

Latest Record Releases

GET THIS RECORD

Columbia

Extremely Humorous

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

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

Regal-Zonophone

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

H.M.V.

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

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

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

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

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

"OLD ENGLISH"

A Galsworthy Drama

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

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

QUEENSLAND RELEASES OF SOUTHERN PROGRAMMES

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

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

Among the southern programmes enjoyed are:—

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

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

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

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

BROADCASTING BUSINESS

Vol. 1—No. 16.

FRIDAY

JAN. 18, 1935

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Single Copy 1/-

How Radio Has Speeded Distribution

Products Move Faster from Manufacturer to Consumer

Sales Organisation must be Maintained in High Gear

By EDGAR KOBAK
Vice President, NBC.

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

Responsiveness Is Key

Radio's primary characteristic is responsiveness.

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

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

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

Consumer Controls Radio

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

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

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

(Continued on Page 2)

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SPEEDING UP PRODUCTION

(Continued from page 1)

Now let us turn to the effect of broadcast advertising on the most important link in the conventional chain of distribution—the dealer. Recently the Psychological Corporation made a special investigation of the influence that radio exerts on dealers. This survey brought out a very strong dealer preference for the use of broadcast advertising for the national brands that they stock. It also brought out that they are anxious to have displays which feature radio-advertised products.

Dealers Favour Radio

To insure complete impartiality, neither the supervising psychologists nor the investigators who did the field work, knew for whom the survey was being conducted. Personal calls were made upon 2,500 dealers from coast to coast. This year the survey was made again of about 1,800 dealers. In doing the survey a second time more than a year after the first check-up, we found dealers on the whole even more sold on the effectiveness of radio as an advertising medium. Asked which medium they considered to be the most effective in selling, radio was preferred by more than 68% of the druggists, 53% of the grocers and 54% of the gasoline dealers. The investigators also asked dealers what single advertising medium they would choose themselves if they had to plan a national advertising campaign for the products they were selling. Radio was the one medium chosen by 70% of the grocers and 63% of the gasoline dealers. (It is interesting to note that these answers in the 1934 survey are 5% higher than the 1933 answers in the case of the druggists, 6% higher in the case of the grocers, and 6% lower in the case of the gasoline dealers.)

There is one more question which should be high-lighted because it bears very closely on the effect which radio has on distribution, in view of the direct evidence it gives of the consumer demand which radio creates. The dealers were asked which medium their customers talked about most when they came in to make their purchases. Once again radio scored the great majority of points—drug stores over 72%, grocery stores 58% and gasoline stations 61%. And more than 50% of the dealers surveyed had radio sets operating in their stores—a direct point of purchase tie-in for manufacturer, dealer and consumer.

Effects Mass Thinking

The successful advertisement, you will agree, is the one which shapes or reshapes the mass public thinking. Just as radio has proved its ability to shape political opinion, so it has for many business firms.

Radio broadcast advertising is certainly a new factor in the field of distribution. It is speeding up distribution methods. Sellers of products that include this new

aid must be sure that they regear their sales programmes to fit the responsiveness of radio. They must also be sure that they do not mis-use this new tool of selling. Closer contact with the consumer and dealers is developed—the dealer develops a new interest in the help that advertising gives him through this most sensitive of all forms of modern distribution. Buying power and location of receiving sets parallel each other, which means an opportunity for more balanced marketing areas and selling plans. Be sure when you use radio that it blends in with your sales plan, and blends in with the tastes and desires of the mass of your customers and prospective customers. This new aid to distribution creates demand and builds selling enthusiasm—a double-edged tool at your service.

3AW MOVES TO MODERN PREMISES

3AW Melbourne has moved from Exhibition Street to up-to-date premises in Latrobe Street.

An entirely new building has been constructed and is designed to provide the utmost efficiency in broadcasting. The building itself has a modern exterior, and the appointments inside are modern, comfortable and efficient. Many new devices have been employed in the studios and control rooms.

Two 115 feet tubular steel masts rise upon the building, and it is anticipated that the country coverage of the station will be increased manifold.

3AW moved in this week-end (January 19). There was no interruption with the normal broadcasting.

Full details of building and plant will be given in a subsequent issue.

"THE CORSICAN BROTHERS"

By special request from many listeners, the Nancye Stewart-Mayne Lynton Players are giving a repeat performance of this clever dramatisation of one of Alexandre Dumas' most famous novels. In their 2UW performance of this play during last May the first swords duel fought in Australia before the microphone was staged. At 8.30 on Sunday night, 27th January, Professor Frank Stewart of the Sydney Swords Club and his assistant, Miss Forrest, will again cross swords before the microphone when those listeners who missed the interesting broadcast last May will have another opportunity of hearing a radio struggle between two duellists.

These plays are sponsored by the manufacturers of Lagar-Lax.

January 18th, 1935

Most Interesting Paper

Sheldon Using the Air for Three Years

THE following interesting letter from Mr. H. M. Sheffer, Director of the Sheldon Drug Company Ltd., 131 Clarence Street, Sydney, has been received by the Editor, and indicates that this well established organisation has proved the suitability of broadcasting for certain of their products. Read the letter for yourself:

"We are in receipt of your letter of the 31st ult., and firstly wish to thank you for the copies that you have forwarded to us of "Broadcasting Business." We have found this a most interesting little paper. The information in respect to the percentage of licences in the various districts has proved most useful to us.

"In reply to your query as to what we think of over the air advertising, and how it has affected our business, we would say it has definitely increased the sales of some of our lines. On the other hand it has proved almost valueless for others.

