

THE PRINCE AT NEWCASTLE

One of the outstanding features of the Prince's visit to Newcastle from a trade point of view, was the excellent transmission of the Royal speech. The Duke is fortunate in possessing a 'Royal Microphone voice' deep and melodious and with the aid of the excellent Public Address System supplied by Station 2HD Newcastle his remarks were heard distinctly by all present at the District Park Aerodrome where he landed from the plane 'Faith in Australia,' and by the vast concourse gathered to greet him at the Newcastle Town Hall. Other speakers less fortunate in their voices were heard with equal clarity which speaks volumes for the efficiency of the amplifying system used on this occasion.

In addition to transmitting the Royal Speech 2HD Broadcast the Surf Carnival in the afternoon which was part of the festivities marking the 75th anniversary of the birth of Newcastle as a municipality and also the Sports Display and Carnival at the Newcastle Sports Grounds in the evening.

GOODIE REEVE ON THE AIR

Station 2UE presented to its innumerable listeners last week the well known personage, Goodie Reeve. Miss Reeve introduced the new Associated News production "Woman."

One of the best known women personalities on the air, although she has been absent for twelve months, she is still very well known and liked.

FLOOD NEWS SERVICE

3AW maintained an excellent service on the evening of Friday, November 30, when the flood waters were rapidly rising in Melbourne. A line was put through to the Russell Street Police Station and bulletins were regularly broadcast till 11.30 p.m. when the service was transferred to 3AK. 3AW was the first to broadcast news concerning the ships which were being buffeted by the storm.

3LO broadcast a graphic description relayed by short wave transmitter from an announcer who was wading round in the water at Montague.

Letter to Editor

Coverage of Mobile Station

"The Editor,

In your publication, Vol. 1 No. 8, under date of November 23rd, you publish an interesting table of licences in force as at September 30th, 1934.

The section covering Victoria is, at first glance, rather misleading, in that total rural licences is given as being 46,246, whilst the total under the section within 50 miles of fixed country stations, excluding those in N.S.W. and Metropolitan radius, is 65,022.

This greater total is apparently caused by overlapping in areas where stations are less than 100 miles apart.

INTERNATIONAL TENNIS

Queenslanders have been able to follow the progress of all International Tennis matches, whether they were able to attend the Milton Courts in Brisbane or not; because for the past three years Station 4BC has secured all the exclusive broadcasting rights of the International games played in Queensland. These have always been sponsored by the well-known sporting firm of A. G. Spalding & Bros. (Q'ld) Pty. Ltd.

In this way sporting enthusiasts were able to follow the Queensland Championships on November 16th and 17th, when a ball for ball description was broadcast direct from the Milton Courts by the popular tennis commentator Mr. Dean Casos. The N.S.W. Championships played November 29th, 30th and Dec. 1st, are covered by a complete resume each night of each day's play.

The International match played at the Milton Courts on December 6th, 7th, and 8th, will be described direct from the court by Mr. Dean Casos, and a resume of the play given nightly from the studio. In these matches Menzel (Czechoslovakia), Maier (Spain), Kirby (South African champion and Davis Cup player), will oppose an Australian team including Vivian McGrath (the boy wonder) who sensationally defeated Perry here and then Sidney Wood of America in the Davis Cup Final.

Messrs. Spaldings continue their comprehensive sporting service by presenting the International matches on December 14th and 15th, a ball for ball description will be given by Mr. Casos from Milton, when Boususs and Brugnon, the French Davis Cup players will meet McGrath and Moon—who are the potential doubles for the next Davis Cup. Also resumes will be given each night from the Studio. The Australian Tennis Championships in January, will be covered by a complete sporting resume each night of each day's play. The conclusion of this year's Tennis Championships will mark the conclusion of three years' broadcast sporting service by A. G. Spalding & Bros. (Q'land) Pty. Ltd.—and three successful years in sporting goods sales.

Why not go a step further and complete the coverage of Victoria, by including the licences within a radius of 25 miles of the Mobile Station, from the 30 towns we include on our Itinerary.

