

## PERSONALS

Sid Kemp, of the "Argus" Network, who has been an instructor of the Air Training Corps, has recently been appointed their publicity officer for Victoria with the rank of Flying Officer. Sid had a very busy week-end recently when the A.T.C. marched through the city. Following the march were swimming sports, etc., and a church parade on the next Sunday morning.

Most recent visitor to Sydney from Melbourne is Jerry Bride, of O'Brien Publicity, who is over on a business conference.

Brilliant radio actor-announcer, Ron Morse, was a recent visitor to the 2UE studios. Ron is now air gunner in the R.A.A.F., with the rank of Pilot Officer.

"Starnight" at Earl's Court, the Leyshon Production had visitors Paul Jacklin and Paddy Campbell Jones the other night. This show is usually attended by interstate visitors as well as Melbourne radio personalities. Noticed conductor Harry Jacobs and wife enjoying the show for their first visit. Harry provides sweet music for the Sunday night Leyshon Productions "Are You an Artist?" and "50 and Over."

We often miss Sid Baume when he treks Sydneywards on a spot of business, but this time it is Mrs. Baume and child who have taken the trip and left Sid to keep the home fires burning in between 3UZ business.

Mr. and Mrs. Hec. Harris and babies have gone for a well-deserved holiday to the hills.

Which brings to mind that 3AW is a little bereft at the moment or are they just resting on their laurels as super sales manager Jack O'Hagan has also taken advantage of Melbourne sunshine and gone for a holiday.

Peter Stennitt, managing director of Aspro, had the unique experience of hearing his voice for the first time when he made a record to introduce the new Red Cross show which commences on the Major Network on May 7.

Noticed Arthur Tait publicity of 3AW and Capt. Lin Corr doing a spot of farewelling. Arthur leaves for Sydney to take up his new appointment with the Minerva within the next few days.

Keith Dare, now with 3KZ as "utility" man, started his radio career with Uncle Mac of 3KZ in 1936. He free-lanced for a year and returned to 3KZ in the breakfast and children's sessions. For two years he was with 2KY and then following a bout of double pneumonia he was out of radio for a year. Keith's hobby is jazz and he collects records.

The genial George Hardman, chief announcer of 4BH, is at present enjoying annual holidays. Without knowing his whereabouts, we have a sneaking suspicion that it's somewhere close to a golf course. He had his first game recently, under the expert tuition of the 4BH sales manager, Howard F. Sleath. Having fallen under the spell of the game, we expect to hear that George can now go round in less than 150 (for the first 9). That was his previous record!

Sydney's well known "swing" personality, Ron Wilby, who comperes 2KY's Friday night presentation of "Rhythm on Record," is well on the way to making a big success of 2KY's Jazz and Swing Club formed a couple of weeks ago. As well as being organiser of the club, Ron is leader of the band which assists with the demonstration of "swing" on Sunday nights at the Radiatorium. Only those who hold membership cards (available from 2KY) are allowed admittance to these weekly meetings and demonstrations.

On the occasion of her birthday, 2KY's singing-pianist, Miss Nancy Kerr, was presented with a Royal Doulton coffee set by the regular patrons of 2KY's "Friday Frivolities" at the Radiatorium, sponsored by McDowell's Ltd. Nancy is a great favourite with every audience, and will shortly celebrate the third anniversary of her association with 2KY. She made her 2KY debut as accompanist to competitors in the Radio Trials of 1940, and since then has acted as regular pianist at all 2KY audience participation shows.

Si Meredith, recognised football authority, will broadcast Rugby League matches through 2UE and the A.S.B. from the Sydney Cricket Ground this season. Special football talks will also be given by Cliff Cary every Friday evening and Saturday morning.

Tony McFayden has been appointed to the 2UE announcing staff. He is heard in the night presentations and Sunday afternoon. Before coming to 2UE, McFayden was in Adelaide and senior announcer at 3TR Sale, Victoria.

Miss Betty Empson is back at 2UE in the position of secretary to Paul Jacklin. Miss Empson was formerly secretary to Flying Officer John Appleton.

## COMMERCIAL BROADCASTING

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403 Bourke Street. 'Phone: MU2932

Valerie Chick, who has been associated with the production of "Over Here," Macquarie Network show, since its inception some months ago, has resigned from 2GB owing to ill-health. Medical advisers have ordered a complete rest, but knowing Mrs. Chick's energetic propensities in the radio field, it probably won't be long before she is in the fray again.

Stan Thomas, sales manager of 3XY, and who incidentally has been with that station since its inception was a recent visitor to the Harbour City. Our Melbourne rep. is of the opinion that Stan can even sign contracts in his sleep.

# 2MW

Sydney Rep.:  
Walter J. Smyth  
Carrington Street

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More than 26,000 Audex discs were supplied to recorders during the past year—many were recoated more than once.

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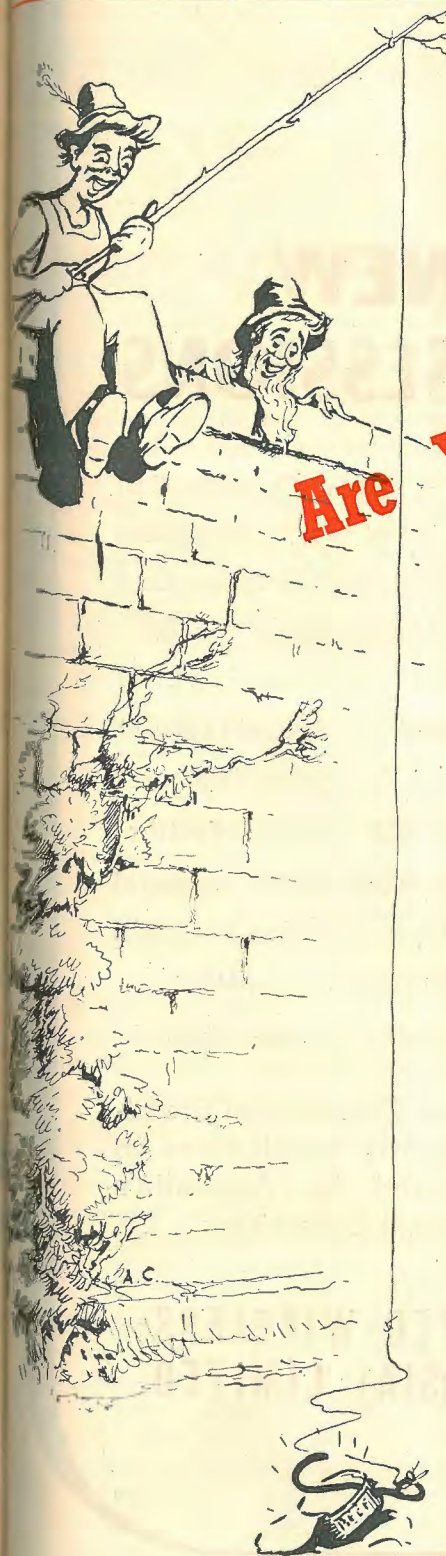
Vol. 11, No. 23  
18th Issue)  
Thursday  
May 6, 1943

Price 6d.

# COMMERCIAL BROADCASTING

INCORPORATING BROADCASTING BUSINESS

PUBLISHED EVERY SECOND THURSDAY BY AUSTRALIAN RADIO PUBLICATIONS PTY. LTD.



Are You Wasting Time?

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# BROADCASTING

# 2CH

## FEATURES 12 NEW TOPLINE SESSIONS

- ★ MY PAL SHAFTER (Taylor Chemical Co.)
- ♪ WALTZES OLD AND NEW (W. C. Douglass)
- ★ FOREVER YOUNG (Kraft Walker Cheese Co.)
- ♪ RADIOLA HARMONY (Amalgamated Wireless)
- ★ POUNDS FOR SOUNDS (Nicholas Pty. Ltd.)
- ♪ TOMMY DORSEY SHOW (Special Feature)
- ★ CHARLIE McCARTHY (Special Feature)
- ♪ NATIONAL BARN DANCE (Special Feature)
- ★ WHAT THE COMMENTATORS SAY (Feature)
- ♪ LADIES' CHOICE (Aust. Cosmetics Pty. Ltd.)
- ★ WHEN TO-MORROW COMES (Clinton Williams)
- ♪ JUNIOR AMATEUR TIME (Vicks Vaporub)

In its leadership of the Commercial Broadcasting field 2CH presents the leaders in entertainment, sponsored by Australia's leading local and national advertisers . . .

**AMALGAMATED WIRELESS  
(AUSTRALASIA) LIMITED**

## COMMERCIAL BROADCASTING

Sydney,  
FL 3054

Incorporating  
**BROADCASTING BUSINESS** 10/- p.a.

Subscription,  
10/- p.a.

Vol. 11, No. 23

Thursday, May 6, 1943

Price, 6d. per copy.

## Advertising Is Hitched But Not Yet Harnessed to the War Effort

The years of war are rolling on and the whole of the material forces of the Commonwealth are being brought steadily behind one great concerted movement which is summed up in those two very short but very potent words—"war effort." But what of advertising? It should have been one of the very first of all our "industries" to be placed on an organised war effort assembly line. Instead we find it still only hitched and not harnessed to the nation's organisation of all activity for the purpose of winning the war.

Can we blame the Government, or can we blame the executives in the advertising world for falling down on the job? It is perhaps reasonable to lay the major blame at the feet of the latter and a lesser but still very real blame at the feet of the Government.

Primarily the advertising executives (and that includes those who use as well as those who create advertising as such) failed in the early war days—and even in peacetime before that—to educate the public and the parliaments in the real nature and power of advertising. They have been content to go along in a complacent attitude, so busy with itself and never telling its own story to the public. Thus when the great need arose to harness advertising to the war effort few, if any, of our parliamentarians or Government officials thought of advertising as anything else but advertisements. The fact that "propaganda" was a powerful weapon of war had been rudely impacted in their minds by the example of our enemies and many humbugging efforts were made in the early stages to get a propaganda organ-

isation into operation. Out of all that has grown our present Department of Information which, though starved for finances to carry out a proper job, manages to put up a good show in some directions.

The Department of the Treasury has been responsible for some excellent short-range advertising campaigns dealing with specific projects such as the war loans and a few sporadic domestic propaganda campaigns.

For the rest advertising the full-fledged, highly-organised peacetime industry has not been harnessed. But for the spontaneous and generous gestures of individual users of advertising space in the press and through broadcasting in donating much time and space to the war effort theme, advertising would be "dead" so far as the war effort is concerned.

Some of our national advertisers have done and are still doing a fine display of war effort advertising. But these examples seen in the daily press only tend to show up in bolder relief the lack of co-ordinated effort behind the whole of advertising. There is the impression that advertising is being used in bits and pieces instead of in its vibrant completeness—that it is tagging along hitched to but not harnessed to the war effort.

It is not too late for this stage of affairs to be altered. Now perhaps more than ever before our political leaders are conscious of this latent power which should be used to the best interest of the nation. By the very opposition to the advertising industry shown in recent

## Case Prepared for Manpower

*Musicians, Actors, Agencies,  
Recorders, Move for Protection*

As revealed in last issue ("C.B.", 22/4/43) the manpower problems of broadcast program producing units are receiving the attention of a special committee which has been set up following a series of meetings in Sydney between representatives of recording companies, production units, advertising agencies, Actors' Equity and the Musicians' Union.

It is contended by the agency production units and the recorders that 70 per cent of the major network shows on the air in Australia are prepared and made by their organisations. They claim that declaration of broadcasting stations are protected undertakings, while these other integral sections of the broadcasting system have no protection of manpower is anomalous.

The committee has prepared a case for submission to the Director-General of Manpower to whom a deputation is being sought.

Meantime several well known broadcasting artists and executives associated with agencies and production units have received call-up notices. In each case so far, it is understood, temporary exemptions have been granted pending the outcome of the proposed discussions with the Director-General.

hostile utterances at Canberra by some members of Parliament some truths about advertising have been brought to light. Those who challenged advertising out of their lack of knowledge of the facts have, temporarily at least, subsided and are perhaps a little enlightened.

All that is required of the Government is an understanding of the advertising industry and a sympathetic attitude towards those who would place their resources at the disposal of the country. The advertising industry with as many ramifications as the usual manufacturing industry is, at the same time, far more complicated and, if we may use the term, more delicately balanced. It is not like a garage or a factory which can be virtually "taken over" by some Government authority and put to work in producing a manufactured article. But it can by the ability and ingenuity of its creators and by the goodwill of its sponsors throw the whole of its tremendous power behind the nation's war effort assembly line.

## Business Birth Control and the Decline in Retail Stores

Government spokesmen from time to time have warned that wartime legislation and or regulations affecting business and commerce will not be erased overnight when the war is ended. The question arises then will business—the business of trade and commerce, of manufacturing, distributing and retailing of consumer products—be “conditioned” to the wartime set of circumstances by the time that the day of peace dawns?

