 4BC program manager, in Sydney early this week. He was down for a few days "looking around"—we caught up to him in the 2UW vestibule chatting to George Edwards.

There was jubilation at 4GR Toowoomba when managing director, Ted Gold, returned from the Federation Convention at Jervis Bay a couple of weeks ago for, as they say in the bush, "he brought the rain." The rich Queensland Downs had been having a pretty dry time of it, but since Gold returned good rains have fallen and there really is gold in them thar hills in more ways than one.

A visitor to Sydney this week (December 2-7) is Harper Wilson, production manager of the new 3UZ Melbourne. Over on business, Harper intends giving Sydney stations the "once over" in the hope of finding out new and different ways of presenting radio programs.

Another Melbournite visiting Sydney last week-end was Lin Carr, of Legionnaire—very happy about the success of his latest production, "England Expects."

Popular 2KO Sydney rep. Ted Cox, is "in" again and won't be in circulation for a couple of months or more. Ted is a captain in the 1st Sydney Regiment, and this will be his second long sojourn in camp since earlier this year.

Lionel Shave, radio director of George Patterson Pty. Ltd., has taken a well needed holiday. We wouldn't be surprised if he's "hiding out" at Wallacia where, it is understood, the Shave country home is taking shape under the hands of the builders. Lionel himself was hoping to place a few bricks in place. The G.P. agency has been making a great amount of radio business lately with Lionel Shave going flat out on production.

**NEW TELEPHONE NUMBER FOR T.E.P.L.**

With the change to a new exchange of a large section of Melbourne's telephone numbers in the Richmond area, Transmission Equipment Pty. Ltd. have now changed their number from J6061 to JA6061.

## DR. GRENFELL PRICE Praise in Federal Parliament.

Praise for the broadcasts on international affairs by Dr. Grenfell Price, C.M.G., was forthcoming in the Federal Parliament, and from no less a person than the Postmaster-General, Senator McLeay, when a question relating to the censorship of the broadcasts was raised.

Dr. Grenfell Price is heard nightly in "The Meaning of the News" from 5AD Adelaide, and relayed to 2CH Sydney and 2KO Newcastle. In each talk he reviews the international situation, and when the occasion calls for it he does not mince words in stressing the changes which face the nation through failure to realise the significance of events at home and abroad.

The question was raised in the Senate by Senator Collings, of Queensland, who asked if the P.M.G. would enquire into the broadcasting activities of Dr. Grenfell Price with a view to ascertaining over what stations he spoke, whether these included national stations, and whether his typescript was subject to the customary preliminary scrutiny of the censor or the management of the station.

Replying Senator McLeay said: "Dr. Grenfell Price speaks over commercial stations. His speeches are censored. I have had the pleasure of listening to a number of them and I regard them as excellent."

In addition to holding the portfolio of Postmaster-General, Senator McLeay is

## THOMAS WAUGH APPOINTED MANAGER 3SH

Advice has been received from the general manager of the Victorian Broadcasting Network, Mr. R. A. Fitts, that Mr. Thomas Waugh has been appointed manager of 3SH Swan Hill, the northern unit of the V.B.N.

Waugh commenced in radio about five years ago when he was an announcer at 2KO Newcastle, followed by a two years' stay at 2LM Lismore on the announcing staff and also handling copy and sales. From Lismore he went to 4AY Ayr, where he was in charge of schedules and advertising. He returned to N.S.W. to take up the position of manager of 2KM Kempsey.

A wide field of experience in all departments of country stations have given him an insight into the problems of country radio in Australia which should stand him in good stead with his new appointment.

Minister for Repatriation and Vice-President of the Executive Council.

Dr. Grenfell Price, in a recent broadcast, stressed the urgent need for a full realisation of Australia's dangers coupled with those of Great Britain.

He said that on his return to Australia just after the outbreak of war last year he gladly undertook a heavy responsibility when he was asked to give his nightly talks because they would provide the opportunity to awaken the Australian public to the truth of its dangers as he knew they existed.

Before the war, he said, he was interested in such things as the failure of the League of Nations, the growing menace in the Pacific and the almost defenceless state of the Commonwealth.

You buy bigger Audiences — Sell more — when your sales message is broadcast to prosperous NORTH QUEENSLANDERS over their own station.

BUY WATTAGE WHERE WATTAGE COUNTS . . .



**NORTH QUEENSLAND**

With studios in Townsville and Ayr, 4AY is the only station operating on 500 watts in this wealthy district. Transmitting popular entertainment from its main centres, the biggest following in the district has been cultivated and won by an up-and-coming policy of friendly merchandising.

You buy more aerial strength—wider coverage—a greater following, when you sell North Queensland through 4AY.

CONSULT A. D. BOURKE IN SYDNEY & P. G. SULLIVAN IN MELBOURNE.

# Shows on the Air

## "SWINGIN' IN THE CORN."

Reviewed last issue after being heard from 3KZ Melbourne. Since learnt show is relayed under same sponsorship for half hour to 2UE Sydney.

## "HOLEPROOF HAPPINESS HOUR."

Sponsor: Holeproof Ltd.  
Community singing and staff talent quest, 1 hour, 12 noon Wednesdays.  
3KZ Melbourne.

Staff of Holeproof hosiery mills adjourn to nearby Brunswick Town Hall each Wednesday at noon, for community singing, a quiz show, and a search for talent amongst the Holeproofers. Emcee is Norman Banks, who puts artists through their paces. Brightness and informality are keynotes of show which helps girls to work better and to develop individuality.