As the population we serve is 186,416 and ratio of licences to country population is 7.35, the Station on rails is therefore serving 13,700 licences or approximately 30% of the rural licences of Victoria.

Sgd. Mobile Broadcasting Service,
3YB."

(The figures concerned are issued by the P.M.G.'s Department, and it is not possible for us to compile any further figures in this regard.—Ed.)

Latest Licence Figures

11715 Increase

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The above figures include:—

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The Technical Monthly of Radio and Allied Subjects.

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Radio Needs Showmen

Comedian's ideas on Big Names, Commercials, Length of Programmes, Opposition Hours, Advertisers, Stars.

By EDDIE CANTOR

(This article was published in a very recent issue of "Printers' Ink"—a weekly publication that every sales manager, merchandiser, advertiser and in fact any executive, should read. "Printers' Ink" contains information and articles dealing with many phases of business which make it almost indispensable to every executive. We reprint this article with the compliments of "Printers' Ink" and feel sure that the opinions expressed by Eddie Cantor will find some application to broadcasting in Australia.—Ed.)

AMERICA has had three really great showmen—Barnum, Belasco and Ziegfeld. It is too bad that none of these men lived to give of their best to modern radio—because radio needs perhaps more than anything else, good showmanship.

Don't misunderstand me. I don't think radio is the show business. It is the advertising business.

It is really the merger of two quite different things; the show business, that never really understood the best use of advertising, and advertising which, it seems to me, has always been too lacking in good showmanship.

Because of this, radio has been fumbling around during the last six or seven years trying to graft the show business to advertising. The job hasn't been too successful even yet, although radio today gives a far better show than it used to and, I believe, does a better advertising job.

It is, however, an advertising business such as we have never seen before. It demands the best tricks of advertising as well as the best tricks of the show business.

The best example of how this business has been fumbling around is shown by the number of programmes that have been on and off the air. It strikes me as important that although a great many advertisers using the air to-day have used it for a number of years, comparatively few shows have had any consistent success.

For every programme like the A. & P. Gipsies or the Cities Service hour there are literally hundreds that have come and gone in the meantime.

Advertisers stick. Programmes do not. Of course, I don't mean that it would be a healthy sign if we had a bunch of long-time programmes on the air. Certainly Ziegfeld, master showman that he was, changed his "Follies" every year and was continually on the lookout for new talent and new ideas.

The significant fact is that in spite of the many changes in programmes that have been made, even yet radio is far from working out any policy that would lead me to say confidently, "Now the radio business has jelled."

Of course, we have learned a lot of things on the air. Gradually as we learn

more things and put them into our bag of tricks the bag is beginning to fill up. Each failure teaches us something. Each success puts us a little nearer our goal.

I have been in the radio business long enough now so that I have built up some pretty definite convictions. Maybe some of these will be turned over and thrown out within the next couple of years. I happen to be cocky enough to believe that most of them are based on sound principles of good advertising and good showmanship.

Anyway, I am going to take my life in my hands and say some of the things I believe.

Hour Programmes Overtax Stars

I am against the hour programme, and yet I have spent most of my radio life on hour broadcasts.

I think you can do anything in a half hour that can be done in an hour. I think you can do it just as well and just as effectively.

I think that for certain types of radio artists the hour puts too much of a strain on their ingenuity and ability. Take my own case, for instance. Let us assume that I have a twenty-six-week contract for hour programmes. That means that each week I have to prepare forty pages of material and in that forty pages each week there have got to be 100 jokes. Twenty-six hundred jokes in twenty-six weeks. Figure it out for yourself. In my own case it costs me, personally, quite a lot more than \$1,000 a week to take care that my material is fresh and, I hope, funny.

My ideal programme would be the one that takes thirty minutes, packs them full of entertainment, gives the listeners everything they can possibly ask for and then stops. The possible exceptions to this belief of mine are symphony broadcasts and such tie-in broadcasts as World Series and opera programmes.

