

NEW REGIONAL STATION BUILDINGS

Parliamentary Questions:—

In the House of Senate, Canberra (14/12/34), Postmaster-General (Senator McLachlan) replied to Senator Sampson in regard to certain questions asked by the latter concerning the new Kelso regional station in Tasmania.

1.—Who was responsible for the plans and specifications of the Staff dwelling house now being erected for the Wireless Broadcasting Station at Kelso, Tasmania?

Ans.—The working, drawings and specifications in respect of this building were prepared in the office of the Works Director for Victoria.

Q. 2.—On what grounds are 5 in. x 5 in. Peppermint Posts being used to support the building instead of concrete?

Ans.—It is the usual practice to use wooden stumps for timber buildings. The specification in respect of this particular building provided for Jarrah stumps. It was, however, considered desirable to use Tasmanian timber, and as Peppermint which, with the exception of Tasmanian Blue Gum, which was not obtainable in the district, has a longer life than any other Tasmanian hardwood, that timber was decided upon. The building is not being erected on swampy ground, the site being some four feet higher than the surrounding area.

Q. 3.—Is it not a fact that some seventy chains of wire fencing is being erected, with 6 in. x 4 in. concrete posts, manufactured on the job?

Ans.—Yes. Concrete fence posts are being used because a considerable portion of the fence traverses swampy ground.

Q. 4.—What is the difference in cost between (a) 5 in. x 5 in. peppermint posts; (b) 5 in. x 5 in. concrete posts?

Ans.—Approximately one shilling and sixpence per 4 ft. post.

Q. 5.—What is the estimated life of the 5 in. x 5 in. Peppermint Piles under the dwelling?

Ans.—The life of peppermint telegraph poles which are exposed to all weather is approximately eighteen years. The life of the same timber used for foundation posts which are in a sheltered position would be naturally longer.

Q. 6.—What is the estimated life of the same in concrete?

Ans.—Indefinite.

Q. 7.—The Parliamentary Public Works Committee having ceased to function, what examination, if any is exercised with regard to site, plans etc., and by whom?

Ans.—Plans etc., in respect of all buildings prepared by the Technical Officers of the Department of the Interior are subject to review by the Departments for which such buildings are erected. The sites upon which buildings are erected are also subject to the approval of the Departments concerned.

HIGHER POWER REQUIRED FOR COMMERCIAL STATIONS

At a meeting of the 50,000 Club held in Perth recently, Mr. V. Samuels, Manager of Station 6MO, commented upon the possibility of improving the programme as put on the air by "B" Class Broadcasting Stations. It was necessary, he said, that the power of the station should be increased so that the broadcast would reach a larger number of listeners—and nothing has been accomplished in that direction yet—and that the revenue of the station should be increased. The number of listeners was greatest within twenty-five or thirty miles of existing stations, so that if their power could be increased there would be an increase in licence figures and consequently in revenue of Station.

Asked by a member how the stations would improve their programmes if the revenue increased, Mr. Samuels says that in the first place the Stations would increase the number of hours on the air. The hours of broadcasting have only been reduced because of a fall in income. An improvement in programmes could be quickly and easily brought about if there were more money to spend.

Another member said that one station in particular was very popular because it adhered to a brief style of advertising. Long advertisements were boring, but the Station he was referring to had the advertisements finished almost before people realised they were listening to an advertisement. Mr. Samuels said that considerable difficulty had been experienced in convincing advertisers that short announcements were most essential. It has taken some time to get them down from 250 word announcements to the present stage.

SPONSORS 5,000 HAPPY HOURS.

Appreciation from Sam Lands Editor,

This letter is in appreciation for the very valued information published in your magazine from week to week. I derive much enjoyment from reading same, and I am very thankful for the information I obtain.

No doubt, you are aware that practically all my advertising is done over the air, starting first with Station 2KY in the very early days. My Happy Hours are now also conducted over Station 2UW, and I consider my best Session is that of the Diggers' Session which I sponsor between 9 o'clock and 9.15 each morning over this Station.