## "TINY SNELL'S RADIO GAJETIES."

Sponsor: Various.  
Variety, 1 1/2 hours, 8-9.30 p.m., Saturdays.  
3UZ Melbourne.

The new Saturday night feature, "Tiny Snell's Radio Gajeties," is the first portion of a 2 1/2 hour variety audience participation program, being followed at 9.30 by "Jackson's Jamboree," which has been incorporated into a one hour live artist feature, M.C. of "Radio Gajeties" is "Tiny Snell," who has been doing a very good job on the 3UZ morning and children's sessions over the past few months. This is his first "big" show, and he is being assisted by John McMahon, the 3UZ singing announcer, and Roly Barlee, 3UZ's chief announcer.

"Tiny Snell's Radio Gajeties" consists of several self-contained "unit" programs with various sponsors, and these unit programs are interspersed with songs by the "Rhythm Sisters" and other comedy and variety items. The sequence varies from week to week, the main "unit" programmes being—"Mrs. Olmes and Mrs. Hentwhistle" in personal appearances, "Money for Music"—a quiz compered by Roly Barlee, "Are You a Detective?" a five-minute mystery quiz, "The Why Game," popular melodies sung by John McMahon, and novelty community singing by the 200 members of the studio audience with Cath Daley at the piano.

The show is presented at a breezy rate and provides enjoyable Saturday night entertainment. Commercial credits are handled by Tiny Snell.

## "BEAUTY CLINIC OF THE AIR."

Sponsor: Stephanie Deste Beauty Clinic.  
Tuesdays and Thursdays, 12.20-12.30 p.m.  
3AW Melbourne.

Spotted in Vernon Pett's session of lunchtime lunacy, which has a large audience of women—practically 100 per cent of his weekly mailbag consists of letters from women—this 10-minute beauty talk takes the form of an ad lib interview between Vernon and Miss Stephanie Deste.

Far from being a straightout sales talk for Miss Deste's beauty salon and beauty clinic, the session consists mainly of sprightly anecdotes and experiences connected with Miss Deste's career as an actress—she will be remembered for her dancing in the J. C. Williamson production of "Rose Marie." Incidental mention is made of the beauty salon and beauty clinic, and occasionally enquiries from women listeners are answered over the air.

The double tie-in between Miss Deste's stage career and her wide experience as a "cosmetician" both here and abroad, gives the session a strong pull with women listeners and is, already, bringing in concrete results.

## HURDLE JACKPOTS.

Sponsor: Nestle's Coffee and Milk  
Thursday night, 9.45.  
Agency: Goldbergs.  
2GB Sydney.

A new Jack Davey laugh show, taking the place of Alliteration Jackpots, which was sponsored by Nestle's to push the sales of their Almond and Honey Chocolate. New show is an adaptation of Spelling Jackpots with a new slant. Contestants, eight in number, must first find the word, for which there is a broadcasting fee of 2/6. Having surmounted this hurdle, they must then spell the word, for which there is a second broadcasting fee of 5/-. When the contestant fails to find the word, after Jack Davey has given its dictionary definition, the audience is called upon, and whoever gives the word, receives a tin of Nestle's Coffee and Milk. In this case the jackpot fee is carried over to the following week. First broadcast went with a swing and looks like building into a show that offers something for everyone in the way of jackpot entertainment.

## "GANGSTARS."

Sponsor: Gartrell White.  
Audience participation, 1 hour, Tuesdays, 9 p.m.-9.30 p.m.  
2SM Sydney.

Half-hour musical show, played to audience in 2SM's radio playhouse, featuring Uncle Tom (John Dunne) and seven of the outstanding youngsters of his famous "Gang" (5 p.m.) broadcasts. Scrip is written by Walter Hartley introduces the show as a backyard concert conducted each week by 13-year-old Dorothy Tuckfield, who made a name for herself as "Teddy" in 2SM's "One Man's Family." This youngster makes a grand job of copering the whole show—introducing the six "Gangstars" who are being featured. Sundry appearances of dogs, cats, hens, etc., give atmosphere, and Uncle Tom himself appears as the baker (a nice link with the sponsors—Gartrell White), who by this time has become quite a friend and adviser to the youngsters, and is himself a bit of an entertainer and each week promises he would make them all famous in the words of his concluding chorus: "I were a Millionaire"—tunefully voiced by John Dunne with the kids doing a ground chorus in zippy modern harmony. Apart from the wealth of talent and spontaneity of entertainment each week, "Gangstars" carries a £5 prize for listeners. Each person in the audience gets a voting card on which to write the name of the preference. Listeners are invited to get their voting card from inside the carton of any of the varieties of Gartrell White Swiss Rolls—fill the card in and send it to 2SM. The order of preference is judged by Gartrell White from the cards gathered from the studio audience, and anyone who "picks the card" correctly gets £5 prize or divided if there are more than one. If no one picks it correctly prize becomes £10 next week, and so on. Tickets to see the broadcast are personally sent to those who write for them by Gartrell White's carters, a personal touch that is proving a very good advertising point. Gartrell White. Time of broadcast has been changed from Monday to Tuesday night at 9 p.m.

## "ENGLAND EXPECTS."

Sponsor: Brooke's Lemos Ltd.  
Serial: Quarter-hour, Sunday 9.30, Monday, Wednesday, Thursday 8.45.  
3UZ Melbourne.  
Agency: Successful Advertising.

