

# Latest Licence Figures

May and June, 1935

NEW SOUTH WALES		May	June
New Issues	.....	5,798	5,768
Renewals	.....	20,141	22,777
Cancellations	.....	2,241	4,523
Monthly Total	.....	277,921	279,166
Nett Increase	.....	3,557	1,245
Population Ratio	.....	10.50	10.53

  

VICTORIA		May	June
New Issues	.....	5,116	4,716
Renewals	.....	18,652	20,482
Cancellations	.....	2,176	4,323
Monthly Total	.....	236,853	237,247
Nett Increase	.....	2,940	394
Population Ratio	.....	12.89	12.90

  

QUEENSLAND		May	June
New Issues	.....	1,955	1,913
Renewals	.....	4,847	5,739
Cancellations	.....	613	1,298
Monthly Total	.....	66,931	67,546
Nett Increase	.....	1,342	615
Population Ratio	.....	6.97	7.02

  

SOUTH AUSTRALIA		May	June
New Issues	.....	1,619	1,661
Renewals	.....	6,244	7,423
Cancellations	.....	627	1,432
Monthly Total	.....	76,286	76,515
Nett Increase	.....	992	229
Population Ratio	.....	12.94	12.97

  

WESTERN AUSTRALIA		May	June
New Issues	.....	1,296	1,298
Renewals	.....	3,242	3,798
Cancellations	.....	614	691
Monthly Total	.....	40,650	41,257
Nett Increase	.....	682	607
Population Ratio	.....	9.18	9.29

  

TASMANIA		May	June
New Issues	.....	671	744
Renewals	.....	1,298	1,682
Cancellations	.....	367	580
Monthly Total	.....	19,957	20,121
Nett Increase	.....	304	164
Population Ratio	.....	8.62	8.76

  

COMMONWEALTH		May	June
New Issues	.....	16,455	16,101
Renewals	.....	54,424	61,901
Cancellations	.....	6,638	12,847
Monthly Total	.....	718,598	721,852
Nett Increase	.....	9,817	3,254
Population Ratio	.....	10.71	10.74

The above figures include:  
 Total Free Licences  
 to the Blind ..... 1,624 1,636  
 Total Paid Experimental Licences ..... 1,293 1,320

## LATEST RECORD RELEASES

### Regal-Zonophone

G.22248 — "OUT IN THE COLD AGAIN," played by Joe Boss & His Band, with vocal chorus, and "ROLLIN' HOME," fox trot, played by Ben Selvin and His Orchestra, with vocal refrain.

G.22431 — "She's a Latin from Manhattan," and "About a Quarter to Nine" (both from film "Go Into Your Dance") played by Johnny Green and His Orchestra, with vocal refrain.

G.22432 — "The Little Things You Used To Do," and "Go Into Your Dance" (both from film "Go Into Your Dance") played by Johnny Green and His Orchestra, with vocal refrain.

G.22445 — "The Veteran's Song," and "Let Us Sing Unto The'r Majesties," sung by Robert Walker & Chorus, with orchestra. (An excellent recording).

G.22414 — "Ritual Fire Dance" (from film "Love the Magician") and "Caprice Viennois," played by Larry Adler, the Mouth Organ Virtuoso, with two pianos.

G.22418 — "When the Curtains of Night Are Pinned Back by the Stars," and "Lily Lucy Lane," sung by The Hill Billies with novelty accompaniment.

G.22409 — "Count of Luxembourg," waltz, and "The Dollar Princess," waltz, played by the Continental Novelty Orchestra. (A very good record, well played and recorded).

G.22401 — "Dear Old Mother" and "Three Pictures of Life's Other Side," sung by Hank and Slim ("The Newman Bros.") vocal duet, with Guitar Accompaniment.

G.22396 — "Just A-Wearyin' For You," slow fox trot, and "Ball At The Savoy" ("A Girl Like Nina") Tango, sung by the Society Serenaders, with vocal chorus.

G.22417 — "Veterans of Songland," Part 1 and Part 2, played by Larry Brennan and the Winter Gardens Dance Band (Reginald Dixon at the Organ). Worthy of inclusion in your record library.

G.22410 — "Memories of Horatio Nicholls," Part 1 and Part 2, played by the London Piano-Accordeon Band, under the direction of Scott Wood. Vocal Chorus.

G.22402 — "Cowboy Jack" and "Beneath the Weeping Willow Tree," sung by Smiling Bill Carlisle, with Harmonica and Guitar Accompaniment.

G.22408 — "La Casta Susanna," waltz, and "Eva," waltz, played by the Continental Novelty Orchestra.

### Columbia

DO.1375 — "In An Old Fashioned Town," and "If I Might Come to You," sung by Harold Williams, baritone, with piano.

DO.1333 — "The World Is Mine" (inspired by the film "The Count of Monte Cristo") and "Water Under the Bridge," sung by Lanny Ross, with Nat Finckston and His Paramount Recording Orchestra.

DOX.479 — "DANCING DOWN THE AGES," Part 1 and Part 2 (Introducing 33 Dances, from Early Grecian Days to Date), played by Herman Finck and His Orchestra.

The idea originated with Columbia that recording could provide, as no other means would, an anthology of dance. There was only one man who could do this—Herman Finck—whose mind is a storehouse of tunes, and he was asked to undertake the work. Its compilation and orchestration demanded all his powers of research, imagination, courage and vast experience, but the result is a collected series of thirty-three types of dance. From the early days of Greece, through the centuries of national dances, he brings us to the "20th Century Blues." And his performance of the collection is the last word in expression of his genius.

DOX.481 — "Fantasie In F Minor," Part 3 and (a) "Etude In F Major" (Chopin, Op. 25, No. 3), (b) "Etude in F Major" (Chopin Op. 10, No. 8) Pianoforte Solos by Solomon.

DOX.478 — "Songs of Home," Part 1 and Part 2, played by Len Fillis and His Novelty Orchestra.

LOX.215 — "Prince Igor — Choral Dance No. 17," Part 1 and Part 2, played by The Leeds Festival Choir, with the London Philharmonic Orchestra, conducted by Sir Thomas Beecham.

LOX.216 — "Prince Igor — Choral Dance No. 17," Part 3 and Part 4, played by The Leeds Festival Choir, with the London Philharmonic Orchestra, conducted by Sir Thomas Beecham.