The organisation of this country for war has resulted in staggering changes within the internal economic structure. It has developed, primarily a Governmental monopoly over all trading and other activities, and secondly a splitting up of our total activities into groups presided over by organisations which have a natural tendency towards and certainly a “charter” to indulge monopolistic practices.

Under strict war-emergency Government control a tight rein may well be held upon all these industrial and commercial monopolistic groups; but are we to anticipate that the burden of that control must remain as a parliamentary heritage in the peace days to come? And what of the shifting policies of successive Governments in their relation to the big groups?

Perhaps the most noticeable feature of this trend can be seen in the retail store picture as it now begins to emerge from the half-light of the past few chaotic years. There have been many casualties. Literally thousands of small stores throughout the Commonwealth have closed their doors since the materials and manpower pinch has been applied. Official figures of the Commonwealth Statistician's Department dealing with retail stores have not yet been made available for the past 12 months' period, but it is safe to assume that they will contain some shocks of those interested in analysing the figures showing stores gone out of business and those indicating new retail outlets opened up.

The corner store, be it bootmaker, grocer, radio and electrical or chemist, has been hard hit. The big city, main suburban or main town store, has thrived upon the diverted trade up to the extent of their own ability under rationed supplies to meet the demand. Added to that we have the vastly expanded and still expanding spending power of the community. While the big stores have been able to buy large quantities of merchandise in past years in anticipation of just such shortages of goods as now exist, the corner merchant has had neither the capital nor the foresight

to lay by a supply for the days when goods are to become scarcer as more of the production of the country is increasingly shifted to meet war demands.

Manpower shortage is another prime factor contributing to the death rate of the small store. Rightly or wrongly the authorities in their comb-outs have had cause to be ruthless in dealing with the small businesses. That is not to claim that there has been any discrimination in favour of the big retail outlets, but it is just an unfortunate fact which adds up in the score of circumstances which are pitched against the small dealer of to-day.

Not only is the mortality rate among small merchants increasing on account of wartime conditions, but fewer new retail outlets are opening their doors. The retail business more than anything else to-day is subject to strict birth control. This is attacked from two separate angles. On the one hand the practical inability of newcomers being able to edge in on the restricted supply market for saleable goods, and on the other, legislation which prohibits any new commercial undertaking to be launched and absorb manpower without first showing that it will directly benefit the nation's war effort.

### LOU VERNON IN LATEST GEO. EDWARDS SHOW FOR CAMPBELLS

After more than eight years continuous sponsorship on 2UW, W. W. Campbell and Co. Ltd., Sydney furniture warehouse, has arranged to sponsor yet another George Edwards program in a further extension of their coverage with 2UW.

The new program, “Mr. Thunder,” will follow the completion of “The Rajah's Racer,” and will be broadcast each Monday, Tuesday and Wednesday at 8.30 p.m., commencing May 11.

“Mr. Thunder” is an adventure story set in Jamacia in the seventeenth century. It is an original script by Warren Barry, and the broadcast presentation will be notable for the inclusion of Lou Vernon as a star of the George Edwards Company. Others in the cast include Nell Stirling, Eric Scott, Hazel Hollander, Warren Barry, Ailsa Grahame, Lorna Bingham, Owen Ainley, Michael Willoughby and Lloyd Berrell.

## George Patterson to Launch Radio Production Unit in Melbourne

The George Patterson Pty. Ltd., agency in Melbourne, is forming a radio productions unit in Melbourne, and it was announced last week that well known actor producer, Mayne Lynton, had been appointed to take control of the unit.

The George Patterson Agency in Sydney was responsible for the formation of the Colgate-Palmolive Radio Productions Unit which produces the big network shows, “Calling the Stars,” “Passing By,” “The Youth Show,” “Rise and Shine,” etc., in association with the agency.

### Electricity Undertaking Renews “Banish Drudgery” Session For 8th Year

Renewing on 2GB for the eighth consecutive year, The Sydney County Council Electricity Undertaking provides further proof of its faith in daytime radio advertising, particularly where the advertiser's message is one directed primarily to the housewife.

Originally introduced on 2GB as a session to encourage women in the use of labour-saving devices and modern household appliances, the Banish Drudgery Session was soon taken over by the County Council as an ideal method of bringing before the public the advantages of electricity in simplifying the housewife's tasks. Since then it has developed into a broadcast recipe service, and countless thousands of recipes have been distributed among listeners requesting them. As the listening audience has grown, the number of sessions per week have grown, until today it is a daily service to listeners who are able now to plan their meals six days a week on the advice given by the County Council's cooking experts.

The war has not interfered with the broadcasts; in fact, it has rendered them all the more valuable, since the demands on housewives time are greater than ever, and anything calculated to provide more efficient running of the kitchen is a contribution to the war effort. Furthermore, a scientific knowledge of cooking is able to cut out waste and increase the food values of the dishes served.

The renewal of the contract placed with 2GB by Hansen Rubensohn Agency, again provides for six sessions per week, Monday to Saturday, at 10.15 a.m.

What a Programme!

SATURDAY IS

**VARIETY NIGHT**

ON



★ 7.30

**"MAY WE COME IN"**

Sponsored by Beare and Ley

7.45 THE HON. P. C. SPENDER, K. C., M. P.

★ 8.0

**"CRACKER-JACK!!!"**

The Great New 2UE Jacklin Production with Bert Howell's Band. Sponsored by Clinton-Williams Pty. Ltd.

9.0 B.B.C. NEWS

★ 9.15

**"STAR NIGHT"**

The Unique Jack Clemenger Production Sponsored by Aspro

10.0 DANCE AND ROMANCE

# CLINTON-WILLIAMS PRESENTING TWO OUTSTANDING SHOWS

## "When To-Morrow Comes" and "Clinton-Williams Cracker Jack"

Clinton-Williams Pty. Ltd., manufacturers of medicines and toiletries have returned to the broadcast field behind two outstanding new shows designed to carry an "institutional" message rather than to sell any one of the many lines which they manufacture. This six month campaign is an outstanding change of broadcast policy for Clinton-Williams who have in past years gone to market with spot placements throughout Australia. The appropriation is understood to be far below pre-war years, but with two such forceful radio programs the name of Clinton-Williams will undoubtedly assume a new and bigger significance with the public.

Clinton-Williams are also launching this month an outstanding press campaign which is purely institutional and which has a valuable educational theme. In 9ins. over 3 cols in the dailies and full pages in at least one national weekly the nation's health theme will be stressed.

### "When To-morrow Comes"

Hartford Advertising Agency has booked for Clinton-Williams the A.R.C. show "When To-morrow Comes" on the complete Major Network for a twice weekly (Tuesdays, Thursdays) schedule to be played mid-mornings except at 2KO, where owing to the shift-working set-up in that area the shows will be played mid-afternoons.

Scripted and produced by Bruce Anderson as one of a series of war effort programs, and featuring Lloyd Lamble and Betty Dickson, "When To-morrow Comes" breaks new ground in radio entertainment, plumbs the depths of human emotions in the quiet dramatic and at times quite poignant presentation of the love letters between John, away at the fighting front, and Betty his fiancée at home.

The voice of Betty is heard presenting her own letters to John, and in turn, the voice of John giving extracts of his letters in reply. The highly emotional pitch of these passages are relieved by capably introduced dramatised vignettes of the scenes related in the letters. In the scripting Anderson has played tunes upon the human heartstrings, and his actors have certainly rendered sincere and telling interpretations. It is a show which will have a deep affect upon women listeners, and in so doing will undoubtedly contribute to the home front. And that phase is carried further in the closing announcement of each quarter-hour episode . . . "and so Betty's letter goes—across the world—winging its way through space to bring its message of hope and courage and love to dear John. To our men far away, defending our homes, willingly suffering hardships and the loneliness of separa-

tion—what wonderful new life and strength flow from the pages of a letter from a loved one, a friend, a sister. It is little to offer, but what a lot it gives. Please don't miss your regular letter to your soldier boy—you'll be happy knowing that you are making his task that much lighter . . ."

Major Network stations carrying the show are 2CH, 2KO, 3DB-LK, 4BK-AK, 5AD-MU-PI-SE, 6IX-WB-ML, 7HT and 7EX.

### "Clinton-Williams Cracker Jack"

Paul Jacklin comes crackling back into radio after nearly two years off the air-waves in the new hour show of Clinton-Williams, which is scheduled for a 14-station Australia-wide outlet this month, in the 2UE-Paul Jacklin production "Clinton-Williams Cracker Jack."

As compere in the hour variety show which he also produces, Jacklin will be making his first commercial broadcasting appearance in Australia and his return to the air since he left the A.B.C. about two years ago to join the A.I.F. After 12 months in an armoured division Jacklin was invalided out of the army, and until recently has been producer for the Tivoli Theatre circuit. Several weeks ago he accepted an appointment with 2UE.

"Cracker Jack" will get away to a flying start on May 15 in the wake of an intensive press and radio build up. To say that it is a typical Jacklin show is no faint praise for the memory of the audiences which he built for the A.B.C. network with "Merry-go-Round" and "Strike Up the Band" is still very fresh in most memories. The show, carrying a galaxy of stars, including the cream of artists of the Tivoli Circuit throughout Australia (by special arrangement with 2UE), zips along under the quickfire direction of the fastest talking compere the world has ever known.

Some of the early programs feature

Jim Gerald, Neva Carr-Glynn, Lyndell Barbour, Raymond Baird, Morrie Barling, Yvonne Moore, Hal Thompson, Joy Denny, Johnny Wade, John Tait, Lloyd Lamble, and many other big names supported by Bert Howell's (Prince Edward) swing band. Scripts are from the pen of A. J. H. Macdonald, formerly of the A.B.C. and now chief of 2UE copy department.

Shows are being made at the Radio Theatre in Sydney before live audiences to be cut and disced by A.R.C. Slated for the 8-9 p.m. hour Saturdays in all capital cities, and the same time Wednesday on 2KO. Full list of participating stations is as follows: 2UE, 2KO, 3KZ, 4BK-AK, 5AD-MU-PI-SE, 6IX-WB-MD and 7HT, 7EX.

Hartford Advertising Agency Pty. Ltd. which handles the Clinton-Williams account, has devised an intensive pre-



Bruce Anderson who scripts and produces Clinton-Williams "When To-morrow Comes"

program release press and radio campaign. In the week a fortnight before the show commences teaser scatters on the air and a 1in d.c. and two-line scatter advts in all metropolitan press will lead into the pre-release week when radio and press advts. increasing from 2in. d.c.'s through 3, 4, 5 and 6in. d.c.'s will reveal the actual character of the show.

As in the case of the Clinton-Williams daytime show "When To-morrow Comes," the commercial credits only intruded fore and aft the hour variety program, are strictly limited, and stress only the institutional theme and the slogan—"Remember if it's a Clinton-Williams product it is a good formula."

### HELENA RUBENSTEIN TAKES HALF HOUR

Rounding off a strong Friday night program, "Eminent in Music," sponsored on 3KZ Melbourne by Helena Rubenstein, is a program which should appeal to all lovers of good music. It is compered by Norman Banks who takes each week a different famous name in the musical firmament. This 9 o'clock program is preceded by several outstanding shows. At 6.30 Hoyt's Theatres present a half-hour of popular recordings, from 7.15 to 8, Hick's Atkinsons present "Music Just Music," from 8 to 8.30, Foy's present the brilliant war drama, "They Shall Fight On," and from 8.30 to 9, Guest's Biscuits sponsor the sparkling services quiz, "Aussies and Yanks."

## Introducing 3UZ's Sydney Office



Eric Wood

For three years Mr. Wood has been an Executive of 3UZ in Melbourne. He knows our Station, our market, our programs and our audience.

Now he opens 3UZ's Sydney Office. His job is to give advertisers and agents first-hand information about Melbourne.

Interstate time-buying is difficult under any conditions, but we hope that Mr. Wood's knowledge of Melbourne will be of assistance to Sydney buyers.

Please do not hesitate to contact him on any matter, whether directly related to 3UZ or not.

He will maintain in Sydney the policy of service to customers and agents that 3UZ regards as the foundation of permanent business.

3UZ Sydney Office  
ERIC WOOD  
8th Floor  
49 Market Street, Sydney  
Phone: MA 3352. Telegrams: "Uzsyd"

# 3UZ

MELBOURNE

# Tangled Interests Involved in Release of American Shows

## EFFORTS OVER WEEKS FAIL SO FAR TO BRING SOLUTION

Forces are gathering in opposition to any wholesale playing by Australian commercial and national stations of the American transcribed programs imported specially for the entertainment of American troops. The Musicians' Union, Actors' Equity, the Australian Journalists' Association, the Advertising Agents' Association, the National Advertisers' Association program production units and recording organisations are opposed to the scheme which has been launched by the Special Services Division U.S. Army and the American Office of War Information in co-operation with representatives of the A.B.C. and the commercial stations.

At this writing it seemed likely that the matter would be brought before the Parliamentary Standing Committee of Broadcasting members of which might well be expected to take a deep interest in the proposals.