For your information I wish to state that I think my Store (The Palace of Gems) has a world's record regarding Radio Advertising, for I have sponsored approximately 5,000 Happy Hours through different B Class Stations. During the next year I have some very new and novel ideas for my Happy Hours listeners which I think they will enjoy immensely.

SAM LANDS.

BROADCASTING BUSINESS

January 4th, 1935

Latest Licence Figures

NEW SOUTH WALES		
	October	November
New Issues	6,129	5,468
Renewals	15,416	15,081
Cancellations	1,979	1,940
Monthly Total	256,117	259,645
Net Increase	4,150	3,528
Population Ratio	9.73	9.87
VICTORIA		
New Issues	5,378	5,375
Renewals	14,362	11,412
Cancellations	1,669	3,704
Monthly Total	223,999	225,670
Net Increase	3,709	1,671
Population Ratio	12.24	12.33
QUEENSLAND		
New Issues	2,085	1,599
Renewals	3,244	3,605
Cancellations	440	471
Monthly Total	60,719	61,847
Net Increase	1,645	1,128
Population Ratio	6.34	6.45
SOUTH AUSTRALIA		
New Issues	1,261	1,159
Renewals	3,911	3,566
Cancellations	236	435
Monthly Total	70,863	71,587
Net Increase	1,025	724
Population Ratio	12.05	12.17
WESTERN AUSTRALIA		
New Issues	964	962
Renewals	2,260	2,180
Cancellations	5	301
Monthly Total	36,238	36,899
Net Increase	959	661
Population Ratio	8.20	8.34
TASMANIA		
New Issues	509	451
Renewals	874	854
Cancellations	282	301
Monthly Total	18,627	18,777
Net Increase	227	150
Population Ratio	8.17	8.23
COMMONWEALTH		
New Issues	16,326	15,014
Renewals	40,067	36,698
Cancellations	4,611	7,152
Monthly Total	666,563	674,425
Net Increase	11,715	7,862
Population Ratio	9.98	10.10
The above figures include:—		
Total Free Licences to the Blind	1,381	1,477
Total Paid Experimental Licences	1,239	1,242

2HD—(Continued)

Amplification has transformed every other form of entertainment as truly as it has done the motion picture industry. "Stills" are now a back number and whether the function be in or out of doors, the interest of the audience in the performance is increased 100 per cent. by the competent description given in a voice that can be heard everywhere and by all.

Station 2HD's public address system is another triumph for 2HD engineers, that has more than met all of the demands made upon it and has secured for that Station management the grateful thanks of satisfied promoters.

BROADCASTING BUSINESS

Vol. 1—No. 15

FRIDAY

JAN. 11, 1935.

Subscription

10/- P.A. Post Free

Single Copy 1/-

Radio Audiences Form Class Tastes

Broadcasting no longer can be expected to reach all Groups; advertising copy, not programme, sells products.—By R. L. Harlow.

A BRAHAM LINCOLN observed long before radio appeared that "You can't please all the people all of the time." Mr. Harlow recalls this sage observation in complaining that sponsors often expect the impossible of broadcast programmes and blame the broadcaster if results are not all that were anticipated. The modern listener to-day, he observes, selects his radio programme just like a theatre-goer picks the play or musical show he prefers. And it isn't the programme which sells the sponsor's product, he adds, it's the commercial announcement.

What does the public want? Where is the producer who will guarantee that programmes which he initiates will positively be listened to? Where is the man who can please all the people all of the time?

And isn't that exactly the individual for which we are all searching? What kind of business are we involved in? Is it theatrical, educational, engineering, advertising, or what? Who started it and what were their qualifications?

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

Miracle Expected of Radio

WHO to-day would expect to engage a theatre and produce a play through which he hoped to please equally every man, woman or child regardless of race or creed. That

may seem ridiculous but it is exactly what is expected of the producer of a radio programme by its sponsor.

Granted music is the only real "Esperanto," it has as many dialects as any language. A new programme is ready for the air as far as client and agency are concerned. What is the next step? Discounting all the conversations concerning securing "something new" the final solution is usually an orchestra, soloists or vocal groups and the M.C. and really not a bad start at that.