Of course these tie-ins with opera, baseball and news events are not really the radio advertising business. So because they are freaks, let's throw them out of consideration.

(Continued on Next Page)

Radio Needs Showmen (cont.)

Symphonies are something else again. You can get a pretty good symphony programme in thirty minutes, but you can do a better job in an hour.

Incidentally, I happen to think that the symphony idea is going to develop in the future. The public is becoming educated to good music, although a lot of people have always liked the symphony type of music because it is almost universal in its appeal. They have been frightened away from symphonies not because they don't like the music, but because they have been scared into believing that it is highbrow.

Let somebody start the idea to-morrow that Cantor is just a high-brow comedian and Cantor would have to worry a little for fear that enough people would believe it and certainly try to find something about Sigmund Freud in a lot of my jokes.

Opposition Programmes Not Sensible

I think it is foolish for advertisers to compete on stations with opposition programmes. It doesn't seem quite sensible to me for somebody to pick the same hour that I have and put a comedian against me on another station. I say that not because I think that Cantor is so good that the other fellow won't get any audience or, if you prefer, that Cantor is so bad that the other fellow will steal his audience.

Let's take the case of Amos 'n' Andy. I maintain that the sponsor who would put another black-face team on another station at the same time as Amos 'n' Andy would be screwy. I would still say this even if Amos 'n' Andy only had a quarter the number of listeners that they now have.

If I were a sponsor, going in opposition with Amos 'n' Andy on another station, I would get a programme quite different. I wouldn't have to be particularly bright to figure out that a lot of the people who are not listening to Amos 'n' Andy are not listening because they don't like that type of programme. Therefore, I would try to get a programme that they would like. On the other hand, if I figured that so many people were listening to Amos 'n' Andy that it would not be worth while for me to try to go in opposition to them, I would buy a different time.

Let's take the case of symphony programmes. Why run two excellent symphony broadcasts at the same hour on the same day? This means that both programmes are fighting each other for attention and dividing up the symphony audience, whereas if they were not in opposition each programme would get the full symphony audience and each advertiser would get more for his money.

I think that one of the greatest mistakes ever made in radio was when somebody started to kid the product in the commercial. I say this in spite of the fact that some of my best friends are using kidding commercials.

I know why this is done. It is a natural rebellion against the exuberant praise of products that is too often characteristic of radio commercials. The solution, however, is not to kid the commercial but to re-write the straight commercial so that it will be much more effective.

When I refer to a product in a broadcast I want the listeners to think that I like the product and not that I am laughing at the product of the company that makes it. It seems to me the audience reaction to the kidding commercial is bound to be negative.

I think that a definite limit of two minutes should be put on commercials. A good advertising man can write plenty of good sales arguments into a two-minute talk. A half-hour programme that gives twenty-eight minutes of entertainment and two minutes of commercial is, to me, a well-balanced programme.

If the advertiser can do his job in less than two minutes, so much the better. I understand that the Ford broadcasts with Fred Waring use less than a minute of commercial. I am not trying to pass on the merits of the Ford commercial, but I want to pat Ford on the back for his efforts to keep commercials down to an effective minimum.

There is a lot of talk these days about the relation of the artist to the advertiser. I noticed in a recent article in "Printers' Ink Monthly" that a number of my fellow stars think that the artist should be given free rein. I disagree with them heartily.

To me the advertiser, this guy who has been in the business of advertising and manufacturing for a great many years and who has made enough money to pay stars high salaries, ought to know quite a lot about advertising. Certainly he knows a lot more about advertising than does the Broadway actor.

The star frequently forgets that there are fewer radios on Broadway than there are in Hartford, Connecticut.

Radio is not a Broadway business and I say this, although my heart will always be with Broadway.

Therefore, the radio star cannot be fair to himself or his sponsor if he takes a high-hat attitude and says, "I know all about this business, I have been entertaining people all my life."