"We have been using the air for about three years, and find that sponsored half-hour sessions have brought us the best results. We only use one type of programme which is known as "The Sheldon Follies," a programme of bright non-stop variety music. This programme we have run from quite a number of stations in the different States, and we have found of the lines advertised during these sessions, Double "D" Eucalyptus, which is a high grade Eucalyptus Extract, has shown by far the greatest increase in sales.

"We think the reason for this is firstly, the name Double "D" is so suitable for the air, as it is easy to pronounce, and easy to remember, secondly it is not necessary to use long advertisements, short advertisements of from 10 to 50 words being most suitable. Most of our other lines require longer announcements in order to explain their usefulness, and we find better results are obtained from newspaper advertising.

Wishing your paper every success.

Yours faithfully,
The Sheldon Drug Co. Ltd."

2UW's DIGGERS' SESSION

Thousands of Sydney-siders and others still further afield, go to work daily with a smile because they have been cheered while dressing and breakfasting by Vernon Sellars' cheerful voice and happy music from 2UW. When Vernon has got the office and shop people safely started on their way he turns his attention to his old chums the diggers, and, from 9 to 9.15 each morning, Monday to Saturday, many an old comrade is made to forget his pain in listening to anecdotes and jokes of the boys when at the front. Vernon receives shcals of letters from the boys, but is always pleased to receive more, especially from those who are lonely and sick. This is one of Sam Land's numerous 2UW Sessions.

January 18th, 1935

RADIO TO HELP BANISH HOUSEHOLD DRUDGERY.

2GB's Big Campaign

FOR all our modern advance, Domestic Science—the management of the home—which is one of the most important of all the arts, is one in which we have advanced comparatively little.

Let the average man go home and take a look around his wife's kitchen—planned of course by a male architect—and compare it with his office or factory or workshop. His wife is using gadgets which have not changed for ten or twenty years, whilst he knows better than to ask his typist to use a ten year old model typewriter. Does he wonder at the expression, "Housework is never done." Who could expect it to be done expeditiously by such old-fashioned methods? The wife on the other hand is not to blame. She has been brought up to believe that the old methods are the best methods, that the new methods are beyond her means. What is more she has not had the opportunity to take a course in Domestic Science, yet what man would think of letting his wife run a motor car without her taking lessons in driving.

In America radio has come to the rescue. Realising that most women cannot leave their homes regularly to take a course in Modern Home Management, cannot even afford such a course, the radio executives of America decided that Radio owed it to the housewives of America, who were their best supporters, to give them the benefit of a thorough course. 2GB is following the lead of American Radio. From next Monday onwards it will conduct, under the supervision of Mrs. D. State, the only Bachelor of Domestic Science in New South Wales, a complete course of Domestic Science. Listeners will be set test papers and at the end of the year Diplomas will be awarded to those who have successfully followed the course.

Realising the value to the community of such a venture, the Electricity Department of the City of Sydney has offered its assistance to 2GB, in order to extend the good work and to add to its practical value to housewives. It is a gesture of goodwill and encouragement of which 2GB is feeling very proud.

NEW COMMERCIAL STATION

Warwick, Q'ld.—4WK.

The well-known town of Warwick (didn't this have something to do with some egg-throwing episode at a prominent politician), is to have its own broadcasting station in operation within a few weeks.

A licence has been granted to the Warwick Broadcasting Co. Pty. Ltd, and the company has placed an order with Amalgamated Wireless for the manufacture and installation of a modern transmitter and studio equipment.

The Warwick Station, which will be known as 4WK, will have a power of 50 watts unmodulated in the aerial, and a temporary allocation of a wave length of 204.5 metres.

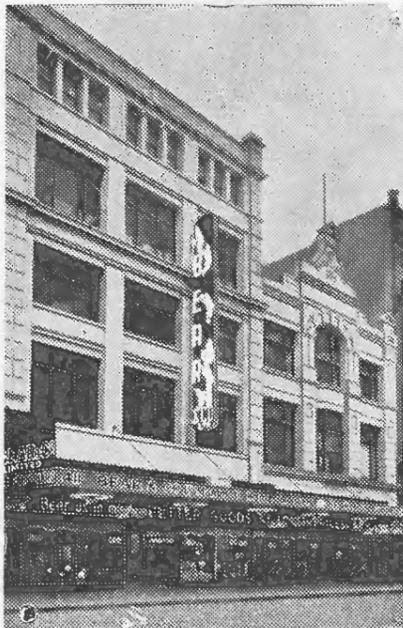
EYE AND EAR

Sydney Firm Aims at Both

Bear & Co. Ltd.'s Experience

RADIO advertising has suffered until recent times, from the lack of data which has been a handicap to the advertising man in measuring its effectiveness in regard to any given commodity.

There have been, naturally, instances of advertisers who considered that their particular lines of goods were not amenable to advertising over the air, and amongst others, furniture manufacturers and distributors have been prone to take the view that furniture required illustra-



Bear and Co. Ltd., Showrooms in George Street, Sydney

They take up the attitude that radio advertising is supplementary to newspaper advertising and increases the effectiveness of their newspaper advertising very considerably. It is estimated that radio absorbs roughly 25% of the general advertising expenditure. A special policy is followed in the matter of the radio advertising wherein special discounts are featured so as to provide a highlight of interest to listeners. This method has proved particularly effective and it is interesting to observe that as soon as Bears went on the air at 2UW a difference in the character of enquiries was immediately shown. It would be hard to find a better instance of the desirability of selecting radio stations with a view to particular markets.

The use of 2KY and 2UW in combination has proved itself in this company's case, a means of widening a market which might easily have been considered to have been limited to one type.

Bear's experiences point to the advantages that are open to a great number of advertisers if they will make intelligent use of radio to support their newspaper advertising campaigns. It is true, of course, that there are numerous instances of advertisers to whom the printed word is an essential, but it is probably no exaggeration to say that in every case the support of radio will add to the effectiveness of the newspaper publicity.