Produced by Legionnaire "England Expects," is a stirring drama based on the life of Lord Nelson, and told in 52 quarter-hour episodes. Commencing from the day Nelson is born, and ending with his death on "The Victory." "England Expects" vividly portrays his successes, his famous romance with Lady Hamilton, and a less spectacular side of his career—his genius in making sweeping changes to the conditions of the Navy at that time. Produced by Hal Percy, "England Expects" has an excellent cast of Melbourne actors, with Walter Pym as Nelson the Man, and including Robert Burnard, Sydney Hollister, Douglas Kelly, Mayne Linton, Clifford Cowley, Dorothy Mannix, Catherine Duncan, with Roly Barlee as narrator. Each episode is introduced by the stirring theme, "Sons of the Sea, All British Born," and concludes on a highlight with "Rule Britannia." Like other recent Legionnaire shows this one also cashes in on topical theme—the British Navy.

## "XMAS SHOPPING BASKET"

Sponsor: Various.  
Tuesday, Thursday, Friday, 9.15 p.m.  
2UE Sydney.

Some weeks ago Sidney Everett, 2UE announcer, introduced this novel session and eight organisations have been using for spot announcements. Those participating are Lustre Hosiery, N.S.W. Government Tourist Bureau, J. W. Tratham & Co. Pty. Ltd., Walker and Stevenson, Bourgeois, Foley Bros. Pty. Ltd., Prouds Ltd. and Eversharp Pens and Pencils.

These sponsors are using the session to advertise Xmas Gifts, and in the case of the Tourist Bureau, holidays, and it's a good vehicle, in that Everett devotes the whole of the time to broadcast Xmas recipes, hints for gifts and parties, and the like.

## "ROUTE MARCH."

Sponsor: Simens Pty. Ltd., Roma Street, Brisbane.  
Tuesdays, Mon. to Sat., 7.15 a.m.  
Brisbane, 4SB Kingaroy.

Developed by Noble-Bartlett Advertising. Gerry Connolly and Herbert Stallard have developed a unique "five minutes" in the breakfast session. Connolly works with telephones and an open microphone. As he listens to a rousing march being broadcast he puts his listeners through an imaginary route march round the block. Connolly calls the "left-right-left" and "pick-up" in true sar-major fashion, and exchanges gags and caustic comment with Private Stallard. Halfway through the march he calls a halt and, having stood the parade at ease, he issues the orders for the day. These are detailed orders to stock the pantry with Nooma Products. The parade resumes—the record is played out, and parade is dismissed. Having given the time at 7.20 he announces that the working class is now thoroughly awake and it's time to rouse the public servants. Good humoured banter and snappy music have made the Nooma Route March a winner, but it takes showmen to "get away with it!"

## "ASK THE ARMY"

Sponsor: Protex (Colgate-Palmolive)  
Military Camp Comedy Quiz—30 minutes  
—Monday, 9.15 p.m.  
2GB, Sydney.

Agent: George Patterson Pty. Ltd.  
A show that combines all the attractions of a comedy quiz with a camp concert broadcast. Written and produced by Dorothy Foster, "Ask the Army" takes a team of artists to the Military Camps and the boys, selected to represent the whole of Australia, are put through a series of questions, all based on subjects of general interest to the troops. Broadcasting fees, ranging from 5/- to 25/-, are paid for correct answers. When the wrong answer is given the contestant gets the bird and the broadcasting fee jackpots to the following week. Peter Bathurst compered and Dorothy Foster drifts in and out of the quiz as "Dotto," a silly little lady who has lost her heart to a soldier, and can't find him. Swing numbers are interspersed by Peggie Kerr, whilst Reg Lewis provides the piano accompaniment. Community Singing is skillfully interwoven into the texture of the show, which should appeal widely, because of the opportunity it provides listeners throughout Australia of getting in amongst the boys in camp.

Show heard by us broadcast by 2GB but all 21 stations of Macquarie Network are carrying it for the same sponsor.

## "SHOWBOAT MATINEE."

Sustaining program: Quarter hour Monday, Tuesday, Thursday, Friday.  
4BC Brisbane.

Modelled on the type of entertainment that regaled the residents of the towns along the Mississippi in the days of Jackberry Finn, the 4BC Showboat matinee is unusual radio fare.

Gerry Connolly, Herb. Stallard and Sandy, three graduates from "the boards," bring the old showboat alongside the levee to the accompaniment of sirens, whistles, the splashing of the paddle-wheels, and the chanting of "Coal-black" mammies! "Uncle Gerry," of the children's session, becomes "Cap'n Gerry" of the showboat. Herb. Stallard, one of 4BC's leading players and feature announcer, is the bosun; "Sandy" the first mate. Tom MacGregor, program manager, plays the piano, for the novel presentation. Mail response to show has encouraged station to program the L.A. comedy four afternoons a week.

The showboat on Thursdays introduces "Buck Connolly Rides Again," a rip-roaring "Western," written and produced by Connolly. "Uncle Gerry," alias "Cap'n Gerry" becomes "Buck Connolly" for this piece.

On Fridays the showboat takes aboard the 4BC Hill Billies. Same cast, but this time they're instrumentalists. Gerry plays the washboard and kitchen utensils, Sandy knocks a tune or two from Jew's harps, Tom MacGregor tickles the ivories. The crude association of instruments becomes a perfect foil to polished presentation.

# Shows on the Air

## "THE LIFE AND ADVENTURES OF SANTA CLAUS"

Sponsor: McDowells Ltd.  
Children's serial—15 minutes—Mon. to Thurs.—6.15 p.m.  
2GB Sydney.