What he overlooks is what I mentioned in the first part of this article. Radio is not the show business but the advertising business with the show business grafted on. Therefore, I say, that the star should listen sympathetically to the sponsor. It has been my experience that the majority of sponsors are perfectly willing to give the star plenty of leeway.

It is a little difficult for me to understand why some stars resent supervision so much. After all, if the sponsor, who knows a lot about advertising, helps to build a programme which will bring in good returns, then, he becomes more and more sold on the star and the star spends more time working and less time resting.

Give Public a Rest Now and Then

I don't think that any artist should stay on the air too long consecutively. My own policy is to go on for a certain limited time and then leave while the public still likes me. Then I get a rest, the public gets a rest and the next time I go on the air the people say "Good! Here's Cantor again," instead of "Gosh, is that guy Cantor in again?"

I think this policy protects the artist and also protects the advertiser. I once definitely turned down an offer for three years of continuous broadcasting because I was convinced it was not good for me and was able to convince the sponsor it would not be good for him.

Yet I believe that an advertiser who gets a good programme should stick to the artist. This sounds as though I was contradicting myself, but I think there are certain types of programmes that can be consistently good year after year. I don't think any comedian, however, should stay on the air too long.

Therefore, if a sponsor believes in comedians, I think he should get two or three good ones and alternate them. One thing that convinces me that my theory is right is the fact that my fan mail is only 50 per cent. smaller when I am off the air than when I am on it. That means that people remember me pleasantly and if I do not stay off too long are glad to see me back.

I think sponsors should use much more care than they do in adopting the course of the programme. For instance, Royal Gelatin has chosen Mary Pickford because she has a genuine appeal to children and mothers. She means all the things that make a home a home. Wouldn't it be silly for Royal to pick a hot blues singer for the same spot?

Sponsors shouldn't fall for big names just because they are big names. I believe in the big names, because the artist who makes a name for himself gets that way because he is good enough to have a lot of people like him.

Therefore, it seems to me, that the sponsor's job is not only to look for big names but to look for the kind of names that will fit his particular kind of product.

In addition, advertisers should have an ear to the ground for new talent. When we remember that some of the outstanding air successes were not big names before they got on the air, we see how important it is to watch for future big names as well as present ones.

I think advertisers should make a closer study of the show business or get somebody to study it for them.

I remember several years ago an advertiser told me that he thought a certain comedian would be a wow on the air. I said I didn't think so, although this comedian was extremely popular on the stage. I had watched his work for a number of years and knew that he had compressed about everything he knew into one act. I knew he was not versatile enough to get anywhere after the material in that one act was used up.

(Turn to Page 16, Col. 3)

Appeal Succeeds 3AW Fete

(By C.S.)

TUP, TUP, TUP, TUPPY," called a shrill, thin voice somewhere above me. But it was unheard in that jostling, excited crowd that surged round the dais in the Lower Melbourne Town Hall on the occasion of the 3AW Chums Chatterbox Corner Fete. The time was 3 o'clock on Friday December 7, a still hot afternoon.

Heat was written in plain language all over that crowd of mothers and their children, but no one seemed to care. They were there to see Nicky and Tuppy and Nancy Lee or some other favourite whose voice they had heard over the air.

When I received a neat and official looking invitation requesting the pleasure of my company at the official opening of the fete I imagined just what you or anyone else would imagine—some rows of seats with a crowd who were not "officially invited" surging in the background. My expectations were very much amiss. If there were chairs there I did not see them, in fact I could not see anything but one great crowd through which I was unceremoniously pushed.

Everybody was enthusiastic, even including the small boy who rushed up to me, hat in hand with an excited look on his face and said: "Please, mister, are you Jack O'Hagan?" He had missed the real Jack who was being jostled by a crowd in the passage where he was patting beautiful babies and shaking hands with the "little man" to the delight of proud mothers.

I am willing to believe there were many attractive stalls. I know one that did exceptionally well and that was the ice cream and ice block stall which was rattling pennies and threepences at a greater rate than a tram conductor on a busy run.