Now on paper "orchestra" is spelled the same whether it is the Philadelphia Symphony or some unknown jazz band. As far as the average client is concerned the former must be better because it costs more.

However, because we still assume that the general listening public is, musically unintelligent in selecting our orchestra, we choose a dance combination.

Lo, The Poor Broadcaster!

All right, there's nothing the matter with good dance music but regardless of one's personal likes or dislikes, if we are staging a show to play New York City and every theatre on Broadway was playing a burlesque show, it might be considered pretty poor showmanship to take the only available theatre left and open up one more of the same type performance and expect to do business.

As far as the theatre is concerned we plan carefully to make our appeal either to lovers of good music, symphonic or operatic; to those who will pay to see the drama or musical comedy, pictures or vaudeville. And we are quite satisfied if we have accomplished, successfully, that object.

In the printed "ad." we give thought to the circulation of the medium we select.

But lo, the poor radio programmes! A station announces with pride a potential audience of 1,000,000 or more is immediately expected to deliver just that number, regardless of who or where they are and without regard to individual habits or conditions or the means adopted by the client to bring his product to their attention. When will we learn that you can't fool a radio listener in his home any more than you can in a shop or on the street.

It isn't that the radio is losing its appeal—not at all. It's simply that to-day the radio fan selects his programme according to his own personal likes or dislikes. He is rapidly being formed into the same groups which have been recognised by the "theatre" for years.

The Copy's The Thing

BASICALLY, if we are willing to face facts, the playing of the "Last Roundup" or an act from a Wagnerian opera will never sell a can of soup or a tube of toothpaste. It is the copy that sells—nothing else. Granted the ballyhoo of a fine programme is a great attention-getter, and that a good performance builds good will, in the final analysis it is the copy, its dignity or cleverness of introduction, its delivery and salesmanship that brings the cus-

(Continued on Page 26)

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RADIO AUDIENCES FORM CLASS TASTES— (Continued from Page 25)

tomers into the tent and makes him a purchaser.

And we have yet much to learn along these lines. If the programme stops the passer-by long enough for us to start our sales talk it has accomplished all it can do; the rest is up to the product.

"Theatre" is an art just as much as painting or sculpture. "Good theatre" will never die and will in the long run create the greatest followers.

Novelties are extremely desirable and should be used just as long as they are novelties, not for a moment longer.

This isn't a plea for classical or so-called high brow performances. Nothing of the sort. "My Old Kentucky Home" and "Swanee River" will live just as long as the Rachmanoff prelude or the opera Faust; both are good theatre.

Demands on Local Stations

Whether the programme is popular in its make-up or classical it must be legitimate in its orchestra, its vocalists, its numbers and their arrangements. Then inject the novelties and you are reasonably sure of a receptive audience.

And will some good advertiser tell us why clients and their agents expect the local station to produce a programme and hold the same audience that listens to metropolitan productions at about one per cent of the expense? As a matter of fact the local stations are doing a remarkably good job in this matter of competition.

A client who has been paying anywhere from \$200 to \$500 a broadcast for a soloist in New York expects the local station to produce equally good singers and hold the same audience at a maximum figure of from \$15 to \$25.

And the wonder of it all is that in many, many instances the stations have been doing just that.

A client readily agrees to \$300 or more per week for special arrangements in New York but expects the orchestra over the local station to hold the same audience with standard printed orchestras.

Why? It is exactly the same audience for the local programmes as for that over the chain.

Three Rules of Success

And then we finally come to that matter of dress rehearsal.

Having engaged the best orchestra and the other incidental talent we all sit around the directors' table and listen for upwards of two hours to lengthy discussions as to the tempo of this number, the placement of the men, the soloists being too loud or too soft, the appeal of this number or that, etc., etc.

Discussions by men who are successful merchants and manufacturers, but whose knowledge of music is in their wives' names and whose only contact with the theatre was from an orchestra seat.

Well, of course, these are the gentlemen who are paying the bills and any conversation which leads to a signed contract is music to the ears of the radio stations.

There are only three rules to the success of any business: (1) right merchandise, (2) right price and (3) right time. Then add your advertising media and whether it be newspapers, magazines, billboards or the radio you need have no worry.