"As great an advance in electrical recording as electrical recording was on the old mechanical process." What more can be said than that? Sir Thomas Beecham himself asked to be allowed to make the arrangements for recording the Leeds Festival last year—conferring with the Columbia experts, and in some matters, even subjugating the audience to the recording needs! The results are electrifying alike in choral and orchestral effect.

The choir is almost savage in its outbursts in "Prince Igor," swaying to every impulse and suggestion from the conductor. In the "Kyrie Eleison," there is a majestic glory of music that is unprecedented in records. Nothing so marvellous or impressive has ever been issued.

DO.1389 — "Malolo," fox trot, played by the B.B.C. Dance Orchestra, directed by Henry Hall, with vocal chorus, and "On the Other Side of the Hill," fox trot, played by Carroll Gibbons and The Savoy Hotel Orpheans, with vocal chorus.

### Regal-Zonophone

G.22439 — "I'm Yours For To-night — Rumba," and "Malola," slow fox trot, played by Mantovani and His Tipica Orchestra, with vocal chorus.

G.22449 — "A Street In Old Seville," and "I Believe In Miracles," sung by Val Rosing, with orchestra.

G.22450 — "A Street In Old Seville," and "What A' You Doing Out in the Rain?" slow fox trot, played by Billy Cotton and His Band, with vocal chorus.

G.22453 — "Home Again" and "Old Mammy Mine," sung by Les Allen, baritone, with His Melody Four.

# BROADCASTING BUSINESS

Vol. 1—No. 45  
FRIDAY  
16th AUG., 1935

Subscription:  
10/- p.a. Post Free  
Single Copy 1/-

## The Comeback to— "RATE CARDS and HOW"

### A Reply to Mr. Dowland

(By "Sydney'sider")

THE article printed in last week's "Broadcasting Business," under the name of Mr. D. Graham Dowland, dealing with the rate card situation, proved very interesting reading. So much so that I would like to take Mr. Dowland's article seriatim, and endeavour to give the other side of the story.

There is no doubt there are discrepancies and possibly lack of uniformity in station rate cards, but does not the same thing apply to newspapers, either city or country, magazines, and even in quotations by printers for various forms of publicity matter?

In addition, does not this practice of lack of uniformity exist in most fields of merchandising—quite outside of that of advertising? Various managements have different ideas of how to manage their particular business, in some cases overhead expenses are very high, and in others very low, and thus the price is different.

Take the advertising agency field, about which Mr. Dowland knows quite a lot. Is it not a fact that some advertising agencies are able to make a lot more money than others, not because of the turnover they get, but because of the efficiency of their internal organisation? Sometimes the commission claimed both from the client and the broadcasting station, or publisher, as the case may be, is able to show one particular agency a better profit than another.

### Competitive Factor

Also, is it not a fact that quite a number of advertising agencies make different charges to their clients for the various services rendered? It is well known that some agencies cut in on each other, taking accounts away from one another mainly on the basis that they can do a better job at a lower price, or make

some attractive proposition to the customer which influences him to change over his account.

Is there any reason why there should be a uniformity in station rate cards if there is little or no uniformity in advertising agency circles?

The second paragraph of Mr. Dowland's article deals with the high rates of one station against another, and he says that it is claimed that the services of one particular station to the public are better than another.

While it might be difficult to disclose any exclusive service which may be rendered by one station, nevertheless each station has its own peculiarities, its own policies, and its own following of permanent listeners. One of several reasons which might be extended in favour of various rates for various stations is that one station may offer a very much more personal service to the client, and also, over a number of years, have built up a very large body of listeners in contrast to a relatively new station which has not had the time to build up such a following. Therefore, it is surely in order that the older and more attractive station should command a better advertising rate than the new station.

The third paragraph deals with an allowance when the client supplies the programme—either by transcription or "flesh and blood" artists, etc.

Again, one is faced with the viewpoint of a station that the client and the agency prefer to supply their own material in order that their programme may be more outstanding and therefore command greater attention—with a consequent greater sales volume of the product being advertised. Does that not pertain in newspaper advertising where an agency will go to a lot of trouble and expense in producing elaborate layouts, blocks, etc., in order to make the space they buy more attractive?

### Another Question

Although Mr. Dowland claims that the broadcasting station is being supplied with excellent editorial matter in the form of a feature item, does not the same thing apply in newspaper circles, where the advertiser takes, say a full page, and makes a very fine show? Does he get any extra allowance from the newspaper because he produced a very fine advertisement?

As to whether the station should supply features and then sell "spot" announcements during its programme at a commensurate rate, can well be compared to the same thing in a newspaper. Does Mr. Dowland expect any of Sydney's daily papers to intersperse in their editorial columns, classified advertisements?

### All Stations Have Features

There are many instances of where stations supply features. For example take 2UW and their many unsponsored sessions. One could fill almost a half column of the valuable space of "Broadcasting Business" in outlining what 2UW does. Take, for instance, the session of Mr. Norman Lyons on local aviation news and model aeroplane flying for boys every Monday; then the 2UW Chef on cooking, Tuesdays and Thursdays; then at 8.45 on Thursday, "Peter & Pan," which is a 2UW feature to foster Australian artists; then again, at 9.10 p.m. on Thursdays, Mr. W. K. O'Connell, M.A., talks on finance and how to balance the bud-  
(Continued on Next Page)

## BROADCASTING BUSINESS

Published Every Friday  
OSWALD F. MINGAY - Editor  
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Telegrams: "B7188 Sydney"



get, etc.; on Sundays there is a talk by Mr. Eastman—"Destiny of the British Empire"; and Mr. J. M. Prentice with his "Foreign Affairs," at 9.15 on Sundays; 8.30 on Saturday nights witnesses a Talent Programme over 2UW, of various artists, again with the idea of encouraging the professional artist. Finally, the Midnight Session conducted by Marius Reilly, which consists of exclusive recordings, and includes News Flashes by Dan McGrew, the "Roving Reporter."

Station 2CH believes in featuring quite a number of prominent sessions. For instance, John Longdon, the well known film player, is now busily engaged in broadcasting a reading of "Bruce Lockhart's Memoirs of a British Agent," every Monday to Thursday inclusive, at 8 p.m. John Longdon is well known, having played on the screen and legitimate stage, and is the happy possessor of one of the most delightful radio voices ever heard in Australia. Then there is Frank Hatherley, one of the outstanding personalities of the Australian radio world.