Although one of the best known and best loved figures in the whole world, Santa Claus has for the average child lacked a history. In this serial the producers set out to provide a background for Santa Claus and to explain the origin, in a way acceptable to children, of the many customs, associated with Christmas. Parents who have been asked why Santa Claus wears a red suit; why Holly is used to decorate the Xmas Pudding; why Father Xmas always comes down the chimney; and why parents have to sometimes deputise for him; will find all these things are explained in "The Life and Adventures of Santa Claus." This series should do much to strengthen the young people's belief in the great traditions of Xmas. In America one critic wrote that 50 years from now this would be accepted as a general explanation of Santa Claus and Yuletide customs.

## OF MEN AND MUSIC.

Sponsor: Parson's Bros.  
Wednesdays at 9.15-9.45 p.m.  
3AW Melbourne.

Thirty minute feature, scripted by Don Joyce and compered by Terry Dear, gets away to break new ground in the field of annotated programs. Idea back of the show is to offer good music without making the program too "highbrow," and to make the chatter human and interesting. The script contains none of the "He was born in Gloucester in May, 1857" stuff, but highlights instead, witty and definitely listenable anecdotes.

In order to avoid the hackneyed and trite in both music and anecdote, considerable research has been made by Scripser Don Joyce for "Of Men and Music."

**Sales thru the Air with  
the Greatest of Ease**

£1,000,000 is spent every  
week by the 250,000 wage-  
earners affiliated with 2KY.

Sales rise with the  
Sun on Station 2SM

Advertisers' results prove that 2SM popularity commences with the early morning sessions. SALES follow the sun in all 2SM's Daytime Sessions.

# 2SM SELLS MORE

MELBOURNE ADVERTISERS RING HUGH ANDERSON—CENT. 4366.

# OF COURSE YOU'VE HEARD

## Dept. Stores Xmas Special Program

Murdoch's Ltd., progressive radio advertisers using several Sydney stations, have planned an unusual Xmas stunt, with 2SM presenting and broadcasting daily Monday to Friday from December 9 to Xmas Eve, at 2.30 p.m. a big audience participation movie quiz at the store, in Park Street. Dom Harnett and Elsie Waive will do the "doings." The big movie companies, Paramount, R.K.O., 20th Century, Fox and Universal are co-operating to the extent of providing picture material for a movie gallery, which in itself will help draw the crowds to the store.

## Charles Tuckwell in Special Broadcasts

A Hammond electric organ, which will be specially featured in programs each week has been installed by 2CH Sydney.

Coincident with the installation 2CH announced the engagement of Charles Tuckwell, Plaza Theatre organist, who has made a special study of the equipment, and who is now heard from 2CH in special broadcasts of organ music every Monday, Wednesday and Thursday night.

While the Hammond organ is not new to broadcasting in Australia, 2CH has had installed certain special equipment, on the same lines as that installed in various broadcasting and recording studios of the National Broadcasting Co. of America.

Charles Tuckwell is well known as a theatre-organist in Australia and New Zealand, and he has just returned to Sydney from Melbourne where he spent 12 months at the Regent and Capitol theatres. He has also played at the Civic Theatre, Auckland, N.Z., and at the Regent Theatre, Adelaide. While in New Zealand he broadcast over the National stations.

## Backstage

Recently, it happened that through an error in schedule 3AW Melbourne was booked to play a transcription which was peacefully slumbering 200 miles away in the library shelves of 3HA Hamilton. The fact was only discovered about 20 minutes before the scheduled time—the telephone lines then started to run hot and everyone got hot and bothered—one blamed another and another blamed someone else, but, in the state of confusion some wisehead sprang into action and conceived the idea of playing the transcription in Hamilton and relaying it to 3AW. This worked perfectly and not one listener was aware of the hectic "back stage" 20 minutes that prevailed. With the whole nation now linked up with telephone and radio networks—distance is defeated and radio jests with space.

## Third Term for 3XY "Radio Revels."

So outstandingly successful have been the series of stage and broadcast shows, "Crofts Radio Revels" through 3XY and relayed to 3BO Bendigo, that there was no surprise at the news that the Hon. Archie Crofts, governing director of Crofts Stores, made arrangements for a further series. Show is presented each Saturday night before an audience of 1,750 people. (Crofts being host to 600 men of the Fighting Forces at each performance in the Princess Theatre). With Eric Pearce as M.C., a full stage band, led by Chas. Rainford, full Ballet, Reddy and Lamond, and many of the best Australian and overseas variety acts, "Crofts Radio Revels" is fully booked out long before Saturday night, and it is estimated that several hundreds of people are unable to gain admission each Saturday.

Since the first of the shows was presented the Hon. Archie Crofts has had more than 12,000 men of the fighting forces as his guests at the presentation, and has distributed more than £200 for prizes among them during the portion of the program devoted to "quiz."

## Broadcast Dance Program to Sell Records

With a new 12-months' sponsorship of 3AW's Saturday night dance program, Christies Pty. Ltd., Melbourne furniture house, totals 169 hours yearly with that station.

Two years on the air and still pulling strongly, Christies' "Name the Place" quiz, conducted by Terry Dear offers an average total of £50 per week in prize money to capacity studio audiences. Running 15 minutes, the show is aired on Wednesday nights.