Job For Real Producer

But let any one of these factors be missing and your advertising medium must "take the rap"—and how often radio has been made to shoulder than responsibility!

It would seem that there was still room for a lot of common sense in this broadcast business. That job for the real producer, both practically and artistically, is still open and we say "salary is no objection!"

ILLINOIS, U.S.A., HEARS 2BH

Writing on December 10th to 2 BH from his home in Kenilworth, Illinois, U.S.A., Mr. Paul B. Kelly states:—

"My son, 12 years of age, called me to his room, where he was operating his receiving set at approximately 1360 k.c. (220 metres) and stated that he just heard a man's voice faintly for two or three minutes, that the voice had said "2BH Broken Hill" and that he was apparently discussing the game of tennis or some similar sport. He said that the voice was that of an Englishman, and asked me if there was a London Station on that wave length.

I consulted my published list of foreign transmitting stations and found 2BH Broken Hill, Australia, listed at approximately 1360 k.c.

I have often heard your Australian Stations VK2ME and VK3ME at Sydney and Melbourne, on my powerful short-wave receiver in the neighbourhood of 31 metres, but I am quite astounded to know that your station can be heard this far on a higher wave-length."

TO THE FRONT

All Tasmania was shocked when it learnt that Tasmania had suffered one of its worst railway accidents. 7UV, as usual, was first with the news and following the first announcement the studio telephone almost ran hot from people making enquiries. The next morning detailed news was given at 7.30 a.m. as well as during the usual news session later in the morning. 7UV has also been to the front when the big news breaks, such as the disappearance of the Miss Hobart, Victorian Floods, etc.

FRANCE BANS RADIO ADVERTISING

It is reported that the French Government has banned radio advertising in all Government controlled stations including that of the Eiffel Tower, this ban to take effect from December 31st.

January 11th, 1935

NEW YEAR'S EVE PARTY

3AW Artists at Austin Hospital

One of the happiest of the many children's parties held in the various hospitals during the holidays took place on New Year's Eve, when Nicky and Tuppy, two popular radio personalities of 3AW, gave a party and concert to the little patients at Austin Hospital. The function was organised by these two artists, who maintain an active interest in the hospital throughout the year, and two cots are maintained in the children's ward which they conduct.

Hundreds of toys which had been generously contributed by listeners were distributed to the children. Many novelties, such as balloons and caps, as well as tempting dainties, including cakes and ice cream, were also given to the children. The ward, with its decorations of flowers and nursery rhyme characters, presented a gay scene. Even the little patients were dressed for the occasion, the boys being in cub uniforms and the little girls in blue Alice in Wonderland nightgowns. After the party came the entertainment, which, to the children, made New Year's eve a memorable night. Not only was there the ever popular Punch and Judy show, but also a Micky Mouse film. Merlyn the Magician was present, too, and kept the children amused with his clever tricks, and musical items were supplied by Miss Ethel Desland. Of course, the chief fun makers were Nicky and Tuppy, who, dressed as small children, saw that all enjoyed the fun.

On behalf of the hospital, the president, Cr. G. H. Robinson, thanked the company, and said that there was no need for him to say how much the children had enjoyed the performance; one had only to glance at their happy faces to see whether the function had been a success or not.

TASMANIAN REBROADCASTS

Successful rebroadcasting is still being carried out by Station 7UV Ulverstone. This Station regularly rebroadcasts the "Pinto Pete" programme from 3KZ, and the Victorian Race Meetings on Saturdays from 3DB Melbourne. Operating on 205.5 metres with an aerial power of 300 watts, 7UV is well received in all Australian States, Pacific Islands, New Zealand and U.S.A. The Station is located at Gawler, three miles from the sea, on top of the highest peak for many miles around. No doubt the excellent position and efficiency of the transmitter account for its good field strength.

BEST ANNOUNCER

3AW was successful in securing two of the prizes in the competition for the best announcer arranged by the Radio-program. Nancy Lee was selected as the most popular lady announcer for 1934 and Nicky and Tuppy as the best team. Congratulations to the people concerned and to 3AW.