LEGACY CLUB BROADCASTS

The broadcasts of 2UW of the speeches made at the Legacy Club luncheons each week will create increased interest in this very deserving cause. The club has now moved to more spacious club rooms in Nock & Kirby's old building and, although every provision is made for the children of deceased soldiers, particularly those who attend the club-rooms, it is desired by the Board to provide suitable accommodation for the mothers who attend with their children. Listeners who have any spare pieces of furniture they are not using will be assisting this splendid work if they would donate same to the Legacy Club.

3XY ACTIVITIES

Enquiries as to the future activities of 3XY are still fruitless, and it is understood that the Department is waiting for the Company to make a move, it being necessary for them to give some indication of the location of the site of the transmitter before formalities can be completed.

The same applies to the Tamworth and Renmark stations.

Radio and Press Advertising

Why The Difference?

By Francis E. Levy, Service Manager, 2UW, Sydney

TO me, one of the most inexplicable matters concerning broadcast and publication advertising, is the apparent complete reversal of judgment when analysing the results of a campaign. For instance, a service agent plans a newspaper campaign—first of all, preparing a series of advertisements which are designed not only to attract the eyes of the reader, but to create in him or her the desire for the product or service advertised. The media to carry the advertising are selected, great care being taken to use only those papers which are best suited for the purpose. The campaign is launched—the advertising runs to schedule, the best days for appearance having been selected, and the best available positions secured. If, as sometimes happens, despite the most elaborate precautions, results are not up to expectations, then the campaign is analysed to ascertain exactly wherein it failed.

The advertisements themselves are dissected unit by unit—perhaps the appeal has not been strong enough—maybe the illustrations are not sufficiently appealing, or perhaps the lay-out is too mediocre. However, whatever the reason for the non-success of the campaign may be, the advertisements themselves are usually considered to be at fault—the media being invariably regarded as infallible and require no alteration.

On the other hand, take a similar instance with a radio campaign. Put into its planning and preparation the same care as would be necessary for a press campaign, yet if results are poor, the blame is usually attached to the medium—not the advertising presentation.

Why should it be that in the case of a press campaign failure, the advertising presentation is usually considered wrong, whilst the medium always right, whereas, if a radio campaign fails, the advertising presentation is never regarded as being weak or wrong, but the medium usually has to take the blame?

The only reason that I can attach to this unfair judgment is that broadcast advertising is a new medium—for many advertisers it is an experiment. They have finished experimenting (so they say) with newspaper and magazine advertising, and, as they believe that the printed message is infallible, they infer the possibility of doubt in broadcasting. Nevertheless, where a radio campaign does fail, the trouble can be put down

to faulty planning and preparation, due to lack of knowledge and a thorough appreciation of the correct method of handling the spoken medium.

A Major—Not Minor Medium

It would thus seem that the only way by which radio advertising's potentialities will be properly exploited will be through those actively connected with it using every opportunity of impressing upon the radio advertiser the necessity of regarding radio, firstly, as an established medium, and secondly, as a major medium.

This brings to mind another misconception of the spoken message. An advertiser embarking upon a campaign invariably allots the larger portion of his appropriation to press and magazine. Certainly, these media have undoubtedly produced results, and will continue to do so, if used correctly. But the same position applies to radio—correct usage pays! I can hear the advertiser talking to his advertising service agent—"We had better do some radio advertising because several other firms are using it, but I do not think we will spend too much over the air"—and therein lies the big weakness of the campaign. By belittling the value of radio, the most modern of advertising media, the advertiser is not only doing it an injustice, but definitely affecting his own results.

Radio is not to be played with. It is a powerful, persuasive medium, if effectively used. Evidence of this is con-



MR. F. E. LEVY,
Service Manager Station 2UW.

tained in American statistics, which clearly indicate that in the United States, the big radio advertisers are also big publication advertisers, both media being regarded as supplementary rather than competitive.

In Australia, however, as yet, such is not the case. The National Advertiser has still much to learn as to radio's value. He inquires about the circulation, listener values, coverage, etc., completely overlooking the fact that by reason of its uniqueness the standards by which the effectiveness of publications are gauged, cannot be applied to the broadcast medium. However, that does not prove that if a proper radio job were done, results would not be quicker, and/or more satisfactory, because in actual practice, this has been demonstrated time and time again, and those advertisers who use the oral message correctly, have definitely proved for themselves its value.

BROADCAST GOSSIP

Bears' Session over 2UW was another furniture sponsored hour, but somehow it just appealed a little differently to the Simons' 2UE Session.

* * *

Sponsoring four sessions a week, Taubmans Pty. Ltd., are again broadcasting from 3DB, featuring solo artists or combinations. Seppelts also have resumed sponsorship of Eric Welch's daily sports review.

* * *

It is a great pity that 2KY's transmission is not even up to a reasonable quality. They have a hum in their transmission is not even up to a reasonable bees. The needle scratch of records could also do with attention.

* * *

The O. B. Leader Sheets, although only getting a brief mention over the air last Sunday night from 2GB, relayed to 4BK, 3KZ, 3GO and 5DN, over a distance of nearly 2,000 miles, and certainly put on a very good show. There is no doubt that George Edwards can put on plays in a manner hardly surpassed by anybody. The sponsors of that session are to be complimented on their very wide coverage.

* * *

British broadcasting is growing in popularity, to the extent that 899,350 wireless licences were issued up to last month. The total number of licences in force in Great Britain at the end of December was 6,780,570, compared with 5,974,150 at the end of 1933.