The new "Christies Dance Program" takes the air Saturday nights at 10.10 p.m. and runs through without a break to 1 a.m. Handled by Terry Dear, it carries a large audience each week and highlights free birthday and party greetings. Used as a goodwill builder for the Furniture Department of the sponsor it is tied in more directly with the firm's gramophone record department, which is situated in a separate store. Tie-in is between program and new record releases, which are spotted in the broadcast at 11 p.m. under the title "Pops on Parade." The discs to be broadcast in this 30-minute break from the straight dance-music are displayed in a special window of the sponsor's store. Idea is carried through in both sponsor's and station's press publicity and constitutes a solid plug for new-releases, which are, ordinarily, a little slow in getting started. New program is having a marked effect on sales of new discs already.

## Camp Concerts in Tasmania.

A striking tribute to the popularity of military camp concerts was received at 7HO Hobart, when consequently on other program commitments, it was found necessary to reduce the time of the broadcast from Brighton camp from one hour to half an hour. The station received a letter from representatives of citizens of the little township of Sorell offering to defray the cost of the extra half-hour broadcast if the station could re-arrange this program. Sorell has a population of not more than 400.

The 7HO management is now considering what can be done. At the first broadcast the station presented to the camp £90, collected from listeners for camp comforts.

The session is sponsored by Godfrey Phillips Ltd., on behalf of Black and White cigarettes and tobacco.

## Route March Concert

On Tuesday morning, November 26, 1,000 men of the 2/2nd Pioneer Battalion left Puckapunyal on the first stage of a 145 miles route march, led by the very popular C.O., Lieut. Col. Nelson Wellington, M.C. There was a two day rest at Shepparton where troops camped for one night, and a concert given in a special arena, of which 3KZ secured the broadcast. This was at the usual P. and A. Parade time of 9.35 to 10.35. The concert was relayed from 3SR Shepparton to 3KZ, where it was radiated over the usual P. and A. network. The 2/2nd Battalion Band led by Sergeant M. Hore, and a concert party and choir under the direction of Pte. Alan Dudley (brother of John Dudley, who has recently been signed up by the New York Metropolitan Opera Co.), together with some fine individual items, formed the basis of the concert. General arrangements were in the hands of Mr. Norman Balmer, program director of 3KZ, Mr. S. Kemp of the "Argus" network, and Mr. V. Dinnen, manager of 3SR Shepparton. Seven previous P. and A. performers were among the contingent.

## X-Ray Unit for Army

On Friday, November 17, 3AW Women's Association raised £425 at the Association's "Victory Fete" in the Melbourne Town Hall, between 10 a.m. and 10 p.m. Object of the fete was to raise £330 with which to purchase a portable X-Ray unit for presentation to the 2nd A.I.F. Show was publicized solely through the 3AW Women's Session, conducted by Miss Virginia Urea, organiser of the 3AW Women's Association. It was opened officially by Major-General Williams, Master-General of Ordnance.

Women's Association has an enviable record, as regards the raising of moneys for patriotic purposes. It is less than a month since it handed over to the Army a £500 Field Ambulance, now comes a £330 Portable X-Ray Unit and there remains a balance of £95 towards its next big war effort—as yet undecided. In the meantime members are turning out an unending stream of knitted wear for the Australian Comforts Fund.

## PERSONALITIES FOR REFERENCE



Out of the ordinary run of prizes are those offered by Melbourne tailor, Langford, whose "Personalities for Preference" is aired over 3AW during Dick Hudson's Sunday morning "Listener's Digest."

Session, which takes the air at 11.45 a.m., is a simple musiquiz. Idea is that listeners shall list the four artists whom they consider would make the perfect 15-minute session. Voting is spread over four weeks and prize goes to man or woman who makes the most accurate forecast as against the actual voting.

The prize for this competition, for which there is no entry fee is an eight guinea tailored to measure costume or suit. Popularity of this type of prize was proven by the jump in entries between the first and second competition—second competition total showing an increase of almost 60 per cent.

Picture shows sponsor H. H. Langford, announcer Dick Hudson, and the winner.

## Utilities in Country Using Radio

Utilities such as gas companies in country centres are following the successful example in the use of the broadcast medium of advertising set by the most progressive utilities in the cities. One of the latest instances of this trend occurred recently at Maryborough, in Queensland, where the Maryborough Gas Co. arranged for the broadcast of a cooking demonstration conducted in a public hall. The demonstrator was Miss M. Carrington, of the South Brisbane Gas Co., who was on loan for the occasion to the Maryborough Co.

This broadcast demonstration and other public demonstrations which were not broadcast were supported by talks in the women's and evening session from 4MB studio, and during the fortnight of the demonstrator's visit to Maryborough, considerable interest was aroused in the gas appliances sold by the Maryborough Gas Co., who are now firmly convinced of the value of the personal touch and the spoken word provided by the radio.

## Radio Younger Set New Officers Elected

At the annual general meeting of the Radio Younger Set held at the State Theatre Restaurant, Sydney, at 6 p.m. on 1/11/40, the following new officers were elected:—

President, Miss Edna Sharman; vice-presidents, Miss Pat. Francis (E.T.C. Industries) and Mrs. Meg. McSpeerin (Station); hon. secretary, Miss Irene Bassiere (zone); Miss Jessie Cairns (Zenith) re-elected hon. treasurer.

# Agencies Provide Excellent Merchandising Support

(By S. Morgan, Managing Director, 3KZ.)

Our experience throughout 1940 has proved that there is an ever increasing interest and activity by the leading advertising agencies towards radio.

Broadcast advertising has long since passed the experimental or try-out stage, and agencies now recognise the selling and goodwill strength of the medium, and embark upon campaigns for their clients with zest and confidence.