January 11th, 1935

ALTERNATIVE PROGRAMMES

To permit of still greater variety in the programmes from 5CL-CK several alternative programmes are to be featured. Next week 5CK will broadcast the following programmes: Sunday, January 13, 9 p.m., B.B.C. production "Chopin" (alternative to Regent Theatre concert through 5CL) Tuesday, January 15, 7.30 p.m. variety programme (alternative to "Tristan and Isolde" 5CL) Thursday, January 17, 7.30 p.m.; "Pirates of Penzance" and "Variety" (alternative to "Il Trovatore" 5CL).

JENNIE BENSON'S ADELAIDE SEASON

The New Year brings several new features to 5CL-CK listeners, but it is safe to say that few will be more popular than the season of the famous entertainer, Jennie Benson, who, with Albert Batchelder as assisting soloist and pianist, will give her premiere broadcast at 7.30 p.m. on Tuesday, January 15.

Jennie Benson enjoys a unique reputation as character actress, impersonator, and comedienne, through her stage-work in revue, pantomime, and vaudeville, and to this international renown she has now joined success as a radio artist. Her broadcast season on the National Stations in the Eastern States have firmly established this.

To her season at 5CL-CK she brings a repertoire of over three hundred popular songs, and with them she brings that rare quality of friendly charm and intimacy which, coupled with the delightful softness of her singing and speaking voice, makes her season something to look forward to.

Her associate artist, Albert Batchelder, is a gifted young Melbourne pianist, who includes in his piano solos many novel paraphrases and arrangements of popular airs.

The following performances will be given through 5CL-CK by these artists in the first week of their season:—7.30 p.m., Tuesday, January 15 (5CK only); 9 p.m., Wednesday, January 16; 9.30 p.m., Thursday, January 17 (5CK only) and 8.30 p.m., Friday, January 18.

THE GOVERNOR'S GOOD-BYE BROADCAST

The N.S.W. Governor, Sir Phillip Game, will broadcast a farewell message to the people of this State through Station 2FC on Monday night, January 14th.

He leaves for England with Lady Game and their elder son Phillip, on the following day.

This will be the first time a Governor of N.S.W. has given a farewell message in this manner. It, undoubtedly, will be one of the most effective methods of saying good-bye to a people who hold him in great esteem.

CAPTAIN STEVENS BACK AT 2UE

On Monday morning last, Captain Stevens, the well known announcer of 2UE, resumed duty with the 9 o'clock morning story.

He spent several weeks at Bowral, recuperating from a severe illness.

Poll of Listeners by Electric Lights

Simple Method can be used without Extra Equipment

By Dr. O. H. CALDWELL,
Editor, "Electronics."
Former Radio Commissioner

THERE is a very simple method by which a broadcast station can conduct listener votes, surveys, etc., using only facilities right at hand in every listener's home that has electric lights. This method involves having the listeners register their votes by each turning on an incandescent lamp for half a minute, when so requested. The total vote is thus registered by the total additional electrical load during this period, as measured by the electric light company at its distributing or generating station.

For example, supposing it is desired to get the vote of persons listening in at a certain time, determining the number of those who prefer Eddie Cantor and those who demand Ed. Wynn.

How It Works

First the announcer asks that all those who wish to take part in the vote will please turn on an ordinary incandescent lamp, preferably a 60-watt lamp, and keep it turned on while the announcer counts off 30 seconds. During this period, the switchboard attendants of the electric light company note on their instruments the sudden increase in power taken by the system. Supposing this registers 600 k.w. or 600,000 watts. At once this is an indication that 10,000 listeners have turned on their lamps momentarily and are ready to vote.

Then after a full minute's wait, to give each listener time to turn off his lamp, the announcer again calls out, "Folks listening, all those who prefer Eddie Cantor, please turn on one lamp and leave it on while I count 30 seconds." If the power house switchboard meter this time records 400 kw. or 400,000 watts, this is evidence that 6,666 60-watt ballots were cast by Cantor fans.

Next the announcer calls for votes for Ed Wynn in the same way, and if this time the switchboard meter flips upwards by 200 kw., or 200,000 watts, it shows that 3,333 votes were cast for the Fire Chief. Thus by comparing the sum of the two votes with the initial test ballot, the accuracy of any vote can be checked.