* * *

In a broadcast from 3DB recently, Mr. Coles of Coles and Garrard, expressed his appreciation of broadcast advertising. The Coles & Garrard session has been broadcast continuously from 3DB for four years and the Minstrels, a very popular combination, have been on the air for three years.

Dave Worrall Goes to America

Extended Trip on Behalf 3DB

Mr. Dave Worrall, Manager of 3DB Melbourne, left on the Mariposa for an extended trip to America and the Continent, on behalf of his company. Mr. Worrall will investigate broadcasting first of all in the States, where he will contact many of the stations from whom he hopes to obtain new ideas and features. From here, Mr. Worrall will tour England and the Continent, and will be back in Melbourne in about 6 months' time.

During Mr. Worrall's absence, Mr. R. McC. Russell, of the Sales and Service Department, will be acting manager.

Prior to his departure, Mr. Worrall was farewelled by the managers of the various Melbourne stations at a luncheon at the Oriental Hotel, over which Mr. Duffy presided. Additional to the representatives of the commercial interests was Mr. T. Bearup, Victorian Manager of the Australian Broadcasting Commission.

The staff of 3DB also bid Mr. Worrall au revoir.

JACK PRENTICE 2UW. —

Ugly Man Competition

The Sydney Legacy Club is holding the first official function to the new Governor on Monday, February 25th, and among some of the schemes for raising funds is the conducting of an Ugly Man Competition among members of the Legacy Club, who will further their candidature by selling 1d. tickets.

There are about 12 candidates representing various industries and businesses, and it is anticipated that Mr. Prentice, representing the broadcasting industry, will give a very good account of himself. Aply backed by the efficient broadcasting station 2UW and its associated organisation, and also, we trust, supported by all the other stations, Uncle Jack should be able to make himself the winner of the competition.

Arrangements are in hand for the broadcasting of the Legacy Club Ball by 2UW, and in the meantime we hope that all readers and their friends who are interested in the Legacy Club activities, will throw in their pennies, shillings and "quids" to support Mr. Jack Prentice in his attempt to be the winner of the Ugly Man Competition.

In case you do not know, the Sydney Legacy Club was formed by ex-soldiers who served overseas, and who have taken unto themselves the legacy of looking after the children of deceased soldiers, particularly those who have died since they returned from the War, and therefore are not entitled to Repatriation benefits.

It is a good cause, gentlemen, and worth your fullest support.

A weekly barometer of the competition will be published as soon as figures come to hand.

Station Analysis for the Advertiser

Some Factors to be Considered in Commercial Evaluations

NATURALLY, every advertiser is interested in getting the most out of his radio expenditure, just as every station should be interested in seeing that it gives every advertiser the maximum return for the money spent with it. The same thing can be said of advertising agencies. All of them should, and the better ones do, make every possible effort to see that their clients get a real return on their radio advertising money.

No doubt many radio men will join in saying that, unless agencies have radio departments that are equally as efficient as their other longer, established departments, they should think things over and stick to what they are equipped and qualified to do. The fact that an agency has an historical name, handles a half dozen advertising accounts that run into a good many figures and has membership in three or four advertising associations doesn't qualify it to hang out a sign with "radio department" on it, just to keep in good standing with its clients, who expect their agency to place radio accounts as intelligently as newspaper or billboard.

How It Would Work

Now just to give you an idea of what we are talking about, suppose you were connected with the commercial department of Station WXX, and that you heard the So-and-So Beer Company was about to release a radio campaign in your city. Then you found that the account was handled by the Blank and Blank Agency in Chicago. Then suppose that after exchanging a few letters with Mr. Jones, the account executive, you decided to hurry things up a bit by long distance telephone, and when you did get in touch with Mr. Jones, he informed you that they had just decided to place the account with the competing station because it operated on umpteen hundred watts and is affiliated with the such and such network. In that case you would probably swear that advertising agencies know about as much about radio as you do about Egyptian archaeology, muttering between every other breath that for the equivalent of two ordinary pins you'd write your congressman about it.

Then suppose the next day you contact an agency whose account executive shows you a few things about radio you didn't even suspect. He probably makes you feel like an impostor in the advertising business, and that you ought to go back to the farm where you belong.

Largest Coverages Not of Greatest Importance

By C. H. FRAZIER

Commercial Manager, WROL, Knoxville

That about evens things up, and you come to the stark realisation that some agency radio departments have plenty on the ball, and that others are in the business just to keep up with the Joneses.

Certainly it would be folly to say that watts and network affiliations do not figure in evaluating the advertising possibilities of a radio station. As a matter of fact, they are two of the principal factors, but there are plenty of others to be considered, and every person connected with the truly commercial part of broadcasting should be familiar with them.

Surveys

Undoubtedly, one of the best ways to know that a station delivers results for its advertisers is to know that it delivered the goods for you in the Magnolia Meat campaign last fall. Another is to know that a certain station has a certain number of reputable accounts on the air of which a certain percentage has been on for the past two, three, or even four, years, compared with the same information from competing stations. Then, too, you can't overlook the fact that the various statistical surveys made by organisations of recognition within the industry are of value. However, surveys aren't everything. The listener interest surveys are at best ephemeral, and the field measurements do not tell anything about the popularity of the station.

If we are going into an analysis of any given station, let us start with the market which the station is supposed to serve. The first thing to consider is the population. Obviously a station with a million people in its service range would be worth more to an advertiser than if the same station had only a half million people in this range. However, this population doesn't mean anything unless the people have radio receivers, so it's worth something to know just what the

(Continued on page 6)

Station Analysis for the Advertiser

(Continued from page 5)

percentage of saturation is. A logical assumption is that an area with a half million people, of which 80 per cent. live in radio equipped homes, affords as many potential listeners as an area containing a million people and a 40 per cent. saturation in radio ownership.