The American shows put together in the United States at the instigation of the U.S. Army Special Services Division for entertainment of troops abroad are being imported by special arrangement with the Government. American disc shows cannot be brought into Australia in normal commercial practice under Customs regulations which have been in operation for over two years.

The view is taken in some quarters that the broadcasting to the Australian public of these special American discs, which include top-line American artists and musicians in some of the biggest U.S. network shows, is diametrically opposed to principles laid down in the Australian Broadcasting Act.

Sole interest of the Special Services Division of the U.S. Army and the U.S. Office of War Information in the problem is to reach U.S. troops in Australia and nearby territories with their homeland programs. It was probably not foreseen what difficulties beset the path of those charged with the responsibility of arranging that distribution; nor to what extent the scheme would upset the domestic broadcasting set-up in Australia.

In the early stages and up to the present some broadcasting interests showed eagerness to make time available free to the U.S. Office of War Information for the unsponsored broadcasting of the U.S. shows. This, not only a gesture to-

wards cementing the goodwill between the two countries, but also from the point of view of high program value in entertainment.

On the other hand there have all along been some stations very much opposed to the general scheme. Some of these stations feel that if their competitors put the discs on the air they will be forced to do likewise from fear of losing listeners. Others maintain that in no circumstances will they broadcast the discs owing to other factors involved.

Based upon early discussions with the Australian Federation of Commercial Broadcasting Stations and the A.B.C., which resulted in the formulation of a scheme of grouping the shows and allocating them to groups of stations, the U.S. Office of War Information has gone to the point of distributing the pre-determined groups of discs to every metropolitan station in the Commonwealth. Some stations are broadcasting the shows on a regular schedule. Others still have the discs on their shelves.

Meanwhile, Secretary Frank Kitson, of the Musicians' Union in New South Wales, Hal Alexander, secretary of Actors' Equity, and representatives of the Australian Journalists' Association, have paid calls to the U.S. Office of War Information to register their protests. What action these bodies intend to take in any other direction is not known.

There is no suggestion in any quarter that the U.S. Department is using any pressure to have the discs broadcast by any station unwilling to do so. In co-operation with the interests concerned the Department is merely endeavouring to work out an equitable and workable basis. It is considered by some executive in the industry that the U.S. Army purposes would be served sufficiently if the discs were confined to playing on the A.B.C. short-wave service. A spokesman of the Department told "Commercial Broadcasting" this week that the A.B.C. short-wave service would not be capable of providing the desired "coverage," and that efforts to secure sufficient P.A. equipment for the playing of the shows in camps had not been successful.

There is a definite fear in some broadcasting and advertising agency circles that some of the free-time unsponsored broadcasts of the U.S. shows

may get stacked up against locally made and sponsored shows which at great expense to the sponsors have built up substantial audiences of listeners. Whether or not any of the imported shows have sufficient local appeal to affect listener percentages is a matter for conjecture and certainly yet to be proved. Some of the shows certainly have no Australian appeal at all.

In a statement to "Commercial Broadcasting" Mr. Frank Kitson said that the Musicians' Union wanted in no way to sprag any efforts made towards the entertainment of visiting troops from overseas. On the other hand he felt sure that the shows were never made, nor did the American artists give their time, under the impression that they would be broadcast for Australian civilian consumption in competition with Australian-made shows and the employment of Australian musicians and artists.

"The embargo placed upon the importation of American transcriptions into our country resulted in the creation of a good avenue for employment of Australian musicians and our programs improved very greatly," Mr. Kitson declared. "We feel also that we owe it to our own boys to make every effort to keep open the doors of employment for them when they return. This move could well be a back-door entrance of American programs into Australia and thus defeat the very objects of the Customs ban."

### U.S. Advertisements Still on Discs

One bad feature of the U.S. "army" discs is the fact that much of the original advertising plugs associated with the shows as broadcast on the U.S. networks still remain. These are being broadcast to Australian audiences free, even through the A.B.C. stations which have no charter to broadcast advertisements of that nature. Some of the products are not on the market in Australia, but it is pointed out that they could be imported here after the war to a market already subjected to a certain amount of free advertising through the U.S. discs.

### CHANGE IN OWNERSHIP OR CONSTITUTION.

Bex A.P.C. Co. (William Wilson), cnr. Crown and Campbell Streets, Sydney, manufacturing chemists. On 19/3/37 Beckers Pty. Ltd., became owners. Reg. 2/4/43.



of Victoria's Country Homes,

## ALL STAR CAST

### Network Features:

- Junior Information
- Youth Show
- Quiz Kids
- Hit Tunes
- Passing By
- Reflections in a Wineglass
- Rise and Shine
- Star Barometer
- Youth Speaks
- The Doctor's Casebook
- Their Finest Hour
- Australia Sings
- Calling the Stars
- First Light Fraser
- Women in White
- Canberra News Service
- Hymns of All Churches

- Doctor's Courageous (HA)
- Women in Uniform (HA)
- Dr. Mac (HA)
- Favourites of Long Ago (HA)
- P. and A. Parade (HA and TR)
- Martin's Corner (HA and TR)
- Dad and Dave (HA and TR)
- In His Steps (TR and SH)
- Lux Radio Theatre (TR)
- The Citadel (TR)
- Lest We Forget (TR)
- Mrs. 'Obbs (TR)
- Spy Exchange (TR)
- Sorrell and Son (SH)
- I Want a Divorce (SH)
- Musical Comedy Favourites (SH)
- Recollections of Geoffrey Hamlyn (SH)

THE pick of leading features from all metropolitan and national programmes ensures the continued popularity of the V.B.N. stations with the vast majority of Victorian country homes. No matter what time YOUR message is broadcast, the proximity of TOP-LINE features maintains this steady appreciative audience!

**3HA**  
WESTERN VICTORIA

**3TR**  
GIPPSLAND

**3SH**  
NORTHERN VICTORIA

The preponderance of features which are practically household names on these strategically-located stations points convincingly to proven results. Choose the V.B.N. with confidence for your good-will or sales message!

## The VICTORIAN BROADCASTING NETWORK

Head Office: 239 COLLINS ST., MELBOURNE . . . PHONE: CENT. 4124

Sydney: Macquarie Broadcasting Services 136-138 Phillip St. Phone B 7887

## Scrimgeour Continues as N.C.B.S. Controller



Mr. C. G. Scrimgeour, who was called up for military service a few months ago and successfully sought an exemption, is still Controller of the Government National Commercial Broadcasting Service of New Zealand.

About the time of Mr. Scrimgeour's call-up it was widely announced throughout the New Zealand and Australian press that he had been suspended by the Government. This suspension was actually withdrawn on March 5, since when, naturally Mr. Scrimgeour has continued as head of the successful N.Z. commercial service.

## "SPY EXCHANGE" IS NEW THRILLER FOR BUCKINGHAM'S

American stage, screen and radio star, Jack Arthur, plays the star role in "Spy Exchange," sponsored by Buckingham's from 2UE every Monday to Thursday at 9.15 p.m. The program replaces "On His Majesty's Service" and commences on May 3.

Jack Arthur appeared in the first commercial dramatic show broadcast in America. He also compered "Ziegfeld Follies of the Air," and had the lead in "Spy Exchange" when broadcast as a live artist show over the N.B.C.'s "Red" network.

"Spy Exchange" is the mystery thriller of 78 episodes made in Australia and given a local flavour by B.A.P. It is produced in four separate parts, each with the same characters and with the same story theme.

Others in the cast include Queenie Ashton, Nola Kelly, Warren Barry and Sydney Wheeler.

## Restriction of Broadcasting Hours

Under the Wireless Stations Control Order of the National Security (General) Regulations certain broadcasting stations in the Eastern States and Western Australia have been specifically restricted from transmitting between the hours of 11.30 p.m. and 5.30 a.m. in each day.

Full text of the relevant part of the Direction published in the Commonwealth Gazette of April 20 reads as follows:—

"In pursuance of the powers conferred on me by the Wireless Stations Control Order, I, Guy Charles Cecil Royle, Chief of the Naval Staff, hereby direct that, until otherwise directed, periods of wireless silence, that is to say, the cessation of the transmission of messages by any wireless transmitting apparatus, shall be observed by all Wireless Broadcasting Stations situated within a distance of 100 miles from the coast in the States of New South Wales, Queensland, and Western Australia, and all broadcasting stations operating on a power of or exceeding two kilowatts situated within 200 miles of the coast in those States, during the period between 11.30 p.m. and 5.30 a.m. in each day.

"This Direction shall supersede the Directions issued the third day of March, 1942, and the third day of November, 1942."

## £1,000 and Still Rising



Penelope, of 3UZ, who has reached the £1,000 mark for the Merchant Navy Appeal in Melbourne.

## Wood Named Manager of 3UZ Sydney Office



The appointment of Mr. Eric Wood as manager of the recently opened Sydney branch office of 3UZ Melbourne is announced elsewhere in this issue.

Mr. Wood is no newcomer to radio, and to his new appointment brings the background of over 13 years association with commercial broadcasting.

He has been three and a half years with 3UZ in Melbourne in the sales division as assistant to the sales manager. For ten years prior to joining 3UZ he was associated in a managerial capacity with stations in New South Wales, South Australia and Tasmania.

Joining broadcasting in "the early days," Eric Wood graduated from the manufacturing and merchandising field. He was formerly manager of a softgoods manufacturing concern in Sydney and was thus able to bring to radio a sound managerial and merchandising experience.

## TALENTED YOUNGSTERS

By special request from many members of the Forces, artists from 3KZ's Saturday afternoon children's session "On the Studio Stage," presented a complete program at the Dug Out last Saturday. The Mutual Talent Quest, recently conducted, has brought to light many clever juvenile entertainers—all of them under 16 years of age. Last Saturday's performance at the Dug Out took the form of a complete revue—singing, tap dancing, instrumental solos, etc., all under the able direction of Kay of 3KZ.

## FOR BOYS' TOWN

Portion of a big concert and the crowning ceremony of the winner of the Boys' Town Ugly Man contest will be broadcast by 2UE from the Sydney Town Hall on May 24.

The concert is to be compered by Allan Toohey, while the entire production will be handled by Arthur Carr. Sponsors of the broadcast are the Allied Meat Trades.

6 P.M.  
ON  
2 S M

every  
MONDAY TUESDAY  
WEDNESDAY THURSDAY

Nicholas Pty. Ltd.  
presents the

"ASPRO"  
PROGRAM



*Ancient*

YES, BUT TO-DAY  
WE USE MODERN  
METHODS TO  
BRING AMUSEMENT  
TO OUR PUBLIC—  
SALES TO OUR  
SPONSORS. THE  
MODERN BUSINESS  
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Sydney  
Representative  
A. L. FINN. 66 King Street

## 'POUNDS FOR SOUNDS'

### Aspro Half-hour Show To Aid Red Cross

Through the generosity of Nicholas Pty. Ltd., manufacturers of Aspro, the Red Cross Society is conducting an all States radio competition on the complete Major Network beginning on Friday, May 7.

"Pounds for Sounds" is a half-hour novelty quiz modelled on the lines of the B.B.C. Radio Red Cross competitions which have been successful in raising £100,000 in the past two years.

As the name suggests each program is made up of a series of sound tests which listeners will be asked to identify. The program is compered by Eric Pearce with John Stuart and Don Baker, two other 3DB personalities, assisting as a comedy team.

The competition will be something quite new. In each program a series of six or more sound tests will be broadcast. In each a series of three sounds will be produced on the air, and after the compere has described the nature of these sounds listeners will be asked to select one particular sound. As an example, a boy soprano, a male alto and a soprano will be brought together, and they will each sing a verse of a song. Listeners will be asked to identify the boy soprano's voice.

Listeners will be asked to send sixpence with each entry, and the entire entry fees will be given to the Red Cross without any deduction. Nicholas Pty. Ltd., in addition to paying for production and time costs, are providing a weekly cash prize of £50. The Australian Red Cross Society will have entire control of the competition and the judging of entries.

The program received a most enthusiastic reception at an audition at 3DB when Mr. E. H. Stennitt, managing director of Nicholas Pty. Ltd., entertained Lady Dugan, wife of the State Governor, Mr. Dudley Turner, chairman of the Australian Red Cross Society, Dr. Newman Morris, chairman of the Victorian division, Captain Brown, general secretary of the society, and other leading Red Cross executives.

Broadcast Exchange of Aust. Pty. Ltd. are handling the production and recording in conjunction with Leyshon Publicity Services.

### "THE KID BEHIND THE MAN, BEHIND THE GUN"

Both The Mutual Stores and Hoyt's Theatres have done a tremendous amount of good work for the war effort during the past two years—and these two firms are teaming up in a drive for comforts for the fighting men, conducted on 3KZ from Saturday last.

This appeal enlists the aid of young listeners to "The Mutual Storey House," who are asked to be "The Kid Behind

## 12 NEW FEATURES

Station 2CH announces that 12 outstanding new musical, comedy, and dramatic features have been added to the day and evening schedule during recent weeks, and arrangements have been made for their presentation over a long period.