Some Drawbacks

Electric light officials should be glad to assist in taking such electrical votes, although some preparation may be necessary to make sure that several different meters are read to get the total vote—also that the balloting is attempted only when the regular electrical load is not

changing rapidly owing to motors coming in and off the line.

Of course, such balloting will include only listeners in electric lighted homes on the lines of the electric companies co-operating. As such lighting company districts are usually far smaller than the area reached by even a small broadcasting station, this will have to be taken into account. But the actual number of listeners participating in the vote should be ascertained with fair accuracy.

The method is also open to the drawback that in a ballot like the above some Ed Wynn admirer might "stuff the ballot box" with a hundred extra votes for his idol by switching on and off an electric range (6 kw. or 6,000 watts) instead of a 60-watt lamp. But such illicit voting is not likely to impair seriously the overall-dependability of the results of the method.

This method will work well in the case of individual stations where the local lighting company's area conforms, but of course is not suitable for chain voting.

B.B.C. TO PAY FOR RECORDS

Gramophone Record Companies Demand Change

It is reported from London that the gramophone record manufacturing companies have made a demand for payment of copyright fees on all records broadcast after January 1st.

Hitherto the B.B.C. has enjoyed the broadcasting of records without any charge, as they have contended in the past that these broadcasts have increased the sales of records.

The record manufacturers contend in reply that the B.B.C. is enabled by this free use of records, to stage costless concerts by prominent artists who would themselves, demand enormous broadcasting fees.

It is understood that an amount of 5/- has been mentioned as the amount which should be paid for each record broadcast and as the B.B.C. broadcasts as many as 50 records daily, this will run into a considerable sum of money.

After all, it is not to be expected that an organisation, even if it is the B.B.C. or the A.B.C., should have the right to use somebody else's products to build up a huge business to the detriment of the people who originated the records.

In Australia the A.B.C. and also the B class stations pay various fees to the Australian record manufacturers for the use of their records.

Latest Record Releases

GET THIS RECORD

Columbia

Extremely Humorous

The palm is handed to Regal-Zonophone for their release of G22227, a humorous sketch by Albert Burdon and The Awful Child, Part 1 & 2, entitled "George Washington."

This will make the most sour-faced individual laugh, and is really extremely funny. Get it now, before you miss a good thing.

Regal-Zonophone

G.22149—"Blue Yodel No. 5," Gene Autry with Guitar Accompaniment, and "No One To Call Me Darling," Gene Autry.

G.22150—"The Apple Song" (Old Time Dance Tune) by The Alabama Barnstormers, and "The Waltz of the Hills," by The Alabama Barnstormers.

G.22161—"The Darkey's Dream," fox-trot, and "Galway Farewell Clog," horn-pipe, by The Flanagan Brothers, accordion and Banjo Duets with Piano Accompaniment.

G.22173—"Happiness" polka, and "The Serenade of the Heart," waltz, with the Neapolitan Novelty Orchestra.

G.22177—"Memories of Jimmie Rodgers," W. Lee O'Daniel and His Light Crust Doughboys, and "Message of a Broken Heart," with Glen Fox and Joe Wilson, vocal duet with Guitar and Mandoline Accompaniment.

G.22201—"Kitten on the Keys" and "12th Street Rag," Xylophone Solos by Harry Robbins with novelty quartet.

G.22226—"Song of Paradise" and "Love's Last Word is Spoken, Cherie," with The Celebrity Trio (violin, cello and piano).

G.22227—"George Washington," Part 1 and Part 2. A Humorous Sketch by Albert Burdon and The Awful Child.

G.22228—"The Yodelling Monster" and "The Yodelling Hobo," by Harry Torrani, Yodeller, accompanying himself on the guitar.

G.22240—"On the Isle of Capri," Tango foxtrot with vocal chorus, and "Ole Faithful," slow foxtrot with vocal chorus, played by Billy Cotton and His Band.

G.22244—"Wagon Wheels" (from film "Wagon Wheels") and "The Old River Road" (not from film) by Robert Rolo and The Singing Mountaineers.