Co-operation between station and agency is a vital factor in achieving maximum results, and this year has

shown that both parties are increasing their efforts in this regard, and mutual benefit has been the reward.

A number of the programs placed with us this year have received excellent merchandising support, and the agents concerned are to be congratulated upon their enterprise in this direction.

Particularly in the initial stages, money spent in supporting a good radio campaign is money well spent, and expenditure of this nature will always return handsome dividends.

## LINING-UP FOR COWELL'S COMMUNITY CONCERT



This picture shows the moving queue of people passing into the Sydney Town Hall to witness the 2UW-Cowell's community concert which is broadcast from the hall every Wednesday between 12 noon and 2 p.m.

# MONEY TALKS!

And it speaks the universal language of Successful Advertising Results when it

BUYS

# 3XY TIME!

SYDNEY REPRESENTATIVE: D. N. SCOTT  
WATSON HOUSE, BLIGH STREET.

# Talent Unlimited Passes Through "Gateway to Fame"

(By Arthur Moorhead, Trans-Radio Advertising and Program Service.)

If there is one thing which has helped to prepare young Australian musicians for the sudden stoppage of imported radio talent, it is the famous Palings' "Gateway to Fame" which is broadcast regularly from Sydney, Newcastle and Brisbane. If it had not been for this, such popular radio entertainers as Allen Ferris, Joy Denny, Margaret Carr, Alex Grey, John Rix, Stanley Swaine, Noel Warren and numbers of

others might never have had their chance on the air. These artists, as well as numbers of musicians in orchestras and jobs not connected with radio, who owe their chance to the "Gateway to Fame," are in every way favourably to be compared with the imported article.

The development of Palings' "Gateway to Fame" has provided an avenue for the bona fide musical artist to get experience and to graduate by merit to a career in professional circles—it provides a unique service to music teachers, and removes the fear of coming to a dead end from students' efforts. But probably the most important thing it has done has been to lay a solid foundation for the genuine all-Australian broadcast Transcription Library, produced by Palings' Ltd., the sponsors of the "Gateway" broadcasts.

Palings' "Gateway to Fame" is designed to provide a genuine outlet for the artist who has developed to the necessary standard. It has led to the establishment of the Paling Musical Talent

Bureau, of which Miss Josephine Bevan is Secretary, and also handles all auditions and plays the accompaniment. This section of the organisation provides permanent employment in the firm and enables it, in Brisbane, Newcastle and Sydney, to find work for the Australian talent it has discovered. It employs the artists co-ordinating with teachers, hearing talent, and arranging its entrance to the "Gateway to Fame." The Bureau keeps in touch with the stage, radio and private avenues, thereby providing a continuous supply of amateur, semi-professional and professional soloists, ensembles, novelty acts and bands.

By a careful system of inter-bureau machinery, the talent discovered in Brisbane, Newcastle and Sydney is co-ordinated in such a way as to be interchangeable.

## How It All Began

In 1934, Mr. John Dunne of 2SM went to the United States of America to make a study of radio entertainment. He discovered there that the Amateur Hour, started as a burlesque by Major Bowes, was doing a job in the discovery of talent, as well as in entertainment, of extreme importance. He brought the idea to Sydney. After certain difficulties in finding a sponsor he got it on the air, and with the help of Mr. W. A. Beatty, it immediately attracted attention. In those days however, it had not the scope or the logical sequence of to-day. It was, how

(Continued opposite page.)

## At the end of "Happy Days"

After nearly two years the 3UZ feature, "Happy Days," concluded on November 11. This group was snapped after the final performance. Left to right: Harper Wilson (author, producer), Mr. Best (general manager, Dudgeon and Arnell, manufacturers Perfection Tobacco, sponsors), Mr. Gilbert (sales manager, Dudgeon and Arnell), Mr. Nixon (managing director, N. V. Nixon and Co. Pty. Ltd., advt. agency), and Mr. Baume (sales manager, 3UZ).



## It stands to reason that . . .

Ad-agents and time-buyers are interested in reading advertisements, especially when the ad-copy tells a crisp story of results. Your Display Page in the COMMERCIAL BROADCASTING RATE BOOK will sell your rates best on evidence of results.

The Ad-agent says, "Tell me, tell my client, we are interested." Both consider the Rate Book invaluable in buying time.

YOU can buy the balance of your page in the half-yearly Rate Book for only £5.

Send your copy into the Ad-manager, "Commercial Broadcasting"

146 Foveaux Street, Sydney  
In Victoria to  
239 Collins Street, Melbourne.

NOW IS THE TIME TO TAKE THIS ESSENTIAL STEP TO SELL YOUR TIME.

## C. A. MONKS says:

Don't Talk  
Use RADIO

Radio Rep.:  
2HD, 2MG, 2PK, 2QN, 2XL,  
3CS, 3KZ, 4AT, 5AU, 5KA.  
Shell House,  
Carrington Street