Three of these programs are in the nature of "delayed broadcasts" or morale builders, having been specially produced by the Special Service Department of U.S. Army for the entertainment of men in the armed forces and others in the various services, for broadcasting throughout the United States and to all English-speaking peoples.

These are the Tommy Dorsey show—a 30-minute program of the latest American swing numbers presented by the popular Tommy Dorsey combination; Charlie McCarthy and Edgar Bergen in a variety show in which Don Ameche (compere) and other Hollywood favourites appear, and the National Barn Dance, another outstanding program of dance music.

In addition to this 2CH presents at 10 o'clock each evening "What the Commentators Say," a nightly commentary by world-famous American commentators on the latest war moves and international developments received on short wave and recorded for broadcasting at the scheduled time.

Apart from these American programs 2CH is now presenting "My Pal Shafter," on behalf of the Taylor Chemical Co., Monday to Friday, at 6.43 p.m., in a campaign for Y-cough Cough Remedy.

Other programs already announced include "Radiola Harmony," featuring "Ye Olde Time Music Hall," Mondays at 8 p.m.; "Forever Young," sponsored by the Kraft Walker Cheese Co. on Mondays, Tuesdays and Wednesdays at 7.45 p.m.; "Walzes Old and New," sponsored by W. C. Douglas Ltd. Monday to Friday at 7.30 p.m.; "Ladies' Choice," on behalf of Corinne Rose Cream on Wednesdays at 8.30 p.m.; and "Pounds for Sounds," sponsored by Nicholas Pty. Ltd., offering £50 in prizes every week, presented on relay from 3DB Melbourne each Friday at 8 p.m. Daytime programs include "When To-morrow Comes" for Clinton-Williams, and Junior Amateur Times, every Wednesday for Vick's Vaporub.

the Man, Behind the Gun." It culminates on Saturday, May 18, when all the children will be invited to their nearest Hoyt's suburban theatre, to bring the comforts they have collected. The child with the biggest collection will be awarded a cash prize, and a certificate, conferring on him the honour of being "The Kid Behind the Man, Behind the Gun."

*In the Interests of*

## NATIONAL EFFORT

BRUCE ANDERSON

Writes and Produces

### "WHEN TO-MORROW COMES"

Placed by Hartford Advertising through Major Network on Behalf of Clinton-Williams Pty. Ltd.

## NATIONAL EFFORT PROGRAMMES

Are Ready to Audition another  
Bruce Anderson Production

### "THOSE WHO SERVE"

AVAILABLE AUSTRALASIA OR NATIONAL ONLY

## Another G.E. Show for De Witts

E. C. De Witt and Co. (Aust.) Pty. Ltd. have taken another George Edwards program, "The Pearl of Pezores," to follow the conclusion of their existing feature, "The Witch's Moon" on 2UW Sydney, effective May 4.

The new program will continue in the existing time channel—Monday, Tuesday and Wednesday at 7.45 p.m.

"The Pearl of Pezores" is a thrilling mystery story of to-day, produced by the George Edwards Company with an outstanding cast headed by George Edwards

and Nell Stirling, and including Eric Scott, Warren Barry, Lorna Bingham, Hazel Hollander, Lloyd Berrell and Michael Willoughby.

It is the story of a legend surrounding a famous pearl which says that ownership of the pearl carries with it conquest of the world. The pearl is re-discovered in Mongolia—and the action of the story then covers the efforts of German and Japanese agents to prevent the pearl from being used in the service of Great Britain.

## "ARE YOU AN ARTIST" for BRISBANE

THE popularity of "Are You An Artist" in both Victoria and New South Wales is evidenced by an ever-growing audience every week. This Amateur Show that is different provides de Luxe entertainment for all members of the family and "Are You An Artist" now goes to Brisbane on Station

# 4BC

FRIDAYS at 7.30 p.m.  
Commencing Friday, May 7, 1943

Listen to the Amateurs, assisted by the well known conductor, Harry Jacobs, and his Orchestra. All Artists appearing on the programme are paid full professional rates. £100 a year is also provided as special prizes—and a special sponsor's award is given for the best performance at each session.

A Leysdon Production for the

## SPONSORS "ADELYN" FROCKS AND COATS

## Two States to Hear "Their Finest Hour" for Berlei

Berlei Ltd. have purchased Australian rights outside of Victoria for the series of fifty-two half-hour programs "Their Finest Hour." This is a vivid portrayal of the lives of an English family during the greatest crisis in history. In their courage and faith we see the unconquerable human spirit rising above the sufferings and sacrifices of the war years. Show is produced by John Hickling, and sale to Berlei Ltd. was arranged through the Sydney office of 3UZ.

"Their Finest Hour" is scheduled for broadcasting from Station 2UW at 8 o'clock on Tuesdays, 4BC at 9 o'clock on Tuesdays. A separate radio campaign is now taking shape for Victoria and South Australia.

This publicity is additional to the 100-word announcements being broadcast five nights per week from 49 stations, and the 15-minute talks on "First Aid" from 17 metropolitan and country stations, on behalf of Berlei Ltd. The Catts-Patterson Agency is handling details of the campaigns.

## JOHNNY WADE SHOW FOR CURZON'S

Johnny Wade, one of Australia's leading vocalists, is the star of a new half-hour feature now being presented from 2GB-HR every Saturday night at 9.30 p.m. on behalf of the House of Curzon's.

The show is entitled "Please Johnny Wade," and is probably unique in Australian commercial radio in being the first half-hour broadcast unit entirely around one personality.

The layout of the session provides for the singing of request numbers. Hence the title, "Please Johnny Wade."

For four years Johnny Wade has been vocalist with the band of the Prince Edward Theatre. His success has been a triumph over physical disability for as a child, Johnny Wade was seriously afflicted with infantile paralysis. As well as being a fine vocalist, gifted with a real voice, Johnny Wade is a talented performer on the Hawaiian and Spanish guitar, and will use these instruments from time to time to provide his own accompaniment.

The new show, "Please Johnny Wade," replaces the "A to Z Musical Revue," which concluded on May 1, with its 26th broadcast.

In addition to the Saturday night hour, the House of Curzon's continues to sponsor on 2GB-HR the half-hour drama, Curzon's Play of the Week, every Thursday at 8.30. Contracts for both broadcasts were placed through the Goldberg Agency.

## Beecham's on 23 Stations

### 3AW Production on Macquarie Network

Beecham's will sponsor 3AW's new recorded feature, "A Doctor's Case Book," to be heard over 23 stations throughout Australia.

"A Doctor's Case Book," written by Ru D. Pullan of 3AW, has been specifically designed for a medicinal product, and from the public viewpoint it has strong selling power. The first of the series is of 52 episodes, each a complete quarter-hour of unusual medical cases and appealing stories. Throughout the entire series the listener will hear in a coherent form the actual technique of surgery and medicine in operating theatre and consulting room.

John Saul, of "Arsenic and Old Lace" fame, takes the lead as the capable physician, Dr. Frst. Cast includes Georgie Stirling, Harvey Adams, Keith Howard, Hal Percy, Clifford Cowley, Mayne Lynton, Marcia Hart, Charles McCallum, and Les King.

"A Doctor's Case Book" will be broadcast at 9.15 p.m. every Tuesday from 3AW, commencing May 4, and from the following stations: 3TR, 3SH, 3BA, 3HA, 7HO, 7LA, 5DN-RM, 6PR-TZ, 2GB-HR-CA, 2GZ-KA, 2WL, 2LM, 2NZ, 4MB, 4GR, 4RO.

## Manton and Sons to present "Music Magnificent" Hour

Commencing on Thursday next, May 13, the hour from 9 to 10 p.m. on Thursdays from 3XY will feature master musicians in master compositions, under the title of "Music Magnificent." The sponsors, Manton and Sons Ltd., Melbourne drapers, already present "Music Lovers' Corner" from 3XY on Sundays at 7.45, and its popularity has led them to present this new feature, which will be arranged and annotated by 3XY musical director Kevin Bradley. Avoiding technical terms, the annotator, whose belief is that if the listener gives himself to the music, and lets it speak to him without allowing other thoughts to intrude, he learns to know good music, will endeavour to interpolate just sufficient comment to make the idea and purpose of each composition clear. Entire symphonies will on occasion be presented, and, as the title "Music Magnificent" suggests, the programs will be on a scale to attract a wide and sympathetic audience, not only of confirmed music-lovers, but of people anxious to learn and enjoy the works of the masters. The contract is signed for 52 weeks, and the session will be presented by Norman Wister.

## Largest Individual Cheque to Crippled Children's Society

Recently Mr. A. P. Findlay, chairman of directors of the Tasmanian Broadcasting Network, 7HO, 7LA, 7BU, 7AD, 7QT and 7DY, and organiser of the Network's Crippled Children's Appeal, handed to Mr. Tasman Shields, president of the Society for the Care of the Crippled Children in Northern Tasmania, the largest individual cheque ever received by the Society, namely £1,500, the result of the radio appeal conducted by 7LA, 7BU, 7AD, 7QT and 7DY.

It is interesting to point out that since the infantile paralysis epidemic broke out in Tasmania, member stations of the Tasmanian Broadcasting Network have each year supported the Society with an annual appeal, and over the years have raised several thousand pounds, to assist that organisation in maintaining the highest efficiency in their Aftercare Home, St. Giles, Launceston.

The handing over of the cheque took place in the studio of 7LA, the head office and key station of the Tasmanian Broadcasting Network, and was broadcast and relayed to network stations.



Mr. A. P. Findlay (right) handing over the £1,500 cheque to Mr. Tasman Shields.

"Home Sweet Home" is the current release of Rockman's Showrooms on 2GN Goulburn, three times weekly in the women's session scheduled Wednesdays, Thursdays and Fridays.

The Kraft Walker Cheese Co., agency J. Walter Thompson, have booked 15-minute sessions in the women's sessions on 4TO each Monday, Tuesday and Wednesday, for the new feature "Forever Young," the story of Pepper Young and the Young family of Elmwood.

"Passport to Danger" is sponsored by Matthew Bros., drapers of Bendigo, over Station 3CV at 7.45 each Monday, Tuesday, Wednesday and Thursday evening.

3CV present a very good line up of programs on Sunday nights, "Unknown Warriors," sponsored by Peters' Ice Cream, "Fifty and Over," sponsored by Maples, relayed from 3UZ, and "Are You an Artist?" sponsored by "Adelyn," also relayed from 3UZ.

## Manton's of Bourke Street

Choose

# 3XY

for

## "Music Magnificent"

A Glorious Hour with the Masters . . . Arranged and Annotated by Kevin Bradley. Commencing May 13

Thursday Evenings from 9 to 10



# AND NOW . . . ALL THIS WAR ORGANISATION

## Its Purposes and Achievements

Anything that happened in Australia before the Japanese attack in December, 1941, can be regarded as ancient history in the life of this virile young nation.

Before then, our part was that of a partner to the British Commonwealth, giving assistance in fighting men and supplies for a war which was geographically remote.

By comparison with 1938 we had improved our production of munitions and military supplies, but apart from the men and women who had gone abroad in the services, and the tendency of prices and taxation to rise, there had been as yet little change in the daily lives of those of us who carried on our usual avocations at home.

Looking back to the conditions which prevailed then and surveying the non-military sector of Australian life as it is to-day, it cannot be denied that something in the nature of a social and economic revolution has taken place. No one in Australia can either be blamed or accredited for having planned and brought about this revolution; the Japanese did that.

While our fighting forces and their Allies have been fighting off the Japanese in the segment of islands to our north, those of us on the home front have had placed upon us the task of regulating, adjusting and controlling the social, economic and industrial factors, while a fundamental change has taken place in our whole way of living. It has not all been loss—far from it. Thousands of young men, and perhaps more particularly young women, who have gone into the forces and into war work, have gained by a widening of their vision, and a stimulating of interest by comradeship and the spirit of service, something which their circumscribed lives hitherto had not given them. Some have had careers interrupted, marriages postponed, and home life, for the time being, disorganised, but offset against that many have vastly improved in health, spirit and mental outlook.

### Total Organisation

The main new factor about this war, as I see it, is not the stupendous nature of the stakes involved. There have been other great occasions in history when freedom survived only by a narrow margin. The new factor is the extent to which war is testing nations as a whole; it is total war. There are still a few barrackers and urgers in this conflict,

(By John J. Dedman, M.P., Chairman of Production Executive of Cabinet.)

but they are becoming fewer, and by the time we have finished, we hope the species will be extinct. It does not deserve to survive, anyhow. There is no place at combat areas and in the battle stations for spectators and barrackers. Neither is there any place for them on the home front. The age-old distinction between combatants and non-combatants has been shattered by the long-range bomber. In the tranquillity of our southern homes, engrossed in everyday affairs, there is always a temptation to forget the reality of the unseen dangers. The blunt truth is that the Japanese are massing on our northern frontiers in greater numbers, better organised and supplied than ever before.