The Exception

THEN we come to the per capita income and wealth of the listeners. Ordinarily, the higher the per capita income or wealth of the section served, the more it is worth to an advertiser. This does not hold true, however, in certain cases where the low income classes are the principal consumers of certain products. The living habits of the listeners also govern the station's value to a definite advertiser.

After we have completely analysed the necessary characteristics of the market, or area served by the station, we should consider the technical or absolute factors, on which the other points of analysis depend. Perhaps the most important factor is the signal strength within the area served (and here we can thank the organisations that provide certified field strength measurements). Above a certain signal strength, say 1.0 mvm in cities and 0.5 mvm in rural districts, it being higher in cities to over-ride man-made interference in congested centres, greater signal strength is not worth a whole lot, except as an advantage over competing stations and during extremely adverse atmospheric conditions. Even the importance of this has dropped with the almost universal acceptance of the automatic volume controlled receivers. Below a certain signal strength the advertising value of a station drops sharply, because consistent and dependable reception of programmes is hampered.

As To Modulation

But signal strength is not the only criterion of absolute coverage. What about the percentage of modulation? Suppose two competing stations have the same signal at a given point, or averaged about the same signal throughout the entire service area, but that Station A offered a 100 per cent. modulated carrier, while the best Station B could do was 70 per cent. modulation. In this case Station A would seem much stronger, or louder, to the listener than B. Also the chances are that there would be much undesirable hum, or background noise, on the station of lower percentage of modulation, and, if other things were equal, this would give Station A an absolute advantage of some importance. Agencies should be aware that there are several recognised laboratory research organisations who offer the services of their engineers and equipment to radio stations at reasonable rates. These organisations can provide certified statements of various technical data, such as percentage of modulation, overall frequency response, etc., and we believe agencies should demand this information from the stations.

And now we come to a relative point, about which there seems to be no com-

mon agreement in the industry. That is the operating frequency, or place on the broadcast spectrum occupied by the station. Stations in the centre of the dial claim a relative advantage in getting random listeners, while stations on the lower frequencies claim an absolute advantage because of a more favourable ground wave, a result of the attenuation factor. This point, however, should be classified under signal strength, rather than place in spectrum, although they are inter-related.

Tone Quality

PROBABLY the only case in which position in the broadcast spectrum plays a part of any importance at all is where there are three or more stations in one city. As a hypothetical illustration, suppose a city had two regional stations, one on the 550 kc. channel and one on the 1470 kc. channel, as well as a local on the 1200 kc. channel. In this case the local would have a 2 to 1 advantage over either of the other stations, or a 1 to 1 advantage over them both combined, in catching the dial turning listeners. Just how much this is worth is at best problematical, but it is a point to consider.

With radio receiving sets, as a whole, definitely out of the "tin pan" class, listeners are demanding that the stations to which they listen be able to at least give as perfect frequency response as their sets are capable of reproducing. In other words, the station with the best overall frequency response, or tone quality, has a definite advantage. Even with the technical progress made within the last few years, there are still a few stations that are hangovers from the good old head-phone days when tone quality and modulation meant exactly nothing. Here, again, agencies may make use of certified technical data, which all stations should provide for their clients and prospective accounts.

Another technical factor that should be at least considered is the consistency of uninterrupted transmission, or the station's record of dependable operation. This is the station's guarantee that the sponsor's programme will be presented without any "outrage," or interruptions. It is worth exactly what it would cost to insure the programme's unbroken presentation if such insurance could be bought. Then, too, the frequency separation from competing stations is a point to be considered if the analysis is to be complete. Obviously a station with a 50 kc. separation from any other station heard in its service range would enjoy an advantage over one having a station of only 10 or 20 kc. separation from another station within its service range.

Importance of Programmes

Even though there may be millions of people within the dependable service range of a given station who represent a great potential buying power, and if the technical factors of the station are as nearly perfect as the art affords, the station will be worth little to the ad-

vertiser unless the production efficiency of the station is up to certain standards.

To begin with, let us say that one of the principal factors in getting or losing a consistent listening audience is the calibre of the average programme. A few "big name" programmes during the week will amount to less than 5 per cent. of the entire schedule, which could hardly be expected to hold an audience the remaining 95 per cent. of the time.

Also the balance of the programmes on the daily schedule is to be reckoned with. Good programmes maldistributed tend toward monotony or inappropriateness. An exaggerated example of this is a schedule that would have all its dance music in one group, followed by all the household programmes, then all the religious programmes, after which all the dramatic skits, and so on to the monotony of the listeners. Slumber music for breakfast and setting up exercises at dinner time are examples of inappropriateness. The best programmes in the world presented at the wrong time are no better than mediocre programmes with a thought of appropriateness or listener acceptance.

Grades of Announcers

WHAT about the announcers? Are they all the same? Good stations have good announcers, but even at that, some good announcers can cause listeners to act according to the wishes of the advertiser better than other good announcers.

And, too, we must not forget about the station's operating schedule. Would you not expect a station that comes on the air at six in the morning and operates continuously until midnight to have a relative advantage over a competitor that operates only during specified or shares time with another station?

Some of the better-equipped stations have facilities for special production work, which enables them to produce difficult presentations or to take advantage of emergency broadcasts that may arise. This point can not be measured, of course, in black and white, but it could mean a definite advantage for one station over its competitor.

Another factor that figures slightly in a station's commercial value is the prestige held by the station in the community. Two stations may apparently have the same to offer, yet one might enjoy a shadow of prestige that could arise from being a pioneer station, its studio location might command respect, or it might be known that it was super-financed or backed by an organisation of prestige itself, any of which could stamp the wares of the station as sterling. On the other hand, a good station could be handicapped by being backed by an organisation, such as a newspaper, utility, or religious group, on which the people were "down," resulting in what might be called a listeners' strike.