G.22197—"Wagon Wheels" and "A Little Church Around the Corner," played by Billy Reid and The London Piano-Accordeon Band, with vocal choruses.

DO1286—"I Dreamed of Loving You" and "Star of Love," sung by Lucienne Boyer, Soprano, with Orchestra.

DO1293—"Down in Demerara" and (a) "Riding Down From Bangor; (b) "Solomon Levi," with Raymond Newell and the B.B.C. Male Chorus, conducted by Leslie Woodgate.

DO1295—"Moody and Sankey Favourites." Intro: "Bringing In The Sheaves," "Jesus of Nazareth Passeth By," and "Nearer, My God, to Thee," and Part 2, Intro: "No, Not One!" "Looking This Way," and "I Will!" by The Gospel Singers with Organ.

DO1296—"Serenade" and "Come Back to Sorrento," Charles Kullman, Tenor, with Orchestra.

DO1297—"O Sole Mio" and "Extase—Reverie," Violin Solos by Albert Sandler, assisted by J. Samehtini (cello) and J. Byfield (piano).

DO1298—"Come Love" and "Mari-Lou," by M. Tino-Rossi, Vocal, with Orchestra.

LOX195—"The Fair Maid of Perth—Suite," Part 1 and Part 2, with Sir Thomas Beecham conducting the London Philharmonic Orchestra.

DOX446—"Orpheus in the Underworld," Part 1 and Part 2, Bournemouth Municipal Orchestra, conducted by Sir Dan Godfrey.

DO1303—"Wagon Wheels" (From film "Wagon Wheels") by Turner Layton, Tenor, with piano, and "The Old River Road" (not from film) sung by Layton and Johnstone.

DOX450—"Anchored," descriptive ballad, Parts 1 and 2, by the Columbia Dramatic Players, with Raymond Newell, Chorus, Orchestra and Effects.

DO1306—"The Continental," and "A Needle in a Haystack," foxtrots, played by Leo Reisman and His Orchestra.

H.M.V.

EA.1426—"The Continental," played by Jolly Coburn and His Orchestra, and "A Needle in a Haystack," by Eddy Duchin and His Orchestra. Foxtrots with vocal refrains.

EA.1425—"Isle of Capri" and "Freckle Face, You're Beautiful." Foxtrots with vocal refrains. Played by Ray Noble and His Orchestra.

B.8135—"Wagon Wheels" and "Mammy's Little Kinky Headed Boy" (not from film) sung by Paul Robeson (Bass) with Orchestral Accompaniment.

EA.1420—"Wagon Wheels," played by Paul Whiteman and His Orchestra, and "A Little Church Around the Corner" (not from film) played by Don Bestor and His Orchestra.

EA.1398—"Good-Bye, Hawaii, I Love You" and "Kalua Lullaby," played by Sol K. Bright and His Holywaiians.

"OLD ENGLISH"

A Galsworthy Drama

Crisp and concise characterisation allied with vigour and clarity of dramatic expression renders John Galsworthy's three-act play, "Old English," to be performed in the National programme from 8 p.m. on January 18th, an epic in the field of English drama. Written 10 years ago it portrays the last stages of the life of Sylvanus Heythorp, Chairman of the Liverpool Shipping Company; this is the role made famous by the eminent English character-actor of the screen, George Arliss.

Aged more than 80 years and feeble in body Heythorp with his iron will and alert brain still dominates shareholders in his shipping company as well as rival firms. Though his company is indebted to the extent of £14,000, he nevertheless insists upon buying four new steamships at a cost of £60,000. Through that purchase he makes a commission for himself of £6,000. This sum he bestows upon the family of Rosamund Larne, the widow of a son of his born long before his marriage. The illegal transaction becomes known to a solicitor, Charles Ventnor, who endeavours to blackmail the old man, but is frustrated by Heythorp's death which ensues as the result of a final orgy of food and wine.

QUEENSLAND RELEASES OF SOUTHERN PROGRAMMES

Apart from the many feature seasons included on the 4BC weekly programme, which have been sponsored by leading Queensland firms, there are several entertaining sessions which have come from the South for inclusion in the nightly programmes.