The "Fire Finds," played over 2CH by Dion Wheeler every Wednesday at 9 p.m., is based on official records of a Fire Marshal's work in America, and on Saturday evenings, at intervals from 9.15 onwards, the dance orchestra is broadcast from Romano's.

Stations 2SM, 2UE, 2KY and 2GB all put over excellent feature items, and after all, who could wish for a very much better editorial item than George Edwards' celebrated trials at 10 p.m. every night? Also the Newcastle Station 2HD have produced in no uncertain manner, various feature items, and practically the whole of Saturday night is devoted to what might be termed Editorial Features, for the benefit of listeners.

Take, for instance, the Cessnock Choir which was relayed to Sydney recently. This was an unsponsored item, paid for entirely by Station 2HD.

And so one could go on ad infinitum, showing where the stations do put over quite a lot of sustaining programmes, purely unsponsored, with the idea of building up a listening clientele for advertisers to take advantage of.

As to whether broadcast advertising is an intangible factor and whether the advertiser has to take "pot luck" is purely a matter of personal opinion. It might be put down to the inexperience of the advertising profession who know, or did know until recently, very little about broadcast advertising, and were unable to quickly adapt themselves to this new change in publicity presentation.

Take the case of a new station coming on the air, which produces a rate card—according to Mr. Dowland—considerably higher than that of several stations already in the same city and already on the air. Could that not be likened to a newspaper starting, which, until it produces its first issue would be very dif-

icult to judge as to it being a worthwhile medium or not; but it is safe to say that many advertising agents would recommend to their clients that they take space in a new proposition, as they realise that practically every big paper, and also every broadcasting station, will secure a certain following.

### No Compulsion

There is one outstanding fact about all this, and that is, the client and the agency are not compelled by any means to go on the air, and surely nobody would accuse them of being so short-sighted as to wish to throw their money away on a new station which had no following. The station has to start, and there must be a certain number of people who are prepared to take the plunge. It should give nobody any cause for worry if a station asks a very high figure, as the client is not compelled by legislation or even the law of supply and demand, to go on the air.

Mr. Dowland is quite right when he says that from the beginning the law of supply and demand has, to a certain extent, regulated existing rates. After all, does that not regulate the supply of every commodity in the world? Does it not regulate the charge the advertising agency makes to their clients? What authority has laid it down that advertising agencies should get 15, 20 or 25 per cent., commission? It would be just as right to say they are only entitled to 5 per cent., or nothing at all, seeing they are the servants of the advertiser, and really perform very little service for the broadcasting station or publisher.

### What Other Formula?

If the law of supply and demand did not operate, it is very hard to see what formula could be devised to take its place, and again, if a station compiled a rate card and demanded the full rates thereof, and it was found that nobody would advertise on the station, they would be compelled to bring their rates down until the price was reached which people were prepared to pay.

I venture to say that it will be a very long time before any impartial arbiter, even if there is such a thing as a radio-minded agency, will arise, or be created, which can assess for a client, the value of individual stations, programmes or copy appeal. It is all a matter of opinion. One might go further and say that in some cases advertising agencies have been known to strike a certain station off a schedule just because the agency did not secure commission from that particular station. It might be further asked, is the agency only interested in placing business where it can secure a commission, or is it interested in buying the best source of publicity for its client?

Even in the publishing world, it has been known that some agencies will not recommend certain media, just because they were not given sufficient inducement to do so, or perchance, the medium did not extend agency commission or agency recognition.

You cannot have  
adequate coverage  
of Sydney Metro-  
politan and Subur-  
ban homes without

## 2UW

On the air 24 hours daily

### Proved Itself

Broadcast advertising has succeeded because of its ability to produce results, and for no other reason. If broadcast advertising did not build up the business of the many people that it has, then it is very hard to conceive why any advertiser would continue to spend his money, or why any agency would continue to recommend the use of that particular medium.

The law of supply and demand must operate definitely. If a station becomes so popular that it has sold out its regular available time, and has been offered all sorts of fancy prices for it to permit the advertiser to go on the air, then would that station be in the wrong for refusing a higher price for their commodity which has achieved for itself a reputation of being a business-getter, and therefore a profit-maker? Some stations may be only worth half of the rate card they issue; others may be worth twice the rate card they issue; and in the final analysis, the buyer is the man who pays the price, and he is the man who has the final decision as to whether he will or will not go on a particular station at a certain figure. In that direction it would appear that the members of Mr. Dowland's profession are well able to assess whether their client should go on a particular station at the rates requested or not.

### TWO THOUSAND ATTEND

The Central Hall, Newcastle, was the scene of a very happy gathering of children on Saturday, August 3. 2HD Newcastle entertained some two thousand Joy Club members. The threatening weather was responsible for keeping away the balance of the six thousand enthusiastic kiddies who look forward with great pleasure to such events. Invaluable good will was manifested in the happy faces, as the children screamed with delight at the antics of the Staff who spent much time and labour in preparing the function. 2HD realise only too well that the children to-day are the parents of to-morrow, and consequently, too much cannot be done to secure their good will. A packet of Giant licorice cigarettes was given to every child and B.M.I. Jellies were promised them for the next month's function.

# Radio Contests

## ● Prizes, Nature of Competition, Etc.

By R. T. Sparks

Indications are that there are marked differences in the use of contests on the radio as compared with contests in general, and yet actually there are no deep differences, for the object behind each and every competition is the same.

### Competitions aim at—

(1) To get new users. (2) To impress dealers with a demonstration of consumer demand. (3) To get people actively interested in a campaign, and (4) To test the pulling power of a medium.

Prizes offered over a radio contest are determined by the same yardsticks used in contests in general. Their selection should depend upon the objective set by the advertiser. For instance, when dealing with children, it is far better to have 500 prizes worth 2/- than one prize worth £50. If a child works really hard in the interests of a product, be the prize ever so small, he feels he has attained something.

There is little difference in essential details regarding contest rules which should be announced to the public. The whole purpose is to give the public a quick and understandable idea as to what should be done to ensure full participation in accordance with the rules.