Lack of Confidence

We might also point out that the intelligence of the station management should be included in a complete analysis

(Concluded on page 8)

Special Record Releases

H.M.V. Gracie Fields

B.8232—"Isle of Capri" and "What Can You Give a Nudist on His Birthday," sung by Gracie Fields with orchestral accompaniments.

EA.1444—"Love" (Wonderful Love) and "Sing As We Go" (From film "Sing As We Go"), sung by Gracie Fields, with orchestral accompaniments.

EA.1445—"Just a Catchy Little Tune" and "In My Little Bottom Drawer," (Both from film "Sing as we go") sung by Gracie Fields with Special Orchestral Accompaniments.

Here is a trio of records by Gracie Fields which will gladden the heart of every dealer. First of all she sings the sensational English "Hit" number "Isle of Capri," which already has 'caught on' in Australia. This beautifully sung number is backed by a 'scream.' Just look at the title again and imagine what Gracie can do with it.

And then the four big numbers from Gracie's latest film. Sung as usual exactly as she does them in the film. If anyone wants a record of the music from "Sing As We Go" what could be better than these made by the star herself.

RAY NOBLE'S DANCE VERSIONS FROM FILM "SING AS WE GO"

B.6514—"Love (Wonderful Love)" waltz with Vocal Refrain and "Sing As We Go," foxtrot with vocal refrain played by Ray Noble and his Orchestra.

"HEAT WAVE" THE NEW SENSATION

EA.1439—"Heat Wave" (She Certainly Can, Can Can), foxtrot with vocal refrain, played by Sol K. Bright and his Hollywoodians and "Not For All the Rice in China," foxtrot with vocal refrain, played by Leo Reisman and his orchestra.

Listen to what the "Gramophone" says:—"Distinctly a novelty—they start off with a grand rumba swing—a really good record of its kind." They are talking about "Heat Wave," the sensational new interpretation which will sell and sell again. Recommend it and watch it grow.

JOE VENUTI'S MAGIC FIDDLE

EA.1430—"Everybody Shuffle," foxtrot, played by Joe Venuti and his orchestra, and "Moon Glow," foxtrot by Joe Venuti and his orchestra.

Every dance band enthusiast will rush to hear this new record by the world famous "Venuti" whose name is almost classic amongst dance fiddle players—and they will not be disappointed for on both sides of the record he gives us superb examples of his magnificent style. "Everybody Shuffle" is one of his masterpieces and you can unreservedly recommend it to all your dance fans.

Columbia

SPECIAL HOT RHYTHM ISSUE

DO.1301—"The Autocrat Before Breakfast" and "Volcanic" (Eruption of Orchestra)—The new music of Reginald Foresythe. Reginald Foresythe's latest sensations in the peculiarly new idiom he has made all his own, should be introduced to all 'hot music' enthusiasts.

**"ROBERTA"—(J. C. Williamson Stage Production)
LEO REISMAN & HIS ORCHESTRA**

DO.1246—"Roberta"—"Let's Begin," foxtrot, with vocal chorus and "Yesterday," foxtrot with vocal chorus, played by Leo Reisman and his Orchestra.

DO.1247—"Roberta"—"The Touch of Your Hand" and "Smoke Gets in Your Eyes," foxtrots with vocal chorus, played by Leo Reisman and his Orchestra.

"Smoke Gets in Your Eyes" proved a real hit overseas and a lot of records of it have been sold both in England and America. It has a fascinating melody and its introduction to record buyers here should lead to immediate sales. "Roberta" is noted for its good tunes, and with the publicity which is being focussed on them a ready response should attend your own sales efforts. The play has also been filmed—release dates will be announced in due course.

**MAE WEST'S NEW FILM
"BELLE OF THE NINETIES"
(Paramount)**

DO.1321—"My Old Flame" (from film), foxtrot with vocal chorus and "Anything That's Part of You" (not from film), foxtrot with vocal chorus, played by Guy Lombardo and His Royal Canadians.

We know you will welcome this record just as picture-goers will welcome the announcement of a new film featuring Mae West, who proved one of the biggest box office attractions of last year. "My Old Flame" is her big number in "Belle of the Nineties."

COLUMBIA TAKES PRIDE IN ANNOUNCING . . .

GRACE MOORE.

Glamorous singing star of the screen in an enchanting Columbia Record Presentation of her two song hits from the Columbia film—"One Night of Love."

DO.1304—"One Night of Love," Grace Moore, Soprano and "Ciribiribin," also by Grace Moore. Accompanied by the Metropolitan Opera House Chorus and Orchestra under the personal direction of Wilfred Pelletier.

In England and America this film has broken box office records wherever it has been screened. We had the pleasure of previewing it, and we tell you in all sincerity that in this musical picture, the music trade is presented with one of its finest opportunities of selling recorded music in association with a film.

JOE VENUTI—WIZARD OF THE VIOLIN

DO.1317—"Hell's Bells and Hallelujah" and "Satan's Holiday," played by Joe Venuti and his Blue Four.

Joe Venuti, the world's hottest exponent of the violin, and his Blue Four, let it rip in "Satan's Holiday" and "Hell's Bells and Hallelujah," and Venuti enthusiasts have plenty to rave about here.

**Parlophone
HAVANA TANGO
ORCHESTRA**

A.6052—"Queja Pampera" (The Moan of the Pampas) by the "Havana Tango Orchestra," Tango without vocal refrain and "La Cucaracha" (from film "La Cucaracha"). Foxtrot with vocal refrain, played by the Continental Tango Orchestra.