Of course there were people who had come to entrench themselves. As a dear old lady who was pushed past me early in the proceedings said: "When the people start to go home for their teas we will be able to get a look round." Granted.

Stuart Bridgman, 3AW's manager, was there looking very worried amid all, but I noticed he did not stay till tea time to get a look round.

The fete interested me not because Nicky and Tuppy, Jack O'Hagan or Nancy Lee were there, but because the hall was overflowed on that hot afternoon with mothers and children. All these mothers represented the buyers of so many families living on a steady income. Whoever their broadcasting favourites may be, 3AW influenced their buying power. Verily it was a good ad. for 3AW.

NEW TRANSCRIPTION SERVICE Introduces New Note

We are advised by Mr. Charles Forrest, Managing Director of International Radio Co., with headquarters at 254 Castlereagh Street, Sydney, that this company has available a new transcription service for renting to commercial broadcasting stations.



MR. CHARLES FORREST

This transcription service library contains most acceptable recordings at the 33 1-3rd R.P.M. speed and includes such prominent American performers as Dan Russo Band, Prietsch Bros. & Ward, Art Gillham, The Three Jacks and Jimmy Kemper.

At a private hearing of these transcriptions, they were certainly humorous and splendid recordings. In Mr. Forrest's words, "they speak for themselves." Further particulars can be obtained from Mr. Forrest who will be tickled to death to give Station Managers an opportunity of hearing these new releases.

SPECIAL LICENCE ARRANGEMENTS

We have been advised by Mr. W. T. S. Crawford, Senior Radio Inspector, Sydney, as follows:

"The following ruling will be of interest to you and radio dealers in regard to wireless sets installed in hospitals, or in the case of hired sets installed for the entertainment of sick or convalescing persons. The ruling is not applicable to hired sets installed at the homes of the general public or in the case of visitors requiring a temporary service:—

(a) If the hospital is covered by a licence any patients are regarded as being covered also.

(b) If the hospital is not licensed, a licence held for the patient's home will be regarded as covering the patient also.

(c) If neither the hospital nor the patient's home is covered by a licence a hired set covered by a licence in the name of the dealer (other than the usual licence held by the dealer for demonstration purposes) would be sanctioned, provided that the Senior Radio Inspector is advised by telephone or letter of the particulars of such case."

3AK and Victorian Floods

Once more 3AK Melbourne was able to render valuable assistance in a crisis. From 11.30 p.m. on Friday, November 30 until 4 a.m. on December 1, 3AK was the only commercial broadcasting station on the air.

Owing to the complete breakdown of telephone services in Gippsland the station was utilised by the Police Department, State Relief Committee and other public bodies in broadcasting the latest flood warnings and news and sending out calls for assistance to distressed and marooned people in the metropolitan area, but more particularly in Gippsland.

Owing to the limited power only meagre messages were received by listeners in Gippsland and 3AK's continuous attempts to get messages through to the Sale broadcasting station were severely handicapped.

3AK states that it is difficult to understand at a time of such crisis why the station was not equipped with the necessary power to cope with the public emergency. Had 3AK been even as strong as other commercial stations it is felt that the Gippsland people would have heard the urgent appeals after midnight and that the necessary replies could have been obtained from the Sale Broadcasting station.

SYDNEY LEGACY CLUB

It is surprising in this day of advertising and still more advertising, that any good deeds should be done in quietness, but this is exactly what those who organised the Legacy Club desired. 2UW has now however, been able to secure the exclusive right to broadcast the Legacy Club Luncheon Speeches held every Thursday at the Hotel Carlton, when the activities of those who are seeing to the welfare of the many thousands of young people whose fathers were killed in the Great War will be explained to listeners. The high aims of this organisation in regard to the health of the rising generation should earn the respect and assistance of many citizens who, so far, have been unaware of the real problem associated with the education of the soldiers' legacy to his country.