It will be understood with the broadcasting of these sessions that 4BC's vast radio audience has been steadily increasing with the marked increase of wireless licence holders—this fact has been recognised by the leading Southern sponsors who have entrusted their advertising to this broadcasting station.

Among the southern programmes enjoyed are:—

"Here, There and Everywhere"—Texas Co. (Aust.) Ltd., Monday to Thursday night inclusive at 7.30 p.m. "Pinto Pete"—Lintas (Aus.) Ltd. Monday, Tuesday and Wednesday nights at 7.35 p.m.

"Women of the World"—Tootal Broadhurst Lee Co. Tuesday nights at 8 p.m.

"Romance of Music"—British Australian Lead Manufacturers. Thursday nights at 8.15 p.m.

"Tales of Greek Mythology"—Thos. Reynolds & Co.

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How Radio Has Speeded Distribution

Products Move Faster from Manufacturer to Consumer

Sales Organisation must be Maintained in High Gear

By EDGAR KOBAK
Vice President, NBC.

RADIO as an advertising medium is the newest division of the distribution system. And with its arrival it has brought its own problems. The primary problem is the fact that—up to date—radio is the fastest means of communication from manufacturer to consumer that has yet been developed. There is less than a second's loss of time between the release of the message and its receipt by the consumer, and the message is one that is heard instantly by all. This means that sales, advertising and distribution plans must be geared to a higher speed. Radio's power to stimulate quick action and demand means faster moving of goods from manufacturer to consumer. The radio advertiser must face the problem of handling the sale and delivery of goods with more speed, because of this closer contact with the consumer. Radio at the same time has developed a closer dealer contact for the manufacturer. Let us see what is happening—and why!

Responsiveness Is Key

Radio's primary characteristic is responsiveness.

Radio broadcast advertising is not designed to replace other types of advertising. In some lines it may be best as a supplement to campaigns in other mediums. And in still other lines it may be of no use at all. No one method of advertising and selling can be applied to all products and to all people alike. What radio has developed is an additional

means, a faster means, of reaching the consumer and bringing to that consumer the story of the merits of products.

Broadcast advertising, properly handled, is much more than advertising. It is something to which people turn with pleasure—and for pleasure. It creates in its audience a reaction which is primarily emotional. This emotional reaction makes the audience responsive to an amazing degree. Because radio broadcast advertising is new, there is great danger of its being mishandled. Poor programming, unsuitable material, bad taste in programme, competitive advertising, all will disturb the results of an otherwise good advertising and sales plan. The listener to a radio programme is more sensitive when he listens than when he reads advertisements. Radio programmes are placed before groups of people in their homes and more care than usual must be displayed to make sure that no offence is caused in any way. If the listeners have no choice but to hear bad advertising or lose the programme, they are indignant. If the programme is offensive it starts a round of conversation which may be negative as far as the advertiser is concerned. Keep in mind, when building a programme, that you are an invited guest in the homes of millions of people, and that your message and your visit must be placed on the basis of a guest. When you call on people, your customers and prospective customers in their homes, be a welcome guest—one that makes friends.

Consumer Controls Radio

A good part of the significance of the parallelism between location of buying

power and location of receiving sets comes from the fact that the relationship is entirely voluntary. It is controlled solely by the consumer. No special effort has been exerted to develop radio's circulation in the high-buying-power territories. No deliberate circulation building plan has built up radio's coverage in those territories rather than in others. The consumer has bought a radio receiving set for just one reason; because he wanted to hear broadcast programmes. In the mass, he has bought sets as rapidly as his buying power would permit. Thus the correlation between the location of buying power and the location of sets is a completely natural one—unforced, unguided, and subject to no control except that of the consumers' own volition. His set is usually good for several years—and when it wears out or is out-of-date a new one is purchased.

From the standpoint of the sales executive and the advertising man, the essential point is the simple fact that a close and consistent parallel exists between the location of retail buying power and the location of receiving set both nationally and within each territorial division, large or small. This fundamental fact underlies much of the success of radio as a productive medium—an aid to the distribution of many products.

(Continued on Page 2)

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