A.6053—"Foxtrot Medley No. 3"—Introducing "Chicago"—"Fancy Our Meeting"—"My Heart Stood Still"—"I Want to be Happy" and "Little Man You've Had a Busy Day."

A.6054—"Not For All The Rice in China," a foxtrot with vocal refrain and "Heatwave," also a foxtrot with vocal refrain.

RICHARD TAUBER IN TWO FURTHER SCHUBERT SONGS FROM HIS BIG FILM "BLOSSOM TIME"

AR.260—"Hark! Hark! The Lark!" and "Faith in Spring" both sung in German by Richard Tauber (Tenor) with Orchestra.

Richard Tauber's wonderful film—"Blossom Time," continues to attract huge audiences throughout the country and steady sales of his two records already available remain one of the big features of our current business. Now we have pleasure in issuing a further record of two numbers which he sings during the film, of which undoubtedly the most popular will be "Hark! Hark! The Lark!" There have been many requests for this number sung by Tauber, and there will be a good sale for the record even from people who do not see the film.

Regal

**"ROBERTA"—(J. C. Williamson Stage Production)
EMIL COLEMAN & HIS RIVIERA ORCHESTRA**

G.22114—"Roberta"—"Smoke Gets in Your Eyes" and "Let's Begin," both foxtrots with vocal refrain.

G.22115—"Roberta"—"I'll Be Hard to Handle" and "You're Devastating," foxtrots with vocal refrain, played by Emil Coleman and his Riviera Orchestra.

LONDON PIANO-ACCORDEON BAND—Under the Direction of Scott Wood

G.22270—"Happy I'm Happy" (from Fox film "Caravan") vocal chorus, and "Wine Song," also a vocal chorus from the Fox film "Caravan."

These numbers from the Fox film "Caravan" should meet with wide appeal, for they are here rendered in a style that will vividly call to mind the manner of their presentation in the film.

**WOOD (2HD)
PROGRESSES**

The many friends of Mr. E. A. Wood, Manager of 2HD Newcastle, will be pleased to learn that he is now making very satisfactory progress after having spent a week or two in a private hospital in Sydney. Tonsils were the trouble.

STATION ANALYSIS

(Concluded from page 6)

of the station's value. Upon this intelligence rests the outcome of many variables and intangibles, such as censorship of advertising, discretion, etc. It is quite conceivable that people will listen to a station's presentations, yet be sceptical of the advertising messages from past experience with too many "gyp" cost-per-inquiry accounts.

No matter where you start in or what you consider in evaluating the services of any station, you always wind up with the most tangible point in any station's sales set-up. It is the rate card. It tells you what the station thinks its services are worth. The station offering the most listeners isn't always as big a value as the station playing second fiddle to it. A station's advertising value may be determined in an arbitrary manner by multiplying its relative score on the above analysis by its rate for the service desired.

RECORD RELEASES

(Concluded from page 7)

AND THE BIG BAD WOLF WAS DEAD (Fr. RKO Film) "Cockeyed Cavaliers."

G.22275—"I Went Hunting"—"And the Big Bad Wolf Was Dead," foxtrot with vocal chorus, played by the Casino Royal Orchestra. "Wish Me Good Luck"—"Kiss Me Goodbye," foxtrot with vocal chorus, played by Henry King and His Orchestra.

A follow-up to "The Three Little Pigs," famous theme song—this number has marvellous possibilities as you will realise as soon as you hear it. Our best advice to you is to lay in good stocks.

Regal Zonophone

G.22246—"I Only Have Eyes For You," foxtrot, and "Night on the Desert," foxtrot, played by the Casino Royal Orchestra with vocal chorus.

G.22251—"The Girl at the Ironing Board," Part 1 & 2, waltz (from film "Dames"), played by Jim Davidson and his orchestra.

G.22265—"Give Me This Waltz," and "Somewhere in the Blue Ridge Mountains," played by the London Piano Accordion Band, under the direction of Scott Wood.

NEW TRANSCRIPTION For 3AW

"Omar, the Wizard of Persia," is the intriguing title of a new transcription which has been obtained by 3AW Melbourne. Written and directed by Haraj Joschim, the famous Hindu author of programmes such as "Chandu," "Rajput" and other successes, this programme is considered to be the finest ever produced by this authority. The story for the most part takes place in Persia, the mystic East being transplanted with unusual fidelity.

CYRIL ANGLES 2UW's New Racing Announcer

Making winning posts of every opportunity in life appears to be the secret of the success of Cyril Angles, who has just secured the position of Racing Commentator for all Sydney meetings, from Station 2UW.

Cyril's life seems to have been one long training for that most difficult of arts—a broadcast announcer of race meetings. As a boy, Cyril went to the Marist Brothers High School in Darlinghurst, and, strangely enough, his great chum there was W. R. ("Togo") Johnstone, who is now riding in France. He and Cyril both left school together, and commenced work in the stables of Mr. Jacob Phoenix. Here Cyril learnt all there was to know of the art of horse tending, and though he never went in for actual racing, he used to exercise the horses round the tracks.

With the appointment of Cyril Angles to its staff, 2UW claims that it will be giving the finest racing service in Australia, for, in addition to Eric Welch describing the Melbourne races, Cyril will now broadcast descriptions of all metropolitan meetings in Sydney.

Welcome to Tamworth (2TM)

In 1930 when 2UW pioneered ball to ball Test cricket descriptions, there were only ten "B" class stations in Australia. To-day there are over fifty operating in the Commonwealth, and, with the opening of the New Year we find Tamworth (2TM) commencing their transmission on Wednesday, February 20th. The opening ceremony is to be marked with a transmission through 2UW, when the manager of the senior station (Mr. Oswald Anderson), has arranged for a programme of short messages of good wishes, together with a musical programme, the details of which will be given later.