6PR'S MANAGER IN THE EAST

On Saturday, November 24th, Mr. H. S. Sibary, Manager of 6PR, left Perth on one of his periodical visits to the Eastern States. These visits are made in order to effect personal contact with National Advertisers, Agents and other Stations, and also to keep abreast of the latest Radio developments. By the time these notes reach Adelaide, Melbourne and Sydney, many of their readers will have met Mr. Sibary, who will have given them first-hand information regarding the healthy state of Radio in this State.

Stromberg-Carlson to repeat Re-Broad- cast Tie-Up

Overseas Short Wave Rebroad-
casts to be Effected by Dual
Wave Receiver Over Station
2CH.

SO effective were the previous short wave rebroadcasts by means of standard Stromberg-Carlson All Wave Receivers that the company has decided to offer further dealer sales assistance in the form of more rebroadcasts over Station 2CH, Sydney.

Mr. A. H. Freedman, Sales Manager of the Company, announces that arrangements have been made for a period of one month, commencing on Saturday, 15th December. He adds—"The times scheduled for these rebroadcasts are 9.30 p.m. and 10.45 p.m. The former time on Mondays, Wednesdays and Fridays. The latter time on Tuesdays, Thursdays and Saturdays."

Mr. Freedman points out the tremendous advantage to be gained by following up in a systematic manner prospects who become "short wave minded" in this way so that with just the extra effort on the part of the dealer that prospect quickly becomes "dual-wave minded."

"Our dealers," he says, "appreciate the assistance we can give in this regard and those who profited by our last series of rebroadcasts have not been slow to get in adequate stocks of our latest dual wave model in order to cash in on the good work either started or considerably helped along by rebroadcasts sponsored by Stromberg-Carlson."

Recollecting previous rebroadcasts before the introduction of the dual wave receiver, we, for our part, can but look forward to the next series with keen anticipation of hearing something not only to give the listening public a great deal to talk about; what with the even closer ties which exist with the old world at Christmas time; but what would appear to us to be one of the greatest dealer aids offered in recent months.

HILARITY AT 2HD

One of the most successful features of the Gala Week Programme arranged by 2HD to celebrate their second birthday, which synchronised with Newcastle festivities on account of the Prince's visit, was the Birthday Concert and Ball held at Newcastle Town Hall on Tuesday, December 4th. The stage presentation consisted of a huge laughing head with a wide open mouth in which, when the curtain was dropped the dance orchestra appeared. The figure, it was jocularly said, was that of a Joyster learning to smile. The audience could quite well believe it as they listened to peals of demoniacal laughter issuing therefrom, with the aid of an amplifier.

A number of Newcastle's best artists appeared upon the platform and well sustained the high reputation Newcastle possesses in the musical world.

Dancing was from 9 till midnight and included quite a number of novelty dances. A competition One-step was held during the evening and the winning couple were presented each with a silver cup.

A most enjoyable evening was spent.

EXECUTIVE MOVEMENTS

Visitors to Sydney during the past few days from Interstate, include Mr. Dave Worrall, the well known Manager of Station 3DB Melbourne. Mr. Worrall has large business affiliations in Sydney in the broadcasting field, and likes to come over to the "Harbour City" occasionally to enjoy a spell of good weather.

Another visitor seen around town recently was Mr. H. R. Pinkerton, of Station 5DN Adelaide. This Station is doing very well, and is opening a new station in the country in the next few weeks.

Mr. R. Lamb, Managing Director of the Broken Hill station, 2BH, has been visiting Sydney for the last few weeks, and has found very little time to look up some of his old friends. He returned to Broken Hill last week after having had a whirlwind time.

A broadcasting executive all the way from Perth is Mr. H. S. Sibary, Manager of 6PR, who finds it necessary to visit the Eastern States frequently to keep in touch with all things that matter.

3AW'S ACTIVITIES

A picnic has been arranged by Nicky and Tuppy of 3AW for Saturday, December 15. The outing, which will be held on Williamstown beach, promises to be a very popular affair. At the last picnic sponsored by these two popular radio stars 13,000 people attended.