In the first half of 1942 there was acute anxiety in all our minds because of what we rightly believed to be the imminent danger of invasion of Australian soil from the north and west, and the bombing of our southern towns and cities by Japanese aircraft based on Australian mainland territory, and by airborne aircraft anywhere along our vast coastline. The position is immeasurably better to-day. For some reason of their own, the Japanese did not press home the naval, military and air advantages they then had. The probabilities are that their great southward drive had over-run its objectives and spent itself, and they were, therefore, more pre-occupied with stabilising and reorganising the empire they had over-run in less than 100 days. Now we have our fighting forces back, gaining strength every day, with new weapons, and supported by Allies who regard this Pacific war as their own conflict as much as ours.

This does not mean, however, that our southern industrial nerve centres from Newcastle to Geelong and from Brisbane to Perth, cannot, and will not, be bombed, or that Japanese submarines cannot emerge from the waves and shell our coastal towns and cities. Defence of the home front, therefore, has also to be defence-in-depth. All the nation's resources—mental, moral and material—

from the fighting line to the fireside, must be organised for total war, and for this total organisation is imperative. This is far and beyond all political creeds and party shibboleths, or personal considerations. All we have, all we are and all we hope to be is in the balance; therefore the sum total of labour force and material which Australia can mobilise for this war in the non-military sector of the war effort must be mobilised.

### Civilian Equilibrium

The task of organising the whole nation for total war has two phases—the Services must be brought to the highest fighting pitch, and at the same time essential production maintained on the home front. The two are intimately related to one another. It would be easy to strengthen one at the expense of the other. The problem is to keep the fighting forces and the civil population in equilibrium.

Let us take a swift glance at what has been done already. Before the war there was more than 500,000 employees in civilian factory production; now there are less than 200,000. The total of all factory workers, however, is now 700,000. Of these 500,000 are making munitions, aircraft and other war supplies. This means that about 500,000 people have been transferred from all sorts of civilian avocations to the services and war production. This would not have been possible without a large amount of careful planning and organisation of industry.

The governing machinery for controlling the non-military sector of the nation's economy begins, of course, with Parliament, but the executive functions are carried out by Cabinet which, since the Japanese war, has been divided, for working purposes, into the War Cabinet, comprising the Ministers of the Fighting Services, and the Production Executive comprising the Minister for War Organisation of Industry as Chairman—an honour entrusted to me—the Treasurer (Mr. Chifley), the Minister for Supply and Shipping (Mr. Beasley), Minister for Labour and National Service (Mr. Ward), Minister for Munitions (Mr. Makin), Minister for Trade and Customs (Senator Keane), Minister for Aircraft Production (Senator Cameron), the Minister for Health and Social Services (Mr. Holloway), and the Minister for Commerce and Agriculture (Mr. Scully).

This Production Executive decides

principles and policies. The duty falls upon my Department of providing the secretarial functions for this Executive, and preparing many of the submissions necessary to enable the Ministers to make their decisions. There is then a further duty of seeing that the decisions of the Executive are implemented promptly and effectively.

### Co-Ordination of Government

Very many of the decisions affecting war production and control of industry and commerce concern two or more Departments, and upon mine falls the additional duty of co-ordinating the activities of Departments. These arrangements principally take the form of inter-departmental committees, the secretariat for which is provided by my Department. The departmental Manpower Committee, for example, has prepared reports which provide a comprehensive review of the Australian manpower situation, setting out the requirements of the war programme against the supplies of labour which can be made available from all sources and by various methods.

Before the Government made provision for this comprehensive review, there was no means by which Cabinet could see, in true perspective, what the manpower requirements were, and no means by which it could be established whether some new industrial project, considered relatively to other commitments, was within the manpower resources of the country.

The Australian Clothing Council consists of representatives of all the Departments concerned, with officers of the Department of War Organisation of Industry as Chairman and Executive Officer respectively. Its function is to view the clothing problem of the forces and of the civil population as a whole. The first claim upon wool cloth, for example, is the essential requirements of the armed forces and auxiliaries for uniforms; then the portion remaining for the civil population must be controlled and rationed in accordance with war-time needs. This no time for sartorial extravagance.

### Diversion of Labour

One of the functions of this Department is to divert labour and resources to purposes directly concerned with the war effort. Among the measures designed to achieve this purpose are control of building, prohibition of manufacture of certain articles, control of new businesses, disemployment orders, rationalisation, and, in some cases, concentration of industry.

Some very important measures of rationalisation and standardisation have been carried out by industries which either anticipated or voluntarily complied with the Department's proposals. Much of his voluntary achievement has been in cutting down the unnecessary varieties of products. Some of these include:—

Biscuits, Soap, Soft Drinks, Tobacco, Confectionery, Jam, Glass Products, Canisters, Sausage Casings and Smallgoods, Rope and

Cordage, Matches, Stationers' Requisites (Inks, Pastes, etc.), Stationery, Brooms and Brushware, Buttons, Dry Batteries, Hand and Garden Tools, Furniture (also subject to prohibitions), Clothing, Packaging.

And these are not all.

A few illuminating examples of what has been achieved can be quoted:—Types of tools reduced from 434 to 210; types of garden tools reduced from 215 to 55; shovels from 46 to 14; batteries from 478 to 71; and horseshoes from 118 to 31. Under normal conditions the number of packs made by the twelve

leading Australian confectionery factories totalled 6,479. This has been reduced to 1,000 and a further reduction to 70 is being discussed. Before the war cigarettes were manufactured in 47 brands in 763 different packings. Reductions have now been made to seven brands in 17 packings for cigarettes and 14 brands in 67 packings for tobacco.

Bread zoning in Sydney and Melbourne alone released 1,200 men for the fighting services and war industry, with considerable savings in fuel and the use of vehicles. Milk and ice are similarly zoned in the two big capital cities

(Continued page 23)



## it fooled Red Riding Hood for a while, but . . .

You remember the story of little Red Riding Hood and the big bad wolf who ate Red Riding Hood's Grandma and then impersonated the old girl when Red Riding Hood arrived a little later with a batch of cookies. Little Red Riding Hood nearly fell for the impersonation but woke up to the "teeth" just in time. "What big teeth you have, Grandma"—"All the better to eat you with, my dear," was the phrase which gave the show away. Still, but for one unguarded moment, the camouflage was good and came very near to the undoing of Little Red Riding Hood.

It's only when we wish to hide something that we resort to camouflage. Station 2KO needs no camouflage about its coverage of Newcastle and districts. The facts are so good they need no emphasis. Here they are:—Peak listening periods of 2KO, reach these astounding heights—

2KO's breakfast session peaks at	94%	of all listeners
" morning " " "	100%	" " "
" afternoon " " "	95%	" " "
" evening " " "	95%	" " "

Independent scientific survey has proven that Station 2KO dominates 73.5% of all listening time in Newcastle.

the premier station >> 2 KO <<  
NEWCASTLE

# Broadcasting Committee's Report on Copyright

## Authors' Performing Right Fees

Over the past few years there has been much confused thinking and a great deal of profitless argument on the question of copyright fees payable by the broadcasting industry to both A.P.R.A. in respect of performing fees, and to the record manufacturers in respect of mechanical copyright fees.

In the recently tabled report of the Parliamentary Standing Committee on Broadcasting a comprehensive analysis of the situation is presented, and that section of the report is reproduced here in full. Readers may not necessarily agree with the recommendations of the Committee, but the report covers the whole problem in its right perspective.

The matter for decision is the following recommendation in the Gibson report:—

- There should be one Australian fee payable by the A.B.C. and the Federation, shared in proportions to be determined;
- The fee should be fixed by agreement;
- If the parties are unable to agree, then the matter should be referred to an Arbitrator to be agreed upon by the parties;
- If the parties are unable to agree upon an Arbitrator, then he should be appointed by the Governor-General in Council;
- The terms of reference to the Arbitrator should stipulate—
  - The fixing of a fee that is fair and equitable;
  - The settlement of the proportion of the fee to be paid by the A.B.C. and the commercial stations;
  - The period covered by the Award.

The recommendation was not acted upon because of doubts as to the validity of the legislation involved, and the matter has been referred to us for further consideration.

The recommendation provides, in effect, for compulsory arbitration. The A.B.C. contends that the present legislation, which provides for voluntary arbitration, is not adequate to the situation, because under it, A.P.R.A. need not agree to go to arbitration and if it accepts arbitration in principle it need not agree upon the arbitrator or as to the terms of reference, without agreement on which the arbitration cannot be held. The A.B.C. holds that there is prima facie evidence that the total rate of payment now being received by A.P.R.A. from both the national and commercial stations is far in excess of that paid to copyright associations in other countries, notably Great Britain, Canada and New Zealand, after the relevant adjustments have been made as to audience, the number of items used and exchanged.

A.P.R.A. disagrees with the Commission and is against compulsory arbitration, mainly because it would interfere with composers' rights to freedom of contract and because it might endanger the rights which Australian composers and authors would be able to assert in other parts of the Empire and in other countries. A.P.R.A. has an agreement with the Federation for five years, expiring in December, 1944. It has a clause to the effect that in the event of an Arbitrator giving an Award varying the present rates received by A.P.R.A. from the A.B.C., the agreement is terminable at six months' notice.

After studying the arguments tendered on behalf of the parties concerned, we concur in the recommendation in the Gibson report, and as we have evidence that powerful interests both here and abroad are opposed to compulsory arbitration, we give the reasons for our opinion in detail.

The original objective of copyright legislation was to protect the author from the unauthorised use of his works. There was no question of protecting the public from unreasonable demands by the author, who,

as an individual in competition with other authors, had little chance of successfully stipulating excessive remuneration for the use of his works.

With the growth of broadcasting, authors and composers were faced with the problem of making separate contracts with a number of broadcasting stations. They were also confronted with the formidable task of checking the output of the stations to see whether their works were being used. The publication of sheet music for public performance in theatre or concert hall was much easier to detect than broadcasting. These problems led to the binding together of authors and composers into Performing Right Societies, which became potential monopolies.

The need for an organisation such as A.P.R.A. and the value of its services are not questioned. Nevertheless, it is in the nature of a monopoly. Its representative, while deprecating the description "super-monopoly," has described it as "an aggregation of monopolies" held by copyright owners. Such being the case, it is the duty of the State to provide means of properly safeguarding the community from possible exploitation.

### The Principle of Copyright Protection

At an international conference held in 1928, the claim of authors and composers to copyright protection in the field of broadcasting was admitted and provided for, but a group of participants, including the Australian representative, Sir Harrison Moore, contended, in effect, that the State, in conferring the benefits of copyright protection upon them in respect of broadcasting, should reserve to itself the prerogative of intervening on behalf of the public. Other delegates, in questioning the desirability of explicitly providing for such intervention, pointed out that the State, in granting rights, does not abridge public power to control abuses.

However, explicit provision was made in the conference agreement in the following terms:—

1. Authors of literary and artistic work shall enjoy the exclusive right of authorising the communication of their works to the public by radiocommunication.

2. The national legislations of the countries of the Union may regulate the conditions under which the right mentioned in the preceding paragraph shall be exercised, but the effect of those conditions will be strictly limited to the countries which have put them in force. Such conditions shall not in any case prejudice the moral right (droit moral) of the author, nor the right which belongs to the author to obtain an equitable remuneration, which shall be fixed, failing agreement by the component authority.

We agree with the A.B.C.'s view that the words "remuneration, which shall be fixed, failing agreement, by the competent authority" contemplated the right of the State (as the "competent authority") to fix the remuneration, either in legislation or by the setting up of an authority (as has been arranged in Canada) to do so.

In 1929 (the year following the international agreement), the Select Committee of the British House of Commons, in re-

porting on the proposed Music Copyright Bill that year, said that while it recognised the need for an association of composers and music publishers, "such a super-monopoly can abuse its powers by refusing to grant licences upon reasonable terms contrary to the public interest, and that it should be open to persons affected to obtain relief in respect of such abuse by appeal to arbitration or to some other tribunal."

The Committee, under the Chairmanship of Viscount Ullswater, which reported on the British Broadcasting Corporation in 1935, referring to the possibility of disagreement at a future date between the Performing Rights Society and the Corporation, said "If the contingency should arise, it would be right for the dispute to be settled by reference to an arbitration tribunal agreed upon by the parties, and the B.B.C. should endeavour to secure this; but if agreement as to arbitration cannot be reached, we recommend that the question should be decided by a tribunal set up by Parliament for the purpose."

### "APRA Might Get More"

In Australia the A.B.C. being a national instrumentality, feels bound to satisfy itself that the payments it makes to A.P.R.A. are reasonable. The Commission contends that there is a prima facie case for reduction of the payments. While anxious that Australian composers should receive fair remuneration, it feels that Australian copyright fees paid in respect of compositions from overseas should not exceed the fees paid overseas.

We do not presume to adjudicate on the merits of the case. In the words of the Attorney-General (the Right Hon. H. V. Evatt), with whom we have conferred, A.P.R.A. "might get more than it is receiving now," as the result of arbitration proceedings. That would be a matter for the Arbitrator. What we are concerned with is the provision of a means for the A.B.C. to have its case tested by an independent authority. At present this is not possible because A.P.R.A. is not prepared to submit to voluntary arbitration the question of an Australian fee payable by the A.B.C. and the Federation on a shared basis to be determined by the Arbitrator.