ADVERTISING AGENCY'S ENTERPRISE

The Goldberg Advertising Agency reports that A.W.A. are progressing rapidly with the installation of the latest equipment for the Goldberg Audition Rooms, which have been planned to save advertisers the inconvenience of having to visit radio stations for auditions, and which will constitute a very big forward step in the service offered by the Goldberg firm.

The Radio Department is controlled by Mr. E. J. Walsh, who has a wide experience of the broadcasting field from his association with 2CH. Mr. Walsh left that Station to join Goldbergs on January 7th, and his experience is available to Goldberg clients, who thus have the advantage of a practical broadcasting viewpoint, as well as a properly equipped studio in the advertising agency's premises.

BROADCASTING BUSINESS

January 18th, 1935

Latest Licence Figures

NETT INCREASE, 7,209

Down Only 653

South Australia's Big Gain

NEW SOUTH WALES

	November	December
New Issues	5,468	4,727
Renewals	15,081	13,934
Cancellations	1,940	1,384
Monthly Total	259,645	262,988
Nett Increase	3,528	3,343
Population Ratio	9.87	9.97

VICTORIA

New Issues	5,375	3,273
Renewals	11,412	12,788
Cancellations	3,704	1,808
Monthly Total	225,670	227,135
Nett Increase	1,671	1,465
Population Ratio	12.33	12.33

QUEENSLAND

New Issues	1,599	1,266
Renewals	3,605	2,688
Cancellations	471	392
Monthly Total	61,847	62,721
Nett Increase	1,128	874
Population Ratio	6.45	6.54

SOUTH AUSTRALIA

New Issues	1,159	1,217
Renewals	3,566	3,754
Cancellations	435	328
Monthly Total	71,587	72,476
Nett Increase	724	889
Population Ratio	12.17	12.31

WESTERN AUSTRALIA

New Issues	962	855
Renewals	2,180	1,745
Cancellations	301	337
Monthly Total	36,899	37,417
Nett Increase	661	518
Population Ratio	8.34	8.46

TASMANIA

New Issues	451	423
Renewals	854	795
Cancellations	301	303
Monthly Total	18,777	18,897
Nett Increase	150	120
Population Ratio	8.23	8.29

COMMONWEALTH

New Issues	15,014	11,761
Renewals	36,698	35,704
Cancellations	7,152	4,552
Monthly Total	674,425	681,634
Nett Increase	7,862	7,209
Population Ratio	10.10	10.19
The above figures include—		
Total Free Licences to the Blind	1,477	1,519
Total Paid Experimental Licences	1,242	1,259

BROADCASTING BUSINESS

Vol. 1.—No. 17

FRIDAY

JAN. 25th, 1935

Subscription

10/- P.A. Post Free

Single Copy 1/-

Can the Department Store Afford Radio?

By MARGARET FITZGERALD
Sales and Advertising Manager,
O'Connor-Moffatt & Co., San Francisco

How the usual Air Ad. Test was applied to Newspapers: Bad Programme held worse than no Broadcast.

[A RATHER STIFF but invigorating dose for both department store executives and radio station managers is this discussion of radio in relation to the department store. Without sparing either, Miss Fitzgerald suggests that radio hasn't been given a fair trial by department stores because most store advertising managers are afraid to get out of the rut of writing newspaper blurbs, and at the same time she points out that a poor programme on the air may do more harm than good. And that's where the station comes in. A radio time salesman, she says, should have a programme form mapped out before he approaches the department store rather than accept anything that may occur to the store executives.]

Miss Fitzgerald's opinions form the basis of a series of articles which will be a regular weekly feature of "Broadcasting Business."—Ed.]

RADIO—can the department store afford it? Strictly speaking, a department store can't afford anything these days, but least of all can it afford to overlook a bet. And radio, intelligently used, is in my estimation, one of to-day's better bets! But . . . it had better be good or it will boomerang.

Fortunately or unfortunately for radio, it seems that listeners practically never ignore a programme. They can't take it or leave it alone. No, listeners either like your stuff or it annoys them. Now a newspaper ad. either pulls or it doesn't pull, and the chances are that the ad that does no particular good will likewise have done no particular harm. If your

message in type fails to merit the attention of the reader it's no effort at all for him to shift his eyes to the news columns instead and he doesn't go around hating your store because the ad didn't click with him.

Good or Terrible

HOWEVER, with radio, it's different. You're good or you're terrible. If your message clicks, praise Allah, you've struck pay dirt. If it doesn't click, heaven help you, you're worse off probably. You not only haven't done your store any good, but if you were annoying enough on the air, chances are you've done it a lot of harm.

Getting back to radio as it concerns us to-day. Why aren't more stores using it? What's the matter with it? Why, years ago if an advertising manager struggling to put over a message in cold type were told that one day it would be possible for him to make type talk out loud, he'd have hailed the millennium! And what does the department store do about it? It does an ostrich and buries its head. Why, in St. Louis the Associated Retailers banded together and passed a rule that forbids an individual store to broadcast. That is recognition for radio. Stores don't band against something unless it's something important! Outside of St. Louis most stores have been strangely apathetic concerning the air ways and means.

Doesn't Get Fair Trial

DOESN'T this have a familiar ring: "We're spending all we can now for advertising. (Sure, everybody is—but how wisely?) We want to concentrate attention on our newspaper ads. (Radio can help do that in a big way and O'Connor-Moffatt's is doing it now with a five minute spot every morning.)"

"Mrs. Doakes, the president's wife, says she doesn't turn on the radio once in six weeks and she is sure nobody else in her set does—so why bother—nobody listens anyway." The truth of the matter probably is that unless the ad manager himself or herself happens to be a

(Continued on page 2)

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