On Saturday, December 15, 3AW will broadcast the first performance of midget car races from Olympic Park. Fred Tupper will be at the microphone.

Lee Murray's Players were heard in an excellent presentation of "The Trial of Mary Dugan" from 3AW on Tuesday, December 4. "The Wrecker" was successfully broadcast on December 11. Radio plays are now a feature of the station and are heard regularly on this evening. It is in the air that "Treasure Island" will soon be on the air with a cast featuring Colin Crane.

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RADIO NEEDS SHOWMEN— (Continued from page 14).

I prophesied he would last three weeks. He fooled me by a week. At the end of the fourth week his sponsor decided to buy him out of the rest of the contract.

There should be a closer co-operation between stars and sponsors and a closer study of radio as a merging of the advertising business with the show business. Only as we get better understanding of this fact will we develop greater showmen in radio. I predict that radio will go further in the next two years than it has in the last ten.

Let's tune in and see—and hear!

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ANA Survey Shows Radio Best Media Buy

Listeners have increased 50 per cent
as Unit Rate Dropped 10 per cent

Newspaper Rates Have Risen as Circulation Fell

A SIGNIFICANT analysis, in effect disclosing that radio advertising is a better buy from the "circulation" standpoint than magazine or newspaper space, has been released by the Association of National Advertisers, Inc. of U.S.A.

Entitled "Trend of Media Rates in Relation to Circulation and Cost of Commodities," the analysis was prepared by the Circulations Committee of the ANA with the approval of the Research Council. The report was a topic of discussion at the semi-annual meeting of the ANA in Chicago last June, in executive session, after which the ANA adopted a statement to the effect that it looked upon the "continued forcing of publication circulation" with keen disfavour.

Radio Alone Shows Gain

OF THE THREE advertising media, the analysis showed, radio alone represents a better buy for advertisers now, as compared with 1929. In the case of magazines, it was shown that rates per page per thousand circulation decreased 4.1 per cent. in 1933 as compared with 1929, while the general price level of commodities dropped 28 per cent. Total newspaper circulation decreased 7.8 per cent., while the rate for space in newspapers on the average increased 8.5 per cent., as against the general price level drop of 28 per cent.

For radio, however, the total families listening in (circulation) increased 50 per cent. in 1933 as compared with 1929, while the total cost of reaching the radio coverage increased only 35 per cent. And

the cost of reaching 1,000 of the families listening in decreased 10 per cent.

The analysis is devoted largely to a criticism of the printed media for artificially bloating their circulations and for not adjusting their rates to absorb the diminished coverage and reduced buying power. This is not so in the case of radio, which was not mentioned in the statement of the ANA deprecating "forcing methods" of increasing circulation and protesting against increases in gross rates based on such circulation.

From another angle, the ANA survey showed that radio represents a fairer value for the advertiser than the printed media. This was the ratio of rate levels of the three media as compared with the downward curve of general price levels of commodities. Here is what the report said:

"With the exception of radio in 1930 and 1931, at no time did rate levels of the three media descend to the level of the general price level of commodities! The widest differential between the increase in newspaper rates and the decline of the 'general price level' was 36.5 per cent.—the differential between the decline of magazine rates and the decline of the 'general price level' was 23.9 per cent. Radio in 1932 shows a differential of 18.8 per cent.; 1933, 18.0 per cent."

The report pointed out that incomes in 1932 decreased drastically in comparison with 1929. "Therefore," it said, "magazines and newspapers with only slightly decreased circulations, and radio with a largely increased circulation, went

into a market decidedly decreased in buying power."

Ten charts are used in the report to indicate the trends of rates and circulation among the three media, and the fluctuations of commodity prices. "A study of the ten charts," it states, "clearly indicates what the ANA has maintained since the depression: 'That generally speaking circulation and rates have not been liquidated, that is, brought down to levels comparable with other business factors which are more directly affected by the laws of supply and demand.'"

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