In thus explaining our concurrence in the Gibson's Committee's recommendation, we make no reflection on the activities of A.P.R.A., which of necessity demand a very large amount of detailed allocation to authors and to owners of copyright. On the contrary, as the result of our discussions and inspections, we are in complete agreement with the conclusion reached by Mr. Justice Owen, who, as a Royal Commissioner on performing rights, reported as follows in 1933:—

"The evidence has satisfied the Commission that on the whole A.P.R.A. carries on its business on sound lines; is managed by capable and reasonable men; protects to the best of its ability the interests of the copyright owners it represents; accounts, as best it can, to those whose money it collects; and attempts to afford information to those who use or seek to use the music it claims to control."

### Can Provide for Compulsory Arbitration

We have had discussions with the Attorney-General in regard to the legislation required to give effect to the recommendation, and we are advised that with the adoption of the Statute of Westminster, any doubts as to the validity of providing compulsory arbitration have been removed. In the following extract from the monograph circulated when the Statute of Westminster Adoption Bill was under consideration, Dr. Evatt explained the position as follows:—

"Another practical illustration of a restriction to which the Commonwealth is

subject is the exercise of its power to legislate with respect to copyright. The Copyright Act of the United Kingdom does not of its own force apply to a self-governing dominion unless and until the legislature of the dominion declares the Act to be adopted, either without modifications or with modifications relating only to procedure and remedies or necessary to adapt the Act to the dominion. Unless, however, the dominion does so adopt the Act, or enacts legislation which His Majesty's Government is satisfied affords substantially identical protection to works of those portions of His Majesty's dominions to which the Act applies as the Act itself affords, the dominion would lose protection for its works in those portions of His Majesty's dominions. For reasons of convenience and necessity, the United Kingdom Act has been adopted by the Commonwealth. In the case of Gramophone Co. Ltd. v. Leo Feist Incorporated (41 C.L.R. 1), it was held that the United Kingdom Act, although voluntarily adopted by the Commonwealth, applied here not as Commonwealth legislation but as an Imperial Act. It seems to follow from that decision that any Commonwealth legislation which is in any way repugnant to the act so adopted will, by reason of the Colonial Laws Validity Act, be invalid. I have recently discussed with the Joint Committee on Broadcasting the question whether there is any legal objection to the establishment of a proposal for compulsory fixation of fees for copyright or performing right in relation to broadcasting in Australia. In Canada, there is compulsory fixation of such fees. It may well be held that in Australia such a system of compulsory fixation, by compulsory arbitration or otherwise, would not be a mere modification or dealing merely with procedure and remedies. If Section 2 of the Statute of Westminster were in force here, no difficulty on this score could possibly arise, and I have so advised the Broadcasting Committee. No such difficulty exists in Canada, because the Statute of Westminster was applied there in 1931."

### International Reciprocal Rights

On the question whether the recommended legislation might lose for Australian subjects the reciprocal rights they now enjoy in Great Britain and other parts of the British Empire, it has been suggested that if there is any legal doubt in the matter, the difficulty could be met by obtaining (a) a certificate under Section 25 (2) of the British Act, or (b) an Order-in-Council under Section 26 (3) of that Act.

Australia would cease to be a country to whose subjects would be extended the same treatment as regards copyright as was granted to British subject in Great Britain and its possessions and the other dominions if Great Britain refused either to grant the certificate or to issue the Order-in-Council. But in that event Australia could likewise cease to grant to British subjects the protection which Australia at present accords to them. As pointed out by the A.B.C., Australia is an importing country as regards music, and British composers would have much to lose by forfeiting the protection Australia has afforded to British subjects; consequently it would be uneconomic and not in Great Britain's own interests to sever herself from Australia in reaction to legislation which Australia is entitled to pass and which experience has proved to be necessary for Australian conditions.

In the drafting of the legislation, no doubt the Attorney-General will take care of this reciprocity question so far as it affects the British Empire. In this connection, it is of interest to note that legislation adopted in Canada some years ago for the purpose of setting up a tribunal for the compulsory fixing of fees has never been challenged.

In regard to the reciprocity aspect in relation to countries outside the British Empire, the position is governed by the international agreement of 1928. It is not thought possible that the legislation recommended would be contrary to that agreement because Article 11 (2) quoted in paragraph 60 of this report explicitly provides for State intervention of a compulsory nature failing agreement. Even if there were no such explicit provision, the provision would be implicit, as a country may always exercise control over rights which it confers. Canada

has already implemented the provision in its legislation above referred to, and the British Committee, of which Viscount Ullswater was Chairman, has recommended action on similar lines in Great Britain when the necessity arises.

In the event of some country complaining that its nationals were at some disadvantage because Australia was alleged to have introduced legislation contrary to the 1928 agreement, and retaliating by withdrawing from Australian subjects the rights and remedies which would otherwise be accorded to them in common with the subjects of the foreign country, then such country would lose by the retaliation. We agree with the A.B.C. in its contention that not only would there be no justification for retaliation against Australia (because the recommended legislation is considered to be in accordance with the agreement), but also that there would be no retaliation in fact for two practical reasons: (i) An "importing" country such as Australia would have no complaint to make, as it has few subject writers and composers to protect in another country; (ii) an "exporting" country would not wish to expose its nationals to unrestricted pirating in another country by removing the restraints which prevent such pirating.

We recommend that legislation be introduced as soon as possible to give effect to the recommendation in the Gibson report. We also recommend that the introduction of this legislation should not be delayed for decision on other amendments of copyright law which we understand have been under consideration for many years.

### Registration and Filing of Lists of Works

We have heard evidence on the question of compulsory registration and filing of lists of works on which performing right fees are claimed. The question arose out of discussion in regard to the legislation in operation in Canada, where the filing of lists of works in current use is compulsory. Any such requirement would be very costly, would not serve a reasonably useful purpose, and would probably result either in diminution of the earnings of authors and composers or in increased expenditure by music users.

During the hearing, A.P.R.A. gave an undertaking that any member of the staff of the A.B.C. and of the Federation could view their records at any time to ascertain the works on which copyright is claimed. This arrangement is acceptable to the parties concerned, with the reservation that the matter should be reconsidered if some of the authors and composers were to break

away from A.P.R.A. to form another Association. The situation has not arisen in Australia yet, but it has arisen in America. Incidentally, we are informed that although 231,000 index cards have been filed at the copyright office in Canada in respect of musical works in current use, an average of only one music user each year has made a search.

We recommend that no legislation be introduced providing for compulsory registration and filing of lists at the present time.

### Performances for Religious, Educational or Charitable Objects

During the discussions on the Canadian legislation, our attention was drawn to the law in that dominion that copyright fees are not payable for performances of musical works by a church, college or school, or by any religious, charitable or fraternal organisation, provided such performances be given in furtherance of a religious, educational or charitable object.

A.P.R.A. is opposed to the introduction of a similar law in Australia. It points out that there are many entertainments of a non-commercial character for the conduct of which the normal outlay is made for the hiring of a hall, fees of musical performers, costs of catering, advertising, etc. A.P.R.A. feels that composers should not be singled out to make their property available free of charge, even though the performing fees would represent the smallest of any of the normal expenses.

We accept A.P.R.A.'s claim that of recent years it has always followed a policy of dealing generously with public entertainments given in support of religious, educational, benevolent and patriotic movements, a free licence being granted for the asking. In the case of church halls regularly used for musical entertainments promoted by church authorities, a licence is granted at an annual charge of 5/-, which A.P.R.A. regards as a merely nominal recognition of the rights involved.

Unless the circumstances alter, we do not recommend adoption of the Canadian legislation on this question.

### Record Manufacturers' Performing Right Fees

The question for decision is whether the legislation recommended in connection with authors' performing rights should be extended to gramophone record manufacturers' performing rights.

(Continued page 22)

**WINTER  
IS  
HERE!**

Yes, Winter is here, and with it come easy chairs and the fireside and the sponsor's opportunity to reach the maximum number of radio listeners and get results. This means one thing—Book your time with 3AW and sell your product to Winter radio listeners. You have the product, we have the time. Let us combine to give YOU maximum selling results . . . . .

# 3AW

FOR . . .  
WINTER  
SALES!

# ELECTRONICS

## —Secret Weapon of War

### Heralds New Scientific and Industrial Era

The end of World War I left scientists with a new plaything. They did not know it at the time but they had their hands on a revolution. Within two years the world had radio broadcasting. Within ten years the whole art of motion pictures had been transformed as talking pictures replaced silent movies. Within 20 years television was born and people were seeing pictures in motion by radio.

The fulcrum of this revolution is the electron tube, a new tool of illimitable possibilities. One form of the electron tube is the familiar radio tube; the much publicised electric eye is another. There are many other forms, each having distinct capacities for saving time, saving energy, saving money, protecting life, limb and property.

The electron tube puts the electron to work—and the electron is the basic building-block of the universe.

Electronics is the new art, the new science of putting the electron to work. Radio and sound pictures and television are aspects of electronics: but there are many other facets of this revolution which have been brewing since the last war.

The electron tube has a typical American family tree. Edison made the basic discovery of the "Edison effect" some 60 years ago. This was followed by the invention of the "Fleming valve" and the "de Forest grid." Then Armstrong contributed his share, and hundreds of engineers in garret and cellar workshops and in the great university and industrial laboratories went to work on the tubes which employ electrons. The tube was a plaything before the last war but the world conflict brought it out of the toy stage and made it a practical, powerful tool.

To-day the electron tube is guiding the destinies of the greatest armies and fleets ever engaged in the history of the world.

It is a part of the nerve centre of the battleship, directing its course, finding its adversaries, broadcasting running accounts of air battles to its crews, directing gun fire and determining ocean depth.

In the air it is the means of locating and identifying enemy planes, piloting planes automatically, giving communication from plane to plane and to shore. It is even operating the controls of the plane.

This article is of particular general interest to all engaged in the Australian radio trade. It opens the door to a vision of the expansion that is to take place in our post-war radio field—to its broadening to the full, and as yet apparently fantastic scope, of the Electric industry. Broadcasters, manufacturers and wholesalers should give due consideration to the future so that in peace they may take full advantage of the developments that scientific achievement will make possible. They should prepare themselves to make, sell and service the almost unlimited range of merchandise that will be our heritage in the sphere of electronics.

This article appeared in a recent issue of "Electrical Merchandising" over the signature of Mr. James H. McGraw, Jr., president of the McGraw-Hill Publishing Co., Inc.

In the manoeuvring tank, in the officer's car, on the back of a foot soldier it transmits and receives vocal messages from every unit of the fighting forces.

Along our borders, and those of our Allies, is an electronic screen which counts, follows and identifies enemy planes a hundred miles away through darkness and through fog.

In industrial plants there are electronic counters that enumerate passing articles faster than the eye can see; automatic sorters which discard defective, oversize, undersize, off-colour articles; automatic cutters; devices which inspect the inside of things which the eye cannot see; controls which protect workers; controls of temperature; smoke eliminators; intruder alarms; automatic controls for whole batteries of machines.

In its October progress report on American industry, the War Production Board points out that the radio business is five times greater than a year ago. From 20 million dollars a month last fall, it has increased to well over 100 million dollars a month. Unfilled war orders are in excess of 4 billion dollars.

From such vast growth will emerge a new engineering of products which will

immeasurably improve our peace-time living.

After the war broadcasting will be infinitely more satisfactory; radio receivers will perform with a new fidelity which will amaze us. Television reception will be as flawless as the motion picture. Present secret war developments will readily be convertible to peace-time devices that will improve our standard of living.

No longer will ships collide with other ships, with icebergs or the shore. No longer will trains collide and aircraft crash in flight.

Garage doors will open as we approach and automatically close themselves. Electric lights will automatically go on and off according to our wants and needs. Furnaces and boilers will be controlled and smokestacks will cease to belch wasteful smoke. Air will be made dust free and germ free. Food contamination will be checked, meat made tender.

Grade crossings will be made safe and auto traffic will be automatically controlled.

Medical science sees new wonders ahead. Already it is possible to see "whiskers" on germs, germs which heretofore had been but a blur when viewed through the strongest optical equipment available.

To-day so much secret development is going on in the ultra-high-frequency field that little can be said of its great future. But, without divulging military secrets, it can be said that ply-wood is being dried electronically in minutes instead of hours. Ultra-high-frequency welding (not to be confused with flame welding controlled electronically) is being done dramatically and efficiently.

Ultra-high-frequency heating promises to revolutionise the baking industry—it may even heat our homes.

What is this miracle working tube that can see, hear, taste, feel and smell a thousand times more sensitively than was possible heretofore?