Telephone: BW 4135

Telegrams: AIRADS

## OCTOBER LICENCE FIGURES

NEW SOUTH WALES.		October 1939	October 1940
New Issues	6,159	6,060	
Renewals	30,082	33,844	
Cancellations	3,428	2,397	
Monthly totals	436,226	483,148	
Net increase	2,731	3,663	
Population ratio	15.81	17.28	
VICTORIA.		October 1939	October 1940
New Issues	4,185	5,765	
Renewals	24,502	26,024	
Cancellations	2,278	2,663	
Monthly totals	336,962	354,653	
Net increase	1,907	3,102	
Population ratio	17.91	18.62	
QUEENSLAND.		October 1939	October 1940
New Issues	3,425	2,781	
Renewals	10,335	12,705	
Cancellations	112	1,055	
Monthly totals	141,243	159,625	
Net increase	3,313	1,726	
Population ratio	13.89	15.63	
SOUTH AUSTRALIA.		October 1939	October 1940
New Issues	1,387	1,376	
Renewals	7,457	8,557	
Cancellations	669	287	
Monthly totals	119,816	127,404	
Net increase	718	1,089	
Population ratio	19.90	21.06	
WESTERN AUSTRALIA.		October 1939	October 1940
New Issues	1,044	883	
Renewals	5,611	6,397	
Cancellations	464	258	
Monthly totals	82,509	89,953	
Net increase	580	625	
Population ratio	17.73	19.25	
TASMANIA.		October 1939	October 1940
New Issues	476	502	
Renewals	2,433	2,882	
Cancellations	341	27	
Monthly totals	40,649	43,580	
Net increase	135	475	
Population ratio	17.18	18.32	
COMMONWEALTH.		October 1939	October 1940
New Issues	16,676	17,367	
Renewals	80,420	90,409	
Cancellations	7,292	6,687	
Monthly totals	1,157,405	1,258,363	
Net increase	9,384	10,680	
Population ratio	16.62	17.89	
The above totals include: Total licences to the blind 2,400 (1939) and 2,499 (1940), and total experimental licences 1,753 (1939).			

## N.Z. RADIO LICENCES At September 30, 1940

Postal District	Licences
Auckland	79,577
Hamilton	24,397
Thames	10,766
Christchurch	47,734
Greymouth	5,782
Timaru	9,282
Westport	2,161
Dunedin	27,867
Invercargill	15,206
Damaru	4,130
Wellington	49,559
Blenheim	3,506
Gisborne	6,796
Napier	15,011
Nelson	6,457
New Plymouth	14,504
Blomston North	16,553
Wanganui	12,318
Total	351,606

## P.M.G. TENDERS ACCEPTED

Contract No. 3269—Amalgamated Wire (A/sia) Ltd., Sydney, Schedule C.2852—high-frequency radio telephone equipment, £273. Tasmania.  
Contract No. 3440—The notification of the value of the contract placed with British General Electric Co. Pty. Ltd., Sydney, under Schedule C.2651 for tubes transmitting thermionic, appearing in "Gazette" No. 213 of October 17, 1940, is hereby amended to read £1,103/13/10, plus exchange.  
Contract No. 3548—A. M. Clubb & Co. Pty. Ltd., Sydney, Schedule No. C.2915—amophone equipment, £547/13/6. All States except S.A.

## "Gateway to Fame" Talent (continued)

ever, good entertainment, providing such "stunts" as crooner competitions, "Business Girls" night, "Nothing Under Fifty" night, and so on. When 2SM's Doreen McKay returned from America, she changed it to the "Gateway to Fame" and started under Palings' sponsorship to work on the model of Jesse L. Lasky's "Gateway to Hollywood."

In January, 1940, on the appointment of Trans-Radio Advertising and Program Service to look after the account, Mr. S. A. Maxwell laid plans before Mr. Saxton, the general manager of Palings', and Mr. Kloster, publicity manager, as a result of which the "Gateway to Fame" was re-designed to incorporate paid guest artists, liberal prizes and the objective already set out, and later, the "Gateway to Fame" was organised for broadcast in Newcastle and Brisbane.

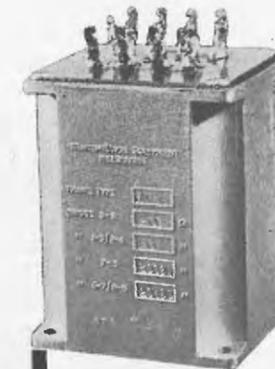
To-day, by means of acetate recordings of winning artists, the Australian library of Paling Victor Transcriptions is an accomplished fact, and the basis of a sound industry has been laid.

It is to the outstanding credit of Messrs. Saxton and Kloster of Palings' and Mr. Maxwell of Trans-Radio and their enterprise that now Australian artists are obtaining substantial public-

ity all over Australia and in New Zealand: "Musical Miniatures," the first series of the Paling Victor Library, are now featured on New Zealand stations, 2CH Sydney, 2KO Newcastle, 2WL Wollongong, 4RO Rockhampton, and arrangements are being made for further extensive releases.

It is singularly fortunate that this enterprise was in existence when war conditions eliminated, to a large extent, the importation of overseas transcriptions, and there can be no doubt that a scheme so comprehensive, so logical, and so beneficial to Australian art and enterprise will reap its just reward.

Lieut. Ted Dahl who has returned to Ayr to manage 4AY after several months camp in N.S.W.



## TRANSFORMERS TO TRANSMITTERS

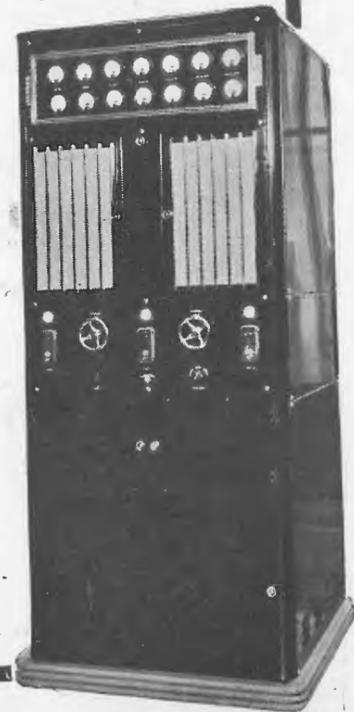
T.E.P.L. PRODUCTS STAND SUPREME

That is why so many Australian broadcasting stations, both national and commercial, are T.E.P.L. equipped.