Contests limited to announcements over the radio do not involve the use of a coupon. Neither do participants have the opportunity to study the conditions as they do have when these are announced in printed advertising.

### Definite Advantage

There is, however, the definite advantage in radio contests, of frequent announcements, broadcast after broadcast. An essential fact is that these announcements should be such, that conditions are readily understood and directions for mailing so clear that even though paper and pencil may not be handy at the moment, the listener will know how, when and where to send his entries.

That use of the mails enters into all contests is conceded. Therefore, strict adherence to the postal laws regarding contests is essential. Certain restrictions are covered by the Attorney-General's Department and State Governments in reference to the Lotteries Act. Care has to be exercised to avoid employment of the "skill" factor so that it will not be viewed as a chance subterfuge.

The only really safe method to use is for an advertiser to submit his prepared contest to the State Attorney-General's Department and have it passed before going ahead on minute details—to find when all is ready that his contest is "out."

Broadcasting stations should insist on full information themselves regarding a radio contest, before they advertise it in any way whatsoever.

They want this data as a protection to themselves and to the sponsor, so that sufficient time might be had to clear up any snags that might exist.

I recall one case in South Australia where, through lack of knowledge re radio contests on the part of the station management, almost brought about serious trouble to the sponsor.

The commercial station in Adelaide conducted a contest each Sunday night on behalf of a Sydney firm. In order to comply with the rules of the contest the public had to buy the advertiser's product and forward the front of the empty carton to the Sydney office with their entry. The P.M.G.'s Department in Adelaide held this was making the carton a coupon, and was therefore illegal in South Australia. Although the competition was in order in N.S.W. it was illegal in South Australia, and had to be abandoned. It will be readily seen then what care is necessary, as in this case the advertiser's plans for an excellent campaign went "phut," and listeners became disappointed, which reacted unfavourably on his product.

### Some Contest 'Don'ts' To Remember

Don't be vague as to considerations. If carton tops or labels are required, specifically say so. If the contest concerns a puzzle, letter or origin of a name, explain clearly how such factors as neatness, manner of presentation and similar qualifications, will influence selection.

Don't be indefinite as to where entries are to be sent. If to a sponsor direct, to a station direct, or to both—make it clear. If an objective of the contest is to test the pulling power of a session on any particular station, the advertiser should make it clear that announcements be given over that session only.

## THE KEY ... TO PROSPERITY 2HD ADS

Write to

E. A. WOOD (BW 2211)  
c/o A.W.A. SYDNEY, or  
Box 123, Newcastle, N.S.W.

Recently a provincial station, when asked by an advertiser to run a competition over their children's session, pointing out it was a test, put announcements over every session. Naturally they got response for that competition, and then wondered why the advertiser failed to get response when he advertised his product over the station on the session which he had "tested."

Don't be boring. All of your audience will not be interested in the sponsor's contest. Also, repeated broadcasting of details, if over long, will become tiresome to those who previously noted them down.

It is very important that ample preparation be made for the handling of entries once these begin to come in. An added incentive is to be able to give to your listeners each evening an idea of how things are going. Especially is this so in cases where listeners are requested to save and send in labels or tops of cartons. What an incentive for Bob Jones if he hears on the air that Pete Smith, his neighbour, has sent in by that mail, 49 labels!

Whether contests are waning or holding their own, is a moot question. It depends solely on the appeal of the contest.

"Old Dutch Cleanser" in Adelaide gave away a delightful Dutch Cleanser book to kiddies. They had to colour

(Turn to Col. 3, Page 6)

## Make 2TM Tamworth Your Crier!

THE rich Northern Tablelands district, by reason of its growth and because of the importance it has attained in purchasing power, offers to the national advertiser a major field for intensive cultivation.

Enquire to-day for our attractive proposition.

Station Address:—  
BRISBANE STREET, TAMWORTH



## SPECIAL RATE CARD ISSUE

Arrangements are now in hand for a special issue of "Broadcasting Business" on Friday, August 30, to carry the current rate card of commercial broadcast stations throughout Australia.

Quite a number of advertising agencies, stations and radio advertisers have agreed that such a special issue of "Broadcasting Business," incorporating this information, would be extremely useful, and, in fact, is urgently required for quick reference.

As it would be impossible to publish this information free, it will be necessary to make a special charge, which will be at the rate of 12/6 per column inch (2 columns 20 ems, to a page—in 8-point type), including all headings and other information supplied, with a minimum of  $\frac{1}{4}$  (one quarter) page at a cost of £2/16/3 per station.

As the new wave-lengths come into force on September 1 next, this special issue of "Broadcasting Business" on August 30 will reach national advertisers, agencies and stations on or about September 1, and, including as it will the latest monthly licence figures, with comparisons to previous periods, latest 50-mile radius figures, a map of Australia showing location of all stations, and possibly a map of each State, also a complete chart of the new station positions, plus a host of other informative data, there is no doubt that it will be well sought after.

A sample of what a station might require and the method of layout to take up minimum space, is given herewith, and the cost of this sample is approximately £5/12/6.

It is also suggested that additional information such as (1) Service facilities; (2) Various departments and their functions; (3) Any additional charges and also (4) Mechanical record producing equipment such as 33 1-3 or 78 r.p.m. turn-tables, etc., might be included.

All you have to do is send us your rate card as on September 1, plus the extra information suggested, enclose your order authorising the insertion required, and we will do the rest, as per sample layout.

Don't forget to let us know how many extra copies you require. One copy of the issue per column inch space will be supplied free, and the balance at one shilling each.

Advertising space, in addition to rate card data as above, will be at usual rates.

All copy must be in our hands at our Head Office in Sydney by noon on Friday, August 23, so please don't delay.

ADVERTISING SERVICE AGENCIES TO BE INCLUDED  
IN SPECIAL RATE CARD ISSUE

Advertising Service Agencies will be interested to learn that a Special Rate Card Issue of "Broadcasting Business" will be published on Friday, August 30, to coincide with the change-over in wave-length allocations of commercial broadcast stations throughout Australia, on September 1.

Particulars of the proposed contents of this Special Rate Card Issue are outlined herewith.

As there are many agencies who would like to have their radio activities listed in this special number, a section is being devoted to agencies at the same advertising rate of 12/6 per column inch (2 columns per page).