What is the electron? No one knows, not even the scientists who know how to employ it. Electrons cannot be seen or felt; but if 6½ million million million electrons are pushed through a 100-watt electric lamp per second, it will light up to full brilliance. For electric current merely is a mass movement of electrons. Each electron carries its share of electricity, and since the electron has so little weight it can be moved easily

and quickly. Therefore, electricity transported by electrons can be turned on or off with great ease and speed. The electron tube merely is a device that controls the flow of electricity. It is an amplifier of power which can be made to do wondrous things. The sound of a termite gnawing inside of a log can be amplified a million times . . . to a roar that can be heard over great distances.

Colours can be classified and matched to a degree not possible by any other means.

Chemical or vitamin consistency can be recognised by counting radio activity within the subject being analysed.

There is no industry in which electronic circuits cannot be used to speed up production, to increase accuracy, to do heretofore impossible tasks of calibration and measuring.

The opportunities afforded the engineers who are developing this new electronic "age" are limitless.

To-day the electronic industry is 100 per cent at war. It is meeting the exacting demands made upon it.

Never before was electronic equipment called up to withstand temperatures ranging from 75 degrees below to 150 degrees above zero Fahrenheit. Never before did radios and transmitters have to withstand the shaking and abuse to which they are being subjected to-day.

War demands have called for much redesign, much change of materials and a new conception of operating to tolerances never dreamed of in peace-time material. As a result, electronic parts and equipment makers are building better devices.

Universities and colleges are working at top speed to produce electronic engineers, for every radio operator in a plane, every radio man in the ground forces and on ships, every man operating radar equipment or electronic control devices in ordnance . . . and there are many thousands of them . . . must be a trained technician.

The wall of military censorship is high, but it is no secret that one of Britain's best weapons that keeps the Luftwaffe from exterminating London is a radio locator, a device that gives alarm of approaching planes long before they can be seen with telescopes. Scanning the horizon constantly the locator warns of the enemy's approach. In the nose of a night fighter the locator informs pilot and gunner when the enemy is within range. Neither is it a military secret that gunfire can be controlled by electronics, and that electronics is having a big share in training our new armies.

Necessity draws a veil over the most dramatic uses of electronics in warfare, but among those who know there is nothing secret about the fact that many of to-day's wartime applications will revolutionise our peace-time lives. Electronics will invade every industry with totally new devices and machines. The future of the electronics industry is limited only by man's imagination.

Such is electronics, and its destiny!

## "Women of Courage"

## N.C.B.S. Representative in Hollywood

It is announced by Miss Joy Morgan, acting sales manager of Artransa, that a new series of 52 quarter-hour programs, "Women of Courage," have been sold to Frederick Stearns and Co., for use in New Zealand, over the ZB stations, on behalf of the Nyal Family Medicines. The series is still available for Australian release.

"Women of Courage" presents in quarter-hour episodes, the lives of famous women, in whose career courage has played an important role. Typical of these women is Marjorie Lawrence, the Australian singer, who was struck down by paralysis at the very pinnacle of her career, but with indomitable spirit is fighting back to re-capture her reputation by sheer force of will, talent and personality.

Others amongst the modern are women such as Madame Chiang Kai-Shek, whilst history produces such courageous lives as Charlotte Corday, Queen Elizabeth, Sarah, Duchess of Marlborough.

Already production of the first 26 episodes is in progress, and the remaining 26 are soon to be commenced.

Scripts for "Women of Courage" have been prepared by Maxwell Dunn.

Lieut.-Col. E. M. Kirby, Chief of the Radio Branch U.S. War Department, greets Howard C. Brown, representative of the N.Z. Commercial Broadcasting Service in Hollywood. Photo was taken a few minutes before the transcribing of the first "Command Performance" program for use in New Zealand.



**WE'RE SORRY**

*to interrupt our serial*

**"SPONSORED SESSIONS—  
6 YEARS-AND-OVER"**

**BUT . . .**

**THIS, TOO, IS IMPORTANT!**

★ **TOP-LINE SALES-PROMOTION MAN**

**MR. LESLIE S. DECENT**

has joined the  
**SELLING STAFF**

of  
**2KY**

PHONE: M 6291-2

# Broadcasting Committee on Copyright (Contd. from P.19)

In the Gibson report, decisions were quoted to show that the manufacturer of a record has a copyright in the record and that this right is distinct from the right of the owner of the copyright in the music; which means in effect that in a recorded piece of music there are two copyrights, one belonging to the composer of the music or his assignee, and the other owned by the manufacturer of the record. In other words, the record-maker has the legal right to control the use of the record for public performance. However, the Gibson Committee was not altogether satisfied as to the position and recommended that the question be examined by the Attorney-General.

The matter has been referred to us for consideration in conjunction with the legislation proposed in relation to authors' performing rights.

We have had discussions with the Attorney-General, who advises that the legal position is perfectly clear—the record-maker has copyright in respect of the record, and copyright includes performing right.

There have been suggestions that the law should be amended to withdraw that right. We do not think that this would be equitable and cite the illustration which has been put before us—the case of an opera like "La Tosca." We are informed that copyright in the musical work still subsists. The owner of that copyright, or his assignee, has the right to prevent others from performing "La Tosca" or any substantial portion of it in public as a musical work unless he is remunerated. But a manufacturer has the right, not only to prevent other manufacturers from reproducing that Caruso record, but also has a copyright in respect of its public performance for which he must be compensated.

## Question of Reward

It is possible that another record manufacturer could have arranged for Caruso to sing the same song for a recording, but it seems reasonable to assume that the original record-maker would have made a contract to protect his interests from such duplication, for a period of time at any rate. It is inconceivable that he would pay a large fee to a great artist for a recording without such protection.

People buy records not merely because they want to hear a particular work, but because in many cases they want to hear a particular singer's interpretation of that work, and when it is performed in public, the creation in a sense is, to a substantial extent, the creation of the manufacturer of the record.

If the reward for the record-maker's enterprise were restricted to the proceeds of sale of copies of the record, he would not be compensated for the entertainment provided at his expense for public performance of the record. The situation is best illustrated by comparing a sheet of music and a record of the same song. One is a piece of paper not yet interpreted by an artist and the other in the illustration cited is Caruso's voice itself. Hence it has been said that to restrain the record-maker from claiming a fee for the public use of his record would be tantamount to an expropriation of property.

It should not be overlooked that the development of broadcasting has affected the sales of records and sheet music. Whereas formerly each home with a gramophone would have to provide its own repertoire of discs, nowadays a single disc purchased by a broadcasting station provides the same entertainment for hundreds of thousands of listeners simultaneously. Whilst it is true that the manufacturer receives some benefits from the broadcast of re-

ords, it is also true that the broadcasters obtain benefits, as in the absence of the records they would have to incur the expense of engaging artists, choruses and orchestras.

As the result of the evidence we have been instrumental in eliciting, the A.B.C. no longer holds the opinion that the law should be altered to prevent record-makers from claiming public performance fees, and we do not recommend any legislative action in that direction.

As a public utility organisation, however, the A.B.C. is concerned with the provision of satisfactory means to determine what is a fair payment in the event of a dispute, and it suggests that there should be provision for compulsory arbitration covering a composite fee to be shared by both national and commercial stations, taking into account the payment to A.P.R.A., the advantage to the stations, the payments to the composer, and the advantages that accrue to the manufacturing company through the advertising of its records by broadcast performances.

As the type of record manufacture under discussion is a monopoly in this country, we agree that the interest of the public should be protected from possible exploitation, and we recommend that the same legislation as has been recommended in the Gibson report for authors' rights should be introduced for record manufacturers' performing rights, including the composite fee proposal; and that such legislation be included in the same bill.

Broadcasting at present involves approximately £86,000 per annum in performing right fees, comprising the following payments in round figures:—

From Stations	To Recording A.P.R.A.	To the Company	Total
To the national service . . . . .	£32,800	£12,300	£45,100
In the commercial service . . . . .	31,700	9,000	40,700
Total . . . . .	64,500	£21,300	85,800

## SIXTH YEAR RENEWAL

Suttons Pty. Ltd. have renewed their contract for the sixth year in succession for the presentation of "The Music Shop" on 2CH.

This program during the past 12 months has featured "The Listeners' Club," a bright variety session in which the entertainment is made up by front line radio stars who have appeared at Radio City, New York.

Artists who are frequently heard in this session include Hildegard, William Wirges, Fields and Hall, comedians, the Master Singers of the N.B.C., and Milt Herth at the electric organ.

"The Music Shop" is presented every Friday on 2CH at 8 p.m.

## NEW WORLD VICTORY PROGRAM

The New World Victory program aired from 3AK every Sunday night at 10.15 has celebrated its first anniversary. This outspoken session now has a big audience all extending to many parts of the Commonwealth. The New World Movement has established branches in four States, and as a result, the time is approaching where broadcasts will be extended to interstate stations.

## Among the Sponsors

The municipal elections at Townsville have resulted in several orders on 4TO on behalf of parties and candidates—using sponsored time and spots in all sessions.

Norman's Corner Stores, Bourke Street, Melbourne, have signed a contract for 104 five-minute sessions in 3XY's breakfast program, using two sessions per week, Mondays and Fridays.

"Forever Young," the new Kraft Walker Cheese Co. feature, will be released by the J. Walter Thompson on 4TO Townsville—scheduled for three times weekly.

The new program for Bendigo Amusements Co., Plaza Theatre, on 3BO Bendigo, is "Out of the Darkness," presented twice weekly on Wednesday and Sunday evenings.

Another new feature on 3BO is the "Pearl of Peazore," presented twice weekly by E. C. De Witt and Co.

Gibb and Beeman Pty. Ltd.'s new feature on 2GN Goulburn is "King's Cross Flats," presented each Monday, Tuesday and Wednesday evening at 7.45 p.m.

Another new sponsor on 2GN Goulburn is Fernon and Co., manufacturers of "Lila" brand products presenting two 15-minute programs at 10.15 a.m. on Monday and Friday in the women's session.

The Sheldon Drug Co. Ltd. have issued instructions for a series of spot announcements on 2GF Grafton and 4TO Townsville for Double-D Ointment and Double-D Eucalyptus.

Two new feature programs on 4CA Cairns are "Halliday and Son" and "Abraham Lincoln," both sponsored by G. E. Comino, of Comino's Cafe, Lake Street, Cairns. "Halliday and Son" is presented each Wednesday at 11.15 a.m., and "Abraham Lincoln" each Sunday at 12.15 p.m.

Current Book Distributors have made arrangements for the renewal of their 10-minute session every Wednesday night at 9.50 on 2GB-HR for a further period of 52 weeks. The title of the session is "Current Affairs."

The popularity of the "Doctor Mac" series continue unabated. Arrangements have been made for a new contract renewing the broadcasts for a further period of 52 weeks. This program on 2GB is to be extended again to three nights a week. In future the schedule will be Monday, Wednesday and Saturday at 8.30 to 8.45. The sponsorship is under E. C. De Witt and Co.

With the introduction of the new Saturday night broadcast at 8.30, Peek Freans will sponsor a new quarter-hour program at 8.45 p.m. immediately following. The title of the new program is "Meet the Sponsors," and consists of a quarter-hour of comedy featuring two imaginary characters—Mr. Peek and Mr. Frean.

The Moderne KnitWear Co. is now sponsoring a half-hour program of modern music from 2UE every Sunday morning at 10 o'clock. The session is built around the latest recordings and is compered by Sid Everitt.

W. C. Douglass Ltd. have taken spots with Associated Sport Broadcasts for Fountain Brand Tomato Sauce.

June Russell is now using spot announcements on 2UE before the factory and munitions session conducted by "Sally" Harten every Monday to Friday at 2 p.m.

Don McKellin School of Dancing has renewed its 3XY contract for 52 weeks' broadcasting of the quarter-hour session "Your Dancing Teacher," timed for 5.45 p.m. each Sunday.

Dunlop Rubber Aust. Ltd. have commenced a 52 weeks' contract with 3XY for one minute announcements during the evening sessions.

Stanley White, Jeweller, whose half-hour broadcast of Hill-billy numbers on 3XY at 11.30 a.m. Sundays has long been a feature of the station, has renewed his contract for this popular session, which is conducted by Alwyn Kurts.

## WAR ORGANISATION

(Continued from page 17)

with proportionate results. As the needs of the war increase, further rationalisation of the fields of distribution, commerce and finance seem to be inevitable.

The gold-mining industry has been drastically restricted until after the war. I personally considered it a great folly for men to be engaged in wartime taking gold out of the earth in order to bury it in vaults. The number of men now permitted to operate gold mines and dredges in Western Australia has been reduced from 15,000 (in 1940) to 4,300. In Victoria the number has been reduced from 1,700 to 450.

There is not space to give anything more than these few examples. We have dealt with multifarious problems from rice marketing to livestock sales, and the production of perambulators.

## A Word for the Critics

None of these things has been achieved without much criticism and without causing some inconvenience to a great many people, but the inconveniences caused have been trifling by comparison with what has been endured by the men who are facing the enemy. There has been some obstruction, direct opposition, and not a little misrepresentation from vested interests, but offset against that there has also been a lot of willing co-operation from industrialists and from the workers. This has cheered me immensely when the going has been rough. I have never resented criticism, however, where it has been well considered and constructive. Where it has been spiteful, destructive, frivolous or selfish, I have ignored it, and will continue to do so.