For Technical Perfection see . . .

TRANSMISSION EQUIPMENT PTY. LTD.

DOONSDALE ST.—JA6061—RICHMOND, VIC.



MR. ADVERTISER

QUEENSLAND'S  
A BIG STATE  
BUT  
YOU SHOULD  
WORRY!



**4BC+4SB** COVER THE METROPOLIS  
AND THE  
RICH SOUTH BURNETT AREA

BRISBANE 1,000 WATT  
KINGAROY 2,000 WATT

QUEENSLAND'S BIGGEST CITIES  
outside Brisbane are adequately provided with

*Superlative Programmes*

By **4GR** **4RO** **4MB**

TOOWOOMBA POP. 30,000  
ROCKHAMPTON POP. 35,000  
MARYBOROUGH POP. 15,000

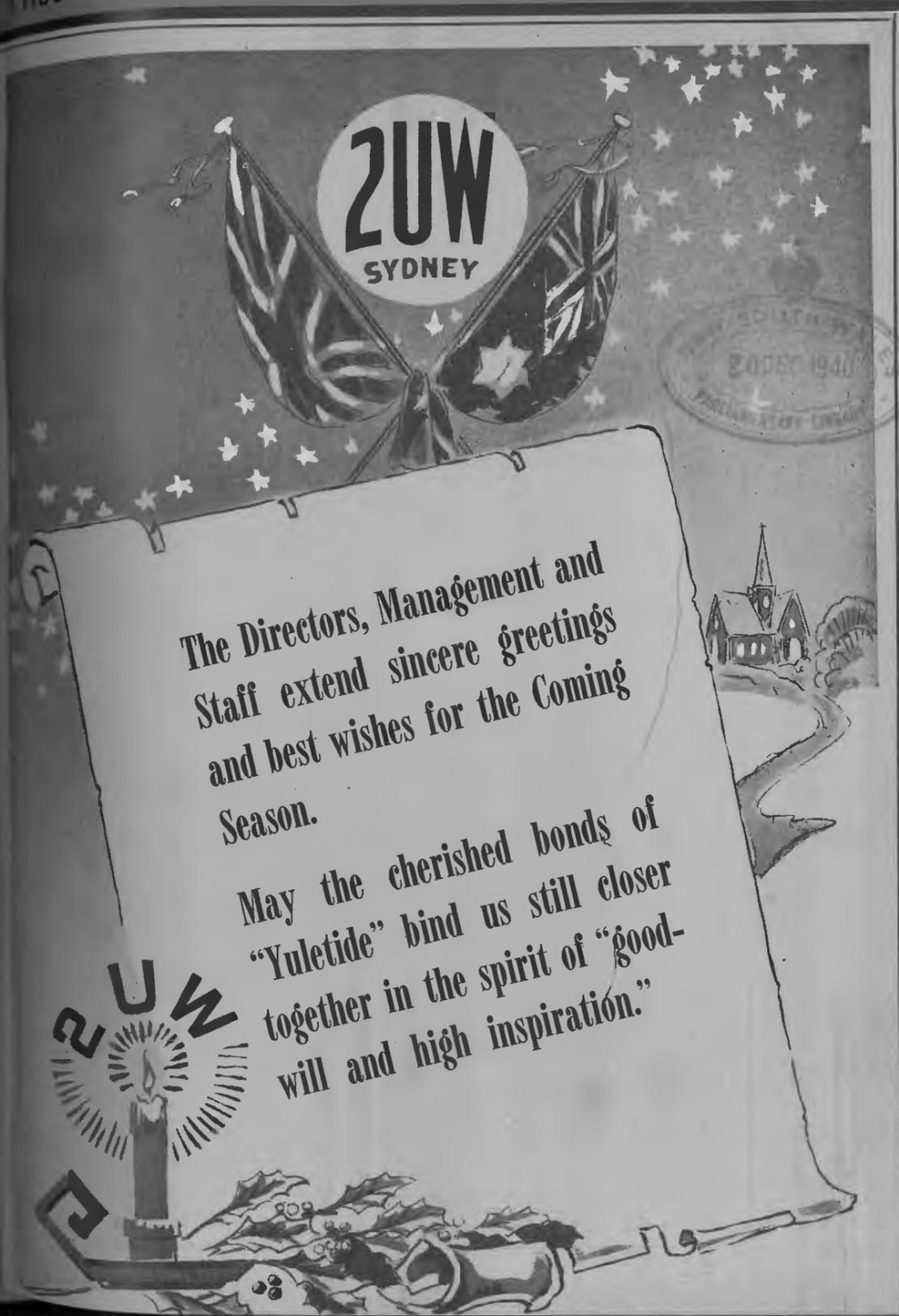
N.S.W. REP.: A. D. Bourke, 5 Barrack Street, Sydney  
VICTORIAN OFFICE: "Alkira" House, 18 Queen Street, Melbourne.

Vol. 9, No. 13  
(38th Issue)  
Thursday,  
Dec. 19, 1940  
Price 6d.

# COMMERCIAL BROADCASTING

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

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The Directors, Management and  
Staff extend sincere greetings  
and best wishes for the Coming  
Season.

May the cherished bonds of  
"Yuletide" bind us still closer  
together in the spirit of "good-  
will and high inspiration."

2UW