It is suggested that such matter should include names of personnel of agency, facilities and services available, and a list of radio accounts handled—and possibly, the schedule of broadcast times and stations being used.

Straight out advertising space by agencies will, if required, be inserted at our usual advertising rates.

All copy closes at our Head Office, Sydney, by noon on Friday, August 23.

## SAMPLE ONLY

This is the method of layout and type, etc., to be used in the Special Rate Card Issue of "Broadcasting Business" on August 30th.

## 3AW

**T**HE VOGUE BROADCASTING COMPANY PTY. LTD., owned and operated by David Syme & Co. ("The Age"), J. C. Williamson Ltd., and Allan & Co. Pty. Ltd., controlling the Feature Station, 382 Latrobe Street, Melbourne. Commenced 22/2/32. Freq., 1425 kc., 211 m. (after 1/9/35, 1280 kc., 234 m.), 600 watts. Manager, Stuart Bridgman. Directors, John H. Tait, F. H. Tait, J. H. Syme, Geoffrey Syme, George Sutherland. Executives, Hector Harris, Secretary, Gordon Massey, Studio Manager; John Ryan, Chief Engineer. Chief Night Announcer, Rodway Gainford. Night Announcer, Lloyd Lamble.

Special Sessions and Announcers: Breakfast, Nicky and Tuppy, 6.30-9.15 a.m.; Racing and Sporting, Fred Tupper; Children's, Kath. Lindgren, Cliff Nicholls, Ron Sullivan, Rod. Gainford, 4.45-6.10 p.m.; Women's, Geraldine Bright, 2-4 p.m.; Women's Sports and General Activities, Monday, Wednesday and Friday, 1.15 p.m., Gwen Varley; Friday night, 7.45 p.m., Gwen Varley; Saturday night, 6.15 p.m., Gwen Varley; Travel Series, George Matthews, 4 p.m., Monday, Tuesday; Lee Murray Players, Wednesdays, 8.30 to 9.15 p.m.

Transmission Times: 6.30 to 10 a.m.; 11 to 11.30 p.m. daily; Sundays, 10.15 a.m. to 12.30 p.m., 4.30 p.m. to 10.30 p.m.

## ADVERTISING RATES

## BREAKFAST SESSION:

6.30 to 9 a.m. Six Sessions Weekly.				
Quarter Hour		£12	0	0 a week
Half Hour		£22	0	0 a week

## DAY TIME SESSION:

10.30 a.m. to 2 p.m.					
	13 Times	26 Times	52 Times	104 Times	
$\frac{1}{4}$ Hour	£2 5 0	£2 0 0	£1 15 0	£1 10 0	
$\frac{1}{2}$ Hour	£4 0 0	£3 15 0	£3 10 0	£3 5 0	
1 Hour	£8 0 0	£7 10 0	£7 0 0	£6 10 0	

## HAPPY CIRCLE SESSION:

Women's Session. 2 to 4 p.m.				
Each 100-Word Announcement				£1 1 0
Each 50-Word Announcement				£0 15 0
	13 Times	26 Times	52 Times	104 Times
$\frac{1}{4}$ Hour	£3 5 0	£3 0 0	£2 15 0	£2 10 0
$\frac{1}{2}$ Hour	£6 0 0	£5 15 0	£5 5 0	£4 15 0

## CHILDREN'S SESSION:

5 to 6 p.m.				
Ad lib. Announcements, 6 days weekly				£8 0 0
Each 100 Words				£1 5 0

## NIGHT SPONSORED SESSION:

6 to 11.30 p.m.				
	13 Times	26 Times	52 Times	104 Times
$\frac{1}{4}$ Hour	£6 0 0	£5 15 0	£5 10 0	£5 0 0
$\frac{1}{2}$ Hour	£11 0 0	£10 10 0	£10 0 0	£9 10 0
1 Hour	£20 0 0	£19 0 0	£18 0 0	£17 0 0

## DIRECT ANNOUNCEMENTS (100 Words):

In other than Special Sessions.			
DAY TIME		NIGHT	
12	25/- ea.	12	35/- ea.
24	20/- ea.	24	30/- ea.
48	18/- ea.	48	28/- ea.
78	17/- ea.	78	27/- ea.
156	16/- ea.	156	26/- ea.
312	15/- ea.	312	25/- ea.

CASUAL RATE: 33 1-3% increase on above charges. Five-minute lectures or talks: Day time to 5 p.m., 15/- per minute; after 6 p.m., £1 per minute.

The above rates cover only broadcasting time, station facilities, staff announcers, and gramophone music other than copyright works. Other features by arrangement. A maximum of 15 per cent. of advertising matter in sponsored sessions.

All copy, which may be altered by us if considered necessary, must be at 3AW not less than 24 hours before broadcast time.

## Notice Extraordinary

Special Rate Card Issue of  
"Broadcasting Business"  
FRIDAY, 30 AUGUSTDon't Fail to Have Your  
Particulars IncludedNational Advertisers and Agencies  
Need this Special Reference

Publishers: Australian Radio Publications Limited

2nd Floor - Room 7  
422 LITTLE COLLINS STREET  
MELBOURNE  
M 5438

15 CASTLEREAGH STREET  
SYDNEY

B 7188 :: (3 lines)

Also Published

"Radio & Electrical Merchant"  
"Radio Review"

"Broadcasting Business"  
"Radio Trade Annual"



## BROADCASTING GOSSIP

MR. A. E. BENNETT



Mr. A. E. Bennett, Managing Director of Station 2GB, and President of the Australian Federation of Broadcasting Stations, arrived back in Sydney on Monday last, August 12, aboard the "Marpesa." After having spent a few months in America, right at the heart of commercial broadcasting, Mr. Bennett comes back enthused with the vast possibilities associated with Australia and Australian broadcasting circles. He believes that Australian radio practice is not lagging very far behind America, and in fact, is rapidly catching up to it. Time did not permit of Mr. Bennett "shooting the works" as our American friends would say, but no doubt the broadcasting industry can look forward with much interest to future developments over 2GB.

Mr. Michael Strier, Managing Director of Walter J. Thompson, arrived in Sydney on Monday, after 3½ months absence abroad. Mr. Strier has brought back with him many new ideas relative to advertising, and broadcasting in particular, further details of which we hope to be able to publish at an early date.