The One Parliament for Australia Movement has contracted through Marsh Pty. Ltd. for a 10-minute talk from 2UE every Saturday at 7.20 p.m.

Sydney County Council (Hansen-Rubensohn) has renewed its contract with 2UE for advertising electrical appliances, etc.

Sydney Pincombe has taken spots in the 2UE early morning and breakfast sessions.

## TRANSCRIPTION SALES

Recent transcription sales announced by A.W.A. transcription department include the following:—

"Cavalcade of Drama" (Johann Strauss series) to the McFarran Agency for use on 2LM Lismore, 13 x 15 minutes, and complete series, 156 x 15 minutes to 2AD Armidale.

"For Richer for Poorer," 104 x 15 minutes, drama, to Noble Bartlett, Brisbane, for use on 4BH Brisbane, and also to 6PR-TZ Perth.

"Coast Patrol," second series, episodes 53-104 inclusive, each 15 minutes, to 2KO Newcastle, 4BK-AK Brisbane, 2BH Broken Hill and 4MK Mackay.

"Forever Young," 156 x 15 minutes to the J. Walter Thompson Agency for use on the Major Network and other stations.

"Fred and Maggie Everybody," 52 x 15 minutes to the J. Walter Thompson Agency for use on New Zealand commercial stations, and to 4MK Mackay, also Whitford's Network, W.A.

"Australian Cavalcade," 26 x 15 minutes, 4BC Brisbane and 2BS Bathurst.

"The Everybodys," 208 x 15 minutes to 3DB Melbourne and 4MK Mackay.

"The Bright Horizon," 52 x 30 minutes, musical, to 3TR Sale and ZJV Suva.

"Paul Wing, the Storyman," 39 x 15 minutes, to George Patterson for use on 5AD Network Adelaide and 2CH Sydney, also N.Z. C.B.S., Wellington.

"The Mighty Minnies," 52 x 15 minutes, drama, to 4BC Brisbane.

"When Dreams Come True," 26 x 15 minutes, to 4SB Kingaroy.

"The Golden Sanctuary," 52 x 15 minutes, to 7EX Launceston.

"Halliday and Son," 104 x 15 minutes, and "Abraham Lincoln," 52 x 15 minutes, to G. Comino, for release on 4CA Cairns.

## MELBOURNE PRODUCER



Mr. Hector Crawford, well known Melbourne producer and conductor, who produced the Easter feature, "Does it Mean Nothing to You?" He is conductor in the Red Cross show, "Lest We Forget."

## RADIO PRINTING PRESS

for your printing

PHONE FOR SERVICE—FL 3064

## THE Sunday Dinner Programme

# 3AK

MELBOURNE'S 3AK OFFERS:  
MELODIES IN RHYTHM  
SUNDAY SWING SHOW  
JADASA, THE ASTROLOGER  
THE MOVIE ROUNDSMAN  
MOMENTS OF INSPIRATION  
12.30-2.30 SUNDAY AFTERNOON

## AUDEX—the Super Recording Blank

More than 26,000 Audex discs were supplied to recorders during the past year—many were recoated more than once.

Help us to maintain a 100% service by returning promptly all empty containers and spacing washers.

## AMALGAMATED WIRELESS (AUSTRALASIA) LTD.

47 YORK STREET, SYDNEY.

167 QUEEN STREET, BRISBANE

## PERSONALS

Popular compere and singer, Johnnie McMahon, has gone for a quiet holiday in the hills at Healesville. John is a great favourite every Monday night at Earl's Court when "Star Night" is produced to a big live audience.

We have many keen cyclists among the radio fraternity, and among these enthusiasts is 3UZ sales chief, Sid Baume. Sid now spends practically all his spare time taking his children on biking excursions.

Jack Clemenger, of Leysohn Advertising, works from morning till midnight these days with so many big shows to look after, especially now that Aspro have hit radio in a big way. Jack was a visitor to Sydney this week, probably hoping for a little relaxation, but like most visitors when they get into Sydney atmosphere he will likely double the pace.

Mixing a little business and looking up old friends again in Sydney is Joyce Tidmarsh. Joyce is radio copywriter for Paton's Advtg. in Melbourne.

At 3DB's audition of Aspro's new show we noticed sponsor Bill Kelton and wife. Bill, as well as taking a very keen interest in his own program, is an enthusiastic listener of other radio shows. As well as a fair idea of radio programs he has learnt by bitter experience all about things they call "Klinkers" in gas producers.

There have been quite a number of Melbourne visitors to Sydney lately, but this week Sydney came to Melbourne. Alf Mallalue, of Murdoch's, was given quite a welcome back by many of his old pals.

Rupert Fitts, of the Victorian Broadcasting Network, was also in Sydney this week, must have been business or he wouldn't have procured such a good priority.

"C.B." Melbourne rep., Miss Beatrice Touzeau, was over in Sydney for a few days this week to attend a conference at head office. She will return to Melbourne at the end of this week—probably with a few of the current issue—hot from the press—tucked under her arm.

A furrowed brow dashing around between Hartford Advertising Agency and 2UE and A.R.C. every day for the past couple of weeks belonged to that popular agency exec., Harry Gellatly. The rest of him was surrounded and obscured by sheafs of scripts and proofs, and all the other impediments one collects in the course of launching a six months' radio and press campaign with more than the usual "build-up." Gell is certainly enthusiastic about the two new Clinton-Williams shows "When To-morrow Comes" and "Cracker Jack."

Men are definitely "taboo" in the strictly feminine precincts of many of Victoria's women's service camps and hostels, and consequently Eddie Balmer, producer of 3KZ's "Women in Uniform," feels a little timid each time the ban is solemnly lifted for his benefit. He and the male request star keep constantly within call of one another. Last week, however, they received an addition to their ranks, in Flying Officer Les Raphael, who, as State Welfare Officer, is also privileged. . . . privileged to enter

the camp, but not to be part of the audience of "Women in Uniform." The difficulty was overcome, when Eddie remembered that Flying Officer Raphael is an exceptionally good pianist. So he joined the ranks of the artists and contributed his share to the entertainment.

Following much valuable war work by Mrs. Stelzer's 2GB Happiness Club, including the presentation of two ambulances to the army authorities, the club has decided on the presentation of a mobile cooker. It will cost £600, and Mrs. Stelzer, president-founder of the club, believes it will not be long before the full amount is in hand. Already the club has raised £350 towards the purchase. Recently a tribute was paid to the 2GB Happiness Club by the Cooindoo Home for Orphaned Children at Enfield. In recognition of the help given by the club a plaque was erected over one of the beds recording the home's gratitude to Mrs. Stelzer and her fellow workers.

### DECENT JOINS 2KY

Mr. Leslie S. Decent, formerly sales manager of 2WG and 2BS, has been appointed to the 2KY sales staff, effective from Monday, April 19.

Mr. Decent, who is already well known to Sydney advertising executives, was practically "born" into the advertising world, his father, Mr. J. H. Decent, being one of the pioneers of advertising in Australia. (It was J.H. who set the advertising ball rolling in the "dailies" of the horse-and-buggy era; it was he, too, who steered the course for ferry boat advertising.) Thirty years of advertising experience lie behind Mr. Les Decent, whose initials suggest that he should be "in the money!" L.S.D. answered to the No. 72 during the Great War



Mr. L. S. Decent

I. After being twice wounded, he accepted a commission in the citizen forces, but later resigned to take up active duties with the Government in New Guinea.

During his association with his father as advertising representative for the N.S.W. Government Railways and Tramways, Mr. Decent gained a wealth of advertising experience, the untiring activity and ideals of his father acting as a stimulus.

With the formation of Country Broadcasting Services Ltd., he allied himself with this company as representative for 2GZ Orange and 2NZ Inverell, which post he held until joining the staff of Riverina and Bathurst Broadcasting Services.

Mr. Decent is out to make personal contact with 2KY advertisers to cement old friendship—and to create new ones.

L.S.D.'s hobbies include golfing, surfing, tennis, cricket and archery. Yes, he's an excellent marksman.

## COMMERCIAL BROADCASTING

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403 Bourke Street. 'Phone: MU2932

# 3 SR 2 YB UL

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Argus Broadcasting Network

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"THE MYSTERY OF DARRINGTON HALL"

SYDNEY OFFICE: BW 7375

# 2 TM

Commercial Centre  
Northern N.S.W.

Another

24 Commercial Broadcasting, May 6, 1943

11, No. 24

19th Issue)

Thursday

May 20, 1943

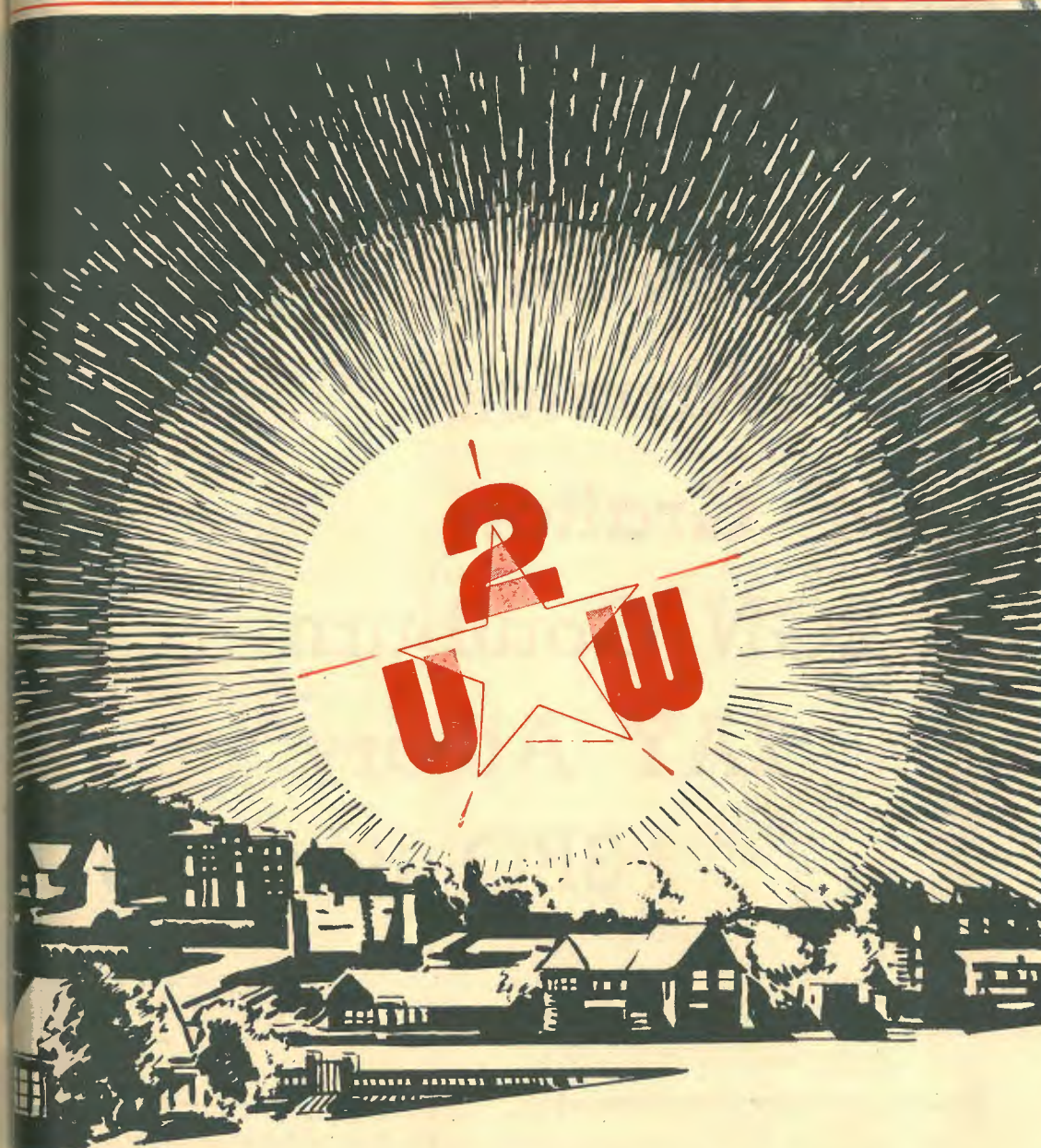
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# COMMERCIAL BROADCASTING

INCORPORATING BROADCASTING BUSINESS

PUBLISHED EVERY SECOND THURSDAY BY AUSTRALIAN RADIO PUBLICATIONS PTY. LTD.

21 MAY 1943



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Companionship . . . the glow of a fireside . . .  
and radio . . .

To most people of course radio means 2UW . . .  
because 2UW always means entertainment—the  
enjoyment of the greatest schedule of outstanding  
features on the air.



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MELBOURNE: 18 Queen Street (MU 2819)

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