We hear that Mr. Bartlett, General Manager of Goldberg Advertising Service, will shortly open up business on his own account. Mr. Bartlett's address will be 26 O'Connell Street, Sydney.

The Italian authorities are using radio in no uncertain manner to promulgate National propaganda. Radio transmitting stations are broadcasting tourist and economic news in 12 different languages. Every evening, Sunday excluded, 7 stations—Rome, Milan, Bari, Turin, Florence, Trieste and Bolzano—broadcast a total of 58 hours and 28 minutes of Italian propaganda bulletins. These go out in English, French, German, Hungarian, Spanish, Bulgarian, Esperanto, Albanian, Arabic, Roumanian and Greek. The Bari station also sends out lessons in the Italian language to Greece and Albania one hour each week.

The gigantic American station, WLW, transmitting half a million watts, recently announced the return of "Amos 'n Andy" for a 6 p.m. release.

"Streamline transmission." According to the WOR Station, Broadway, New York, theirs is the first commercial broadcasting station to utilise the principle of three-array (streamline) transmission system, through which the power is concentrated where the advertiser benefits most . . . in the area of greatest population. Possibly they are and possibly they are not, but it is quite a new term to be applied to broadcasting. By special arrangement of aerial systems, particular directional effects can be obtained. One instance of this is claimed by A.W.A. with their Grafton station.

Mr. George English, musical director of 3UZ has been appointed conductor of the newly formed Melbourne University Bach Society.

3UZ secured a scoop when under the sponsorship of A. G. Healing Ltd. Muriel Brunskill, the famous English vocalist, broadcast from their station on the evening of Saturday, August 10. This is the only occasion that Madame Brunskill has broadcast in Victoria. Madame Brunskill, who played a prominent part in the Melbourne Grand Opera season last year, was recently the centre of a musical controversy in Melbourne.

Felton Textiles Pty. Ltd. have signed up with 3AW for a lengthy programme of scatters for day and night transmissions. A session of exclusive recordings will be broadcast on behalf of this company from 7.15 to 8.30 p.m. on Sunday evenings.

2WG Wagga is now testing on higher power. 6AM Northam will increase to 1,000 watts on September 1.

Mr. A. L. Shepherd, late manager of 3BO has been temporarily transferred to Sydney office prior to an appointment in Melbourne.

New rate cards have been issued by 3BA, 7HO and 6AM.

A unique series of broadcasts of specially arranged B.B.C. programmes has been arranged by the Prudential Assurance Co. Ltd. and will be broadcast over station 3AW Melbourne, commencing on August 19 at 8 p.m. The broadcast includes such world-wide favourites as Anona Winn, Bransby Williams and Claude Hulbert. The intriguing titles include "Postman's Knock," "Sir Christopher Wren," and "Robin Hood and the Sorrowful Knight."

ADVENTURE!  
COMEDY . . . DRAMA  
THE VERY BEST IN . . .  
TRANSCRIPTIONS  
AND  
SCRIPTS

Write  
S. HOFFNUNG & CO.  
LIMITED  
Pitt St., Sydney  
Charlotte St., Brisbane

## RADIO CONTESTS—

(Continued from Page 3)

"Old Dutch" and return same to the station, a prize being given to the best, additional consolation prizes also being offered. The response to this was tremendous, and yet a short time after, the same people conducted a letter writing contest, the first prize worth £50, and the result was negligible. The appeal wasn't there.

The moral is, if you make your contest easy enough, and interesting, you will get the results. Expect your listener to rack his brains when he wants relaxation, and the result will be a wash-out.

The question of the duration and frequency of a contest can only be determined by studying the surrounding circumstances. A contest is a special stimulant. Advertisers who have used the device extensively have learned by experience when the radio audience will become tired of one competition.

Those without this experience will have to be governed by common sense as applied to any particular set of circumstances.

In the meantime, we are informed that they have already disposed of several really excellent series, and have granted options on others, and as soon as the "machinery" is working smoothly, they will be in a position to offer something fresh on the arrival of each mail boat.

LEO CHERNIAVSKY  
2UW to Broadcast

2UW finds the answer to the request from listeners for flesh and blood artists, and that answer is LEO CHERNIAVSKY!

There have been only a very few leading personalities in the musical world who have been broadcast in Australia and those for only the briefest of seasons. Now, however, the great Russian violinist visits Australia and, 2UW in conjunction with Atlantic Union Oil Co. Ltd., have finalised a contract with him for a six month's broadcast and concert tour. Leo Cherniavsky will be heard twice a week from 2UW in half hour recitals on Sundays and Wednesdays from 8.30 — 9.0 commencing Sunday, 1st September.

250,000 PEOPLE  
within a 50 mile Radius

IF the prosperity of Newcastle district is to be measured by the export trade of the port then business is booming in the industrial capital of New South Wales. Figures just to hand issued by the Sub-Collector of Customs at Newcastle show a remarkable increase in nearly every commodity in the first six months (January to June 30th, 1935). The amount of butter shipped from Newcastle during the aforementioned period exceeded the exports for the same period in 1934 by 1,053,718 lbs. making a total of 7,341,144 lbs. for the half year, an increase of about 500%. Exports of cheese also showed a remarkable increase 280,709 lbs. being shipped during that period, an increase of 133,367 lbs. or something over 90% over the same period in 1934.

A similar increase in the number of eggs exported is also recorded, the 9,000 figure of 1934 exports having grown to 29,820 in the same period during 1935. Flour and cereals also showed a remarkable increase, the 1934 figures being exceeded by 12,508 cents bringing the 1935 totals from January to June 30 up to 19,790.

A remarkable increase is also noticeable in the quantity of frozen meat shipped from Newcastle in the first six months of the year. During that period the export of frozen meat jumped from 1,910,329 lbs. to 6,256,868, an increase of 4,346,539 lbs. Rabbits and hares showed an increase of 8,057 pairs, making the total export of these profitable pests 81,209 pairs. The exports of greasy wool rose from 3,379 bales in the January to June 1934 period to 14,830 during the same period in 1935 and the export of timber and poles about doubled itself, the figures for the latter period being 2,488,627 sq. ft. Exports of iron and steel jumped from 120,653 in 1934 to 887,516 cwts. in 1935. The total value of commodity exports for the first six months of 1934 was £624,726, but the total values for the same period during 1935 was £901,539, an increase of over 50%.

Coal exports show an equally good record, the following tonnage having been cleared and shipped to various destinations during January to June, 1934—1,170,205 tons. In January to June, 1935—the figures are 1,219,373 tons, an increase of 49,168 (4.2 per cent.) over the preceding period. The total value of coal exports during the 1934 period was £968,212 and for 1935 £1,021,266 (an increase of £53,054 or 5.4 per cent.). In addition to the various States these shipments went to New Zealand, Phillipine Islands, U.S.A., Noumea, Nauru, India, Fiji, Java, Ocean Island, Canada, United Kingdom, Japan, Germany, Sweden, China, Straits Settlements, Mauritius, Celebes Islands, Italy, Chile, Solomon Islands, Holland and Hong Kong.

But not only is Newcastle throbbing with industry. Its holiday and tourist attractions are so well advertised that during the season the Publicity Bureau provided service for more than 10,000 visitors. Newcastle's great problem is accommodation and an excellent opportunity exists for the establishment of a modern private hotel or accommodation house near to the sea front. Newcastle is not only in the forefront of progress, it is marching forward with seven league boots and by reason of its multiplying industries and ever increasing volume of export business it is only a question of time until it is listed as the second city of the Commonwealth.

Increased exports mean more money in circulation and bigger profits for enterprising business.

In discussing this extraordinary development of the Newcastle district with Mr. E. A. Wood of 2HD, it was ascertained that the general tenor of Newcastle inhabitants is towards greater spending of their earnings now that an era of prosperity has captivated the coalfields. The announcement this week of a possible merger between the B.H.P. and Australian steel is definite proof of the future possibilities in Newcastle. To reach these people commercial broadcasting is proving of immense value.

COMPANY  
REGISTRATION

Registered in Sydney on August 1, was the Deniliquin Broadcasting Co. Ltd., nominal capital £3,000 in £1 shares. Objects: To establish, operate and maintain a broadcasting station etc. Subscribers—G. P. Thornley, A. C. Fitzhead, A. J. Entwistle, J. Tasker, A. A. Armstrong, C. Gove and W. K. Gemmell (1 share each). Registered office, End Street, Deniliquin.

## Counting the Mail at 3AW



## 3AW

Offers for Sponsorship  
the famousLEE MURRAY  
PLAYERSin adaptations of J. C. Williamson  
playsEVERY WEDNESDAY  
9.15 - 10 P.M.FULL DETAILS FROM 3AW  
LATROBE ST., MELBOURNE

## SHELL SHOW EXCELLENT

The second series of the Shell Show broadcasts emanating from 3DB and relayed through 2UE Sydney, 5AD Adelaide and 5PI Crystal Brook, put on the air last Sunday evening, August 11, was a triumph for studio presentation and listener entertainment.

It transcended the general type of transcriptions from overseas, and undoubtedly was a highlight on the air. It would be hard to imagine that this Shell Show could be improved, but no doubt the enterprising broadcasters, coupled with the Shell people, will effect improvements from time to time.

On this occasion the monitoring left nothing to be desired. It is to be regretted that last week we mentioned that 2UE was responsible for bad monitoring, as we are assured by that Station that whatever might have happened was not their fault as they were simply taking the relay. At any rate these things do happen, even in the best regulated stations, and Sunday night's show did produce the goods in every direction.



# Latest Licence Figures

May and June, 1935

NEW SOUTH WALES		
	May	June
New Issues	5,798	5,768
Renewals	20,141	22,777
Cancellations	2,241	4,523
Monthly Total	277,921	279,166
Net Increase	3,557	1,245
Population Ratio	10.50	10.53
VICTORIA		
New Issues	5,116	4,716
Renewals	18,652	20,482
Cancellations	2,176	4,323
Monthly Total	236,853	237,247
Net Increase	2,940	394
Population Ratio	12.89	12.90
QUEENSLAND		
New Issues	1,955	1,913
Renewals	4,847	5,739
Cancellations	613	1,298
Monthly Total	66,931	67,546
Net Increase	1,342	615
Population Ratio	6.97	7.02
SOUTH AUSTRALIA		
New Issues	1,619	1,661
Renewals	6,244	7,423
Cancellations	627	1,432
Monthly Total	76,286	76,515
Net Increase	992	229
Population Ratio	12.94	12.97
WESTERN AUSTRALIA		
New Issues	1,296	1,298
Renewals	3,242	3,798
Cancellations	614	691
Monthly Total	40,650	41,257
Net Increase	682	607
Population Ratio	9.18	9.29
TASMANIA		
New Issues	671	744
Renewals	1,298	1,683
Cancellations	367	580
Monthly Total	19,957	20,121
Net Increase	304	164
Population Ratio	8.62	8.76
COMMONWEALTH		
New Issues	16,455	16,101
Renewals	54,424	61,901
Cancellations	6,638	12,847
Monthly Total	718,598	721,852
Net Increase	9,817	3,254
Population Ratio	10.71	10.74
The above figures include:		
Total Free Licences to the Blind	1,624	1,636
Total Paid Experimental Licences	1,293	1,320

## QUALITY v. QUANTITY

It is an age old business platitude that "quality is remembered long after price is forgotten," and in no branch of commerce is it more applicable than in the radio business.

Quality of entertainment is the "sine qua non" of any broadcasting organisation, whether a commercial enterprise depending for existence upon its advertising revenue, or whether a Government controlled body with an assured income.

By the quality of their entertainment do the listening public assess the relative merits of Broadcasting Stations, and it is safe to say that from an advertising point of view, five minutes of first-class entertainment can benefit a product far more than a thirty-minute programme of poor or even mediocre quality.

Quantity, therefore, is less important than quality and it was this conclusion that decided S. Hoffnung & Co. Ltd. when embarking on the Transcription business, to concentrate solely on programmes that could fulfil the conditions of being quality entertainment.

The result, therefore, of Mr. Arthur Davis' recent visit to America was that instead of buying up anything and everything of a recorded nature that was offered, a practice by the way only too prevalent when Australian programme buyers get loose in U.S.A., he sifted the wheat from the chaff, and purchased only what was, in his judgment, quality entertainment. Furthermore, he secured options and information concerning programmes of this type not yet produced, and with a representative permanently on the Pacific Coast, together with their own New York Office to give the final O.K., the future offerings of S. Hoffnung & Co. Ltd. will be watched with interest.

## RADIO BUILDS THE FURNITURE INDUSTRY.

Positive proof of the effectiveness of radio broadcast advertising is demonstrated in a full page advertisement which appeared in the "Sunday Sun & Guardian" last Sunday, August 11.

E. G. Glass & Co., in their typically effective style, took a full page, and, along with their various furniture items, featured various announcers.

Mr. Warren Penny, the well known announcer of 2UE was honoured with his photograph, and the readers of the "Sunday Sun" were told that 2UE would give fuller details of a particular suite between 6 and 6.15 p.m. all the coming week.

Then "Goodo" of Station 2KY also was in the picture gallery, and readers were likewise informed that "Goodo" had just inspected E. G. Glass & Company's upholstery factory and would give a complete description of the construction of the above suite, this morning (that was last Sunday morning) between 8.30 and 9 a.m.

## J. Ridley with Country Broadcasting Services

Programme Director and  
Advertising Manager

The appointment last week of a Programme Director and Advertising Manager, was confirmed by Mr. G. H. Anderson, General Manager of Country Broadcasting Services Ltd., and Mr. J. Ridley, late Manager of 3HA Hamilton, is now the occupant of that office.

Mr. Ridley has been associated with broadcasting for many years, and his experience in Hamilton and Melbourne will undoubtedly stand him in great stead in carrying out the important duties of Programme Director and Advertising Manager for the central Western station to be located at Orange and the other one to be located at Narrabri, with headquarters in Sydney.

As from Monday next, August 19, the Sydney head office of the Company will be located at 10 Spring Street, where they have the whole of the tenth floor. Mr. G. H. Anderson, General Manager, will also be located there.

It is the intention of the Company to have one studio in the Commonwealth Bank Buildings, Summer Street, Orange, and the other one in Narrabri.

It is anticipated that Orange 2GX will be on the air on October 31, with 2,000 watts, the station being built by A.W.A.

Tenders are now being called for the Narrabri station, which is expected to be on the air about the end of January.

Still further, Mr. Colibee, the well known aviator announcer of 2UW, had his photograph well to the fore, and readers were told he would give real details about a dining-room setting.

Finally, the cheery, breezy personality, John Dunne of Station 2SM—quite a good looking fellow according to the picture—was promised to listeners as a real treat during his evening session this week, and he would also tell a good story about the Glass products.

Many other instances could be given of how the furniture trade of Sydney have built their business up through broadcasting, coupled with judicious press advertising, and it is very pleasing to see the effective tie-ups that can be arranged between the visible and audible methods of telling the public all about a good thing.

Radio broadcasting is not anticipated to oust newspapers, but a properly organised tie-up between press publicity and broadcasting publicity, thereby reaching the eye and ear of the listener, will and has had marvellous results.

BROADCASTING BUSINESS  
August 16th, 1935

# BROADCASTING BUSINESS

Vol. I—No. 46  
FRIDAY  
23rd AUG., 1935

Subscription:  
10/- p.a. Post Free  
Single Copy 1/-

## Record Issues

### July License Figures Climb

New Issues—18,262

Renewals—70,942

Licenses issued for July—89,304

Cancellations—10,155

In Force at July 31.—729,959

Net Increase for Month—8,107

**T**HE listeners' license figures just released by the Postmaster-General's Department, for July, and published on the last page of this issue, show a very satisfactory increase over the previous month, and, all things considered, compare favourably with the same month in previous years, except 1934 Test Match year, when 31,420 new licenses were issued.

#### Commonwealth Comparisons

During the past five years, 1931-35, the number of new licenses issued in the month of July show—as almost all these figures do—an ever increasing number of homes fitted with radio.

New Issues July	1931—10,229
" "	1932—14,242
" "	1933—17,472
" "	1934—31,470
" "	1935—18,262

The 1934 cricket year, of course, was exceptional, which is only to be expected on account of the intense National interest that the Cricket Tests create. While the difference between July 1933 and 1935 was only 790, it must be appreciated that in that two year period, the total licenses in force throughout the Commonwealth improved by 248,585 to the total of 729,959. This was a 51 per cent. increase in homes, and easily over one million extra people now listen in as compared to two years ago.

#### Population Ratio

This is the real barometer of the public appreciation of radio broadcasting and the growth since 1931 is as follows:—1931—5.10; 1932—5.77; 1933—7.32; 1934—9.34; 1935—10.87.

#### Total Licenses

Along with the population ratio, the growth of total licenses in force at the end of each month are more reliable figures than any Audit Bureau of Circulation can ever give. It shows the actual number of homes who not only paid their 21/- to listen to the broadcasts, but primarily invested in a radio set at an average cost of £25. Here is the story:—

At July, 30, 1931	330,918
" " " 1932	376,759
" " " 1933	481,374
" " " 1934	622,674
" " " 1935	729,959

During those 5 years, the radio fitted homes have more than doubled, actually 120 per cent. increase, and don't forget they were "depression years." Isn't that positive proof of radio popularity?

#### Renewals

A new record was created during July when 89,304 licenses (new and renewals) were issued all over the Commonwealth, which means that the P.M.G.'s Department collected £93,769 for the month, equal to over a million (£1,125,228) per annum.

#### Cancellations

The number of cancellations, or people who failed to renew on due date, amounted to 10,155, which was exceeded during July back in 1931, when 11,280 failed to pay their license. It is interesting to note that last June the figure reached 12,847, so that although the total licenses during June were 81,097, much lower than July, the cancellations for that month were higher. For the past 5 years, in July the cancellation figures were:—1931—11,280; 1932—7,428; 1933—5,575; 1934—7,955 and 1935—10,155.

#### Net Increase

For last month under review, the net increase, after cancellations were deducted and new issues added, was 8,107, which is lower by 3,790 than July of 1933, and, of course, substantially down as compared to last year, when the net gain was 23,515. For the past 5 years, the net increases were:—1931—minus 1,051; 1932—6,814; 1933—11,897; 1934—23,515 and 1935—8